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PG Department of English



ISLAMIAH WOMEN'S ARTS AND SCIENCE COLLEGE

Vaniyambadi - 635 752, Vellore District

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PREFACE

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CONTENTS

S. No	Title	Page. No
1	CHANGING TALES OF A CONTINENT A REVIEW OF RACIAL NARRATIVES IN AUSTRALIAN HISTORY <i>Dr. Oliver Haag</i>	01
2	WHITHER 'ENGLISH' LITERATURE? <i>Dr. Maria Preethi Srinivasan</i>	14
3	TEACHING KEATS AND A VERY SHORT HISTORY OF BRITISH CULTURE STUDIES <i>Dr. Aparna Srinivas</i>	18
4	ENGLISH IS CONSIDERED AS THE GLOBAL LANGUAGE <i>Dr. Aariefa Basheer</i>	22
5	SUBMISSION AND SUBVERSION IN ARVIND ADIGA'S "THE WHITE TIGER" <i>A. Meenaz Banu & Dr. V. Peruvalluthi</i>	25
6	AMITAV GHOSH'S THE HUNGRY TIDE- AN ECO PERCEPTIVE VIEW <i>Dr. C. Deepa</i>	29
7	TECHNOLOGY INTEGRATED ENGLISH <i>Ms. C. Azra Shabreen</i>	32
8	AN ANALYSIS OF SONIA SANCHEZ'S DEPRESSION <i>M. S. Naziya Tasneem</i>	37
9	SINKING SAILORS OF EUGENE O'NEILL'S LONG VOYAGE HOME <i>Dr. S. Abdullah Shah</i>	40
10	THE POST COLONIAL PRINTS OF KHUSHWANT SINGH'S TRAIN TO PAKISTAN <i>B. Akbar Aalam</i>	45
11	CHAUVINISM OR TRUE-TO-TRADITION? READING THE IMPACT OF AFRICAN AMERICAN ENSLAVEMENT AND THE ROLE OF GENDER <i>S. Rasheeda Sulthana</i>	49
12	MYTHOSED HISTORY AND ENTRENCHED MULTICULTURALISM IN AMISH TRIPATHI'S NOVELS WITH JUXTAPOSITIONING OF SHIVA TRILOGY <i>S. Sam Surya</i>	54
13	A READER RESPONSE ANALYSIS OF SHASHI DESHPANDE'S SHORT STORIES IT WAS THE NIGHTINGALE AND A WALL IS SAFER <i>Ms. Anis Fathima Faisal</i>	57
14	THE FEMINIST QUESTION HITHERTO QUESTIONED <i>M. Arshiya Tarannum</i>	62
15	DIASPORA AND IDENTITY AS REFLECTED IN CHITRA BANERJEE DIVAKARUNI'S FICTION <i>Mrs. J. Ummay Rubab</i>	66
16	GLOBAL LANGUAGE: WILL THE SUN EVER SET ON THE EMPIRE OF THE ENGLISH LANGUAGE <i>K. Karthiga</i>	69
17	ASSIMILATION IN JHUMPA LAHIRI'S THE LOWLAND <i>R. Devishree & Dr. Binu Anitha Joseph</i>	73
18	A STUDY ON ENHANCING THE SECOND LANGUAGE PROFICIENCY USING ORAL PRESENTATION OF TERTIARY LEVEL STUDENTS <i>G. Chitra, R. Ramya Sri & K. Jefferson</i>	76

19	THE SYMBOLISM RESEARCH OF JONATHAN SWIFT'S GULLIVER'S TRAVEL; A VOYAGE TO LILIPUT PART <i>Dr. S. Radhika</i>	80
20	PLURALITY OF VOICES IN CHIMAMANDA NGOZI ADICHIE'S PURPLE HIBISCUS(2003) <i>T. Abdul Rahman</i>	84
21	THE ROLE MEN PLAY PORTRAYAL OF MEN IN BAMA'S SANGATI <i>Nihal Zainab</i>	89
22	KATHERINE MANSFIELD – A NEW ZEALAND SHORT STORY WRITER <i>Dr. Syed Mujahid</i>	92
23	DORIS LESSING AS A POST-MODERN BRITISH WOMAN NOVELIST <i>Dr. S. B. Radhika Bai</i>	97
24	A FAITHFUL ATTEMPT BY HANAN AL-SHAYKH IN THE FICTION: "THE STORY OF ZAHRA" <i>Athiya Sultana</i>	101
25	THE CONCEPT OF INDIVIDUALISM AND INDEPENDENCE IN THE SOCIETY BY RALPH WALDO EMERSON <i>A. Leojoseph</i>	104
26	FEMINISM IN SUNETRA GUPTA'S NOVEL 'MEMORIES OF RAIN' <i>Deepa. M. Madiwal</i>	108
27	DESCRIPTIONS OF 'BLACKS' IN AFRO-AMERICAN LITERATURE <i>K. Shweta</i>	111
28	FEMINIST LITERATURE <i>A. Bee Bee Ayesha</i>	114
29	CHILDREN'S LITERATURE <i>B.S. Umaima Usmani</i>	116
30	CONTRIBUTION OF SHOBHA DE TO INDIAN ENGLISH FICTION <i>Reshma Banu</i>	118
31	THE INTERPRETATION OF ECO-FEMINISTIC VIEWS IN TONI MORRISON'S NOVELS <i>G. Vijayalakshmi</i>	121
32	IMPACT OF FORCED MARRIAGE IN THE LIFE OF JASVINDER SANGHERA IN THE NOVEL SHAME BY JASVINDER SANGHERA <i>Renukadevi B Baad</i>	124
33	LANGUAGE, LITERATURE AND SOCIETY <i>P. Saranya</i>	126
34	FEMINIST IDEAS IN MAMTA KALIA'S POETRY <i>Sunita M. Gumashetti</i>	129
35	KAMILA SHAMSIE'S NOVEL "KARTOGRAPHY" THEME AS MAPPING KARACHI <i>Reshma Peerzade</i>	133
36	TRANSNATIONALISM IN JHUMPHA LAHIRI'S THE NAMESAKE <i>N. Hema Malini</i>	136
37	ENGLISH LANGUAGE LEARNING THROUGH INFORMAL ACTIVITY – BASED TEACHING <i>B. Rajkumar & S. Maharajan</i>	139

CHANGING TALES OF A CONTINENT A REVIEW OF RACIAL NARRATIVES IN AUSTRALIAN HISTORY

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Narratives of the past tend to establish ideas of society. Societies are invented communities that, through means of language and literature, are being re-narrated over time. History is thus closely entwined with language and, in this essay, regarded as a form of literature that should not be confused with the past but be understood as a mechanism of relating the past to the present. History is central to culture and identity. It tells us who we are, where we come from and where we belong. It helps us recognise ourselves as being unique and distinct from others. History makes 'us' as much as 'we' make history. More precisely, in its recording of collective experiences, history inevitably (re)imagines the social entity whose experiences it intends to tell – be it that of a family or that of a nation. Put another way, the historical narrative of the community it describes reflects the self-perception and given identity of that community, as well as whom exactly is to be considered a 'true-blue' member of the described community. Much of the history writing process, therefore, concerns the merging of different experiences into a story of a shared past. This article addresses these issues in an Australian context. Its theme is the re-imagining of Australia through re-writing Australian history.

History and the Re-Imagination of Community

Essential to the writing of national histories is the question of how individual persons and their various experiences become a part of the respective national unity. Since nations are abstract, imagined communities whose members do not know each other in any literal sense, they are only able to integrate individual members and groups by developing a common consciousness of 'who we are'. This first requires an imagination of the essential characteristics that constitute the community. It is beyond question that such a process is historical at its core, for it cannot but seize upon the past or, to use Halbwachs' term, upon a collective memory, suggesting 'we have always been like that', 'we have always had a special role in history', 'we have always had that particular kind of mentality and way of life'.

The pattern underlying this collective memory, therefore, often follows a specific set of recurrent rules: (a) it fashions the idea of there being a common origin; (b) it establishes a foundation story; (c) it emphasizes the importance of particular persons and events; (d) it inscribes only decisive deeds (or rather those deemed decisive) into the biography of the respective nation; (e) it draws a picture of the 'good' land in which the respective community resides; and (f) it devises a canon of outstanding merits characterising the particular nation.

Such narratives show three characteristics. Firstly, they tend to homogenise an array of fundamentally heterogeneous experiences. Secondly, they are inclined to focus upon positive accounts such as heroic achievements or past glories, rather than upon moral failings. Thirdly, the history they convey is presented in so passionate a style that it is difficult to jeopardise it without evoking fiercely emotional reactions.

In Australia, both academic and non-academic history helped to invent the national community. Particularly in the course of the growing nationalism of the late nineteenth and early twentieth century, popular genres of music and literature--like the poetries issued in the *Bulletin* magazine--regularly invoked history, and thus propelled the 'birth' of the nation. This is also the case with the first twentieth century mainstream tradition of Australian historiography, dubbed conventional history.

Writing History, Imagining Australia – The Conventional History

The conventional school of thought originated in the early 1900s, remained eminently influential until the 60s and was closely intertwined with the development of Australian history as a distinct academic sub-discipline. Equally illuminating for gaining a sound understanding is the socio-historical context in which this history flourished. It was heavily influenced by the Menzies era (1939-1941; 1949-1966), a time characterised by a strong drive towards monoculturalism and conformity to the Australian way of life. This focus can be observed in the ways that many conventional historians have interpreted Australia's past. At the same time, however, it should be noted that conventional history was not monolithic, for, in fact, there is often considerable difference in the quality and themes of conventional histories; some texts, for instance, pander directly to nationalist feelings; others, in turn, are presented in an impartial-manner.

Deeper analysis of eleven once widely-read books results in the following, but by no means exhaustive, description regarding the core of conventional history. I have ascertained four points:

First of all, the actual beginning of Australian history is set in the late eighteenth century. The decisive landfall is ascribed to James Cook (1770), and the honour of settlement is attributed to the First Fleet Landing of British convicts in 1788--a venture that is considered a notch on the tally stick of Australian history. The portrayal of this 'first' phase is dominated by a framework of Discovery-Exploration-Settlement. This covers the ways and reasons for discovery and settlement, the foundation of cities and colonies, as well as their political and socio-economic progress, in short, the development of a civilised society. Considerable room is also devoted to the exploration of the inland territory--from the 'first' crossing of the Blue Mountains to the penetration of the bush. Both these endeavours and their protagonists are portrayed as heroic and brave.

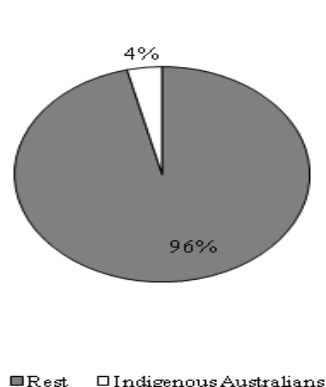
Second of all, the making of modern Australia is described as a successful struggle against tyranny and nature, resulting in the achievement of democracy and economic prosperity. This nineteenth century toil and sacrifice then finds its sequel in the white man's "splendid deeds of heroism", proved in the course of the World Wars. Thus, white men, we are told, converted this once-virgin country into a profitable place worth living in, and ultimately, gave birth to the nation. Says one text, "a nation came into being while its people were busily engaged in breeding sheep, growing wheat, digging for gold, learning to be good trade unionists, training

cricketers, and fighting in the battles of the old world.” By inference, then, it is farmers, squatters, gold miners, unionists, sportsmen, and soldiers, in a word, hardworking, ordinary people that make up Australia. These utterly anonymous ‘people’ are conceptualised as inherently white and male. This is nowhere as lucid as in the characterisations of the ‘typical’ Australian as a man who “deeply distrusts the expert and the intellectual [...]; he prefers to stick to the ordinary man”. This attribute renders Australia distinct—especially from aristocratic Britain. What is more, this ordinary ‘bloke’ is invented by reference to history (‘he’s always been like that’): “he has always maintained his view that he must live in a house of his own, a five-roomed cottage, surrounded by a small garden. This he should own, not rent; flats were damnable things – un-Australian, calculated to destroy family life.”

Third, conventional historiographies conceive Australian history, especially in an international context, as largely non-violent. As Russel Ward reasons, “it is possibly harder to imagine a Hitler, a Stalin or even a Péron flourishing here than in any other country on earth, including England itself.” This dictum should, admittedly, not induce too broad a generalisation, for there are certain authors like Jose and Scott who also expound the theme of a violent Australia, most noticeably inter-racial clashes during colonisation. Some even speak of ‘massacres’ and, in so doing, anticipate the revisionist re-interpretations to come. References to such violence, however – and this is the crux – are mentioned only in passing.

Last of all, as conventional history casually alludes to inter-racial violence, it thus relegates Indigenous Australians to the oft-cited “melancholy footnote of Australian history”. This is to say that while Indigenous societies are not completely omitted, they are persistently portrayed as a resistless and backward race, yielding no cultural and economic benefit whatsoever to the ‘new’ civilisation. Marjorie Barnard’s assertion epitomises this thought: “In Australia there was no old established civilization as in India, [...] no warlike indigenous inhabitants to compare with the Red Indians of America”. A quantitative survey proves quite telling of this marginalisation: In a sample comprising ten representative books, I observed Indigenous persons being mentioned on just four per cent of the pages (see Fig.1). Conventional historiography, to put it briefly, writes an exclusive story of white men; such a historiography cares nothing about Indigenous persons. It therefore follows that, in receiving only scant mention, Indigenous Australians are placed outside of the nation, portrayed as playing no decisive role in the making of Australia.

Figure 1 Room Devoted to Indigenous Australians in Conventional History



$n=3507$ [$x_1=3373$; $x_2=134$]

So, although most conventional historiography also broaches uncomfortable issues like violence, and takes in principle a critical stance towards popular clichés of ‘mateship’, ‘fair-go’, and ‘egalitarianism’—the three latter often thought to be constitutive criteria of Australianness—it nevertheless not only creates a story of ‘one’ people, but also moulds that people itself. It invents an Australian nation being primarily, if not exclusively, white and male. The aforementioned pattern of collective memory thus compares with the tenets of the conventional school (see Table 1).

Table 1: Pattern of Collective Memory

Pattern of Collective Memory	Select Equivalents in 'Conventional' History
Idea of Common Origin	<ul style="list-style-type: none"> • Discovery in 1770 by Cook • First Fleet Landing in 1778 • White British Heritage and Values
Foundation Story	<ul style="list-style-type: none"> • Anzacs and World Wars
Emphasis on Important Persons	<ul style="list-style-type: none"> • Discoverers and Explorers (Cook, Bass, Flinders, Sturt) • First Governors (Phillip, Macquarie) • 'Fathers of Federation' (Parkes, Deakin)
Emphasis on Important Events/Years	<ul style="list-style-type: none"> • 26.01.1788 (First Fleet Landing) • 01.01.1901 (Federation of the Colonies) • 25.04.1915 (Gallipoli Landing)
Nation-creating Deeds	<ul style="list-style-type: none"> • Explorations Within Australia • Ordinary People's Fight for Democracy • Australian Soldiers in the World Wars
Tribute to the 'Benign' Land	<ul style="list-style-type: none"> • Cultivation of the land (subjection of nature)
Outstanding Merits	<ul style="list-style-type: none"> • Men's and Women's Enfranchisement • Industrialisation, Prosperity, Welfare • Peacefulness--a role model for the world

Re-Writing History, Re-Imagining Australia

To continue with the view I expressed earlier, history is, on the one hand, inclusive and, on the other hand, partial and selective, thus exclusive. At times, it can be felt to be far too exclusive, as has been the case with conventional history, so that it then is re-written on a large scale. This suggests at least three interpretative possibilities. Firstly, like any social narrative, history is malleable and can thus become subject to change or re-writing. Secondly, just as the writing of history is a form of imagining culture and identity, so is the re-writing of history a form of re-imagining culture and identity; it tells us not only about the past but also about the present. Thirdly, the re-writing of history is, I hasten to add, not a mere corrective of a given history, for it always has the potential of producing new history in its own right. Often, the rewriting component is held in palimpsest, and so is a matter of interpretation.

With this in mind, I wish to draw attention to the near-contemporaneous emergence of three highly different forms of literature that all tackled, tacitly or explicitly, the exclusivist trait of Australian history. This phenomenon commenced in the late 60s when the Menzies era drew to a close, hence at a time of great socio-political change when various political movements--from feminist to Indigenous, from anti-war to Civil Rights--made political minorities visible and thus attracted a great deal of public attention and intellectual interest. The policies of self-determination replaced those of assimilation, which in turn helped make the renaissance of Indigenous cultures possible. Finally, this liberating climate exerted a considerable influence upon publishers to meet the increase in demand.

In the public domain the re-writing of Australian history took place on three major fronts. First, it has been re-written by academic historians--sometimes dubbed 'revisionists'--that have striven to bring back Indigenous experiences into Australian history. Second, it has been re-written by white feminists that have insisted upon the inclusion of women in Australian history.

Third, it has been re-written by Indigenous intellectuals and literati that have challenged national history as well as the latter two history versions.

To be certain, none of these three narratives has ever been homogeneous. In fact, each of them has changed considerably over time. Despite this complexity, however, some generalisations still seem safe to make.

(1) The Revisionist History

Social-anthropologist W.E.H. Stanner is usually considered to have set the ball rolling on a more inclusive Australian history. In 1968, he accused Australia's historians of having forged what he was to call 'the great Australian silence', concluding that "what may well have begun as a simple forgetting of other possible views turned under habit and over time into something like a cult of forgetfulness." Incited by these admonishing words, a whole generation of historians set out to produce a fresh history of Australia, soon to be labelled as a revisionist history. Six broad themes repeatedly appear in these revisionist histories:

The frontier—that is, the zone of the first intercultural contact—was marked in the 1970s and 80s, then again in the 2000s. This was followed by four topics that emerged in the 80s: the engagement of humanitarians, the forcible abduction of Indigenous children from their families, the history of modern political activism, and the representations of Aboriginalities. Lastly, genocide has loomed large since the late 90s. In particular, the application of the term genocide to Australian history stirred up a great deal of controversy. In the early 90s, these negative re-interpretations then prompted a neo-conventional backlash to a more 'balanced' view, known as the *History Wars*. This debate is still ongoing.

For all that thematic pluralism, it can be said that revisionist historiography radically broke with the canons promulgated by conventionalists: it dispensed with the paradigm of Discovery-Exploration-Settlement and substituted it for a framework of Invasion-Resistance-Dispossession. "It is now evident that the Europeans did not *discover* Australia. The Aborigines preceded them by well over 50,000 years. However, Europeans did *invade* Australia." Furthermore, revisionist history also disposed of the euphemistic vernacular conventionalists once used. Meanwhile, bravery, heroism, and peacefulness have been excised from Australian history. Instead, exploitation, massacre, and destruction have become the vocabulary of the day. Above all, revisionists did not merely include Indigenous Australians in the biography of Australia but made them, along with inter-racial relations, the main part of the story.

Including Indigenous people, however, was, especially at the emergence of revisionist history, equipollent with including inter-racial violence. As Henry Reynolds, presumably the most revered exponent of revisionist history, recalls:

Australia, we felt, had been badly let down by its historians. [...] We knew that violence was ubiquitous, that it overwhelmed every other possible aspect of the story. [...] The weight of evidence had totally convinced me that the history of exploration, of land settlement, of the squatting movement and the pastoral industry and much else had to be rewritten.

So, re-writing history has been all about inclusion. There would have been no re-writing without inclusion and no inclusion without re-writing. This inclusion was, however, not completely unproblematic. Firstly, since revisionist re-writing has primarily taken place within the ambit of Indigenous Studies, revisionist history has been identified with Indigenous history, but not with 'real' Australian history. Secondly, and more importantly, the initially one-sided

emphasis placed on violence entailed a picture of Indigenous Australians as the passive victims of white aggression, relentlessly defeated and deprived of their traditions. In this, paradoxically enough, they were again relegated to the past. Although in this history, they were not 'forgotten', they were placed at the losing end of an historic disaster, yielding hardly anything positive to the prosperity of the nation.

This concentration on harrowing experiences concealed the whole gamut of human experiences, such as adaptation to cultural change, maintenance of traditions, or achievements. Although this has certainly changed since the mid-Eighties when scholars like Henry Reynolds and Ann McGrath began to focus also on Indigenous agency, Indigenous people and national accomplishments were considered, as still suggested in many historical studies, oxymoronic. There were not many Indigenous role models to emulate. Quite the reverse, for the most part they appeared to be pitiable victims.

Thus, compared to the conventional school, 'revisionist history indeed re-imagined a completely different Australia. The Australia it invented was a far less tranquil and peaceful nation as conventionalism had purported. Far from it, as Colin Tatz' analysis reveals, "Australia is guilty of at least three, or possibly four, acts of genocide", all referring to atrocities committed against the Indigenous populations. This re-imagination allows for the conclusion that non-Indigenous Australians forged a nation not through honest toil and sacrifice, but through exploitation, murder, and dispossession.

Furthermore, much revisionist research re-imagined a highly bisected and dichotomous nation: here were the whites, there the blacks, both severed by diametrically opposed versions of history surrounding "two peoples who fundamentally disagree about their shared past." Hence, both groups have been re-imagined as rather homogeneous blocks of people.

Moreover, revisionist discourses have, for the most part, omitted Indigenous-ethnic relations. They have also excluded the experiences of women. Revisionist troubles over ethnocentric Australian history were initially immensely androcentric. Even in Reynolds' classic, *The Other Side of the Frontier* (1981), Indigenous women make up only 6.5 per cent of the content of the work.

(2) The Feminist Re-Writing

Women were written out of Australian history by both conventional and early revisionist historians. Not surprisingly, the absence of women has been challenged by a systematic feminist re-writing that, apart from sporadic precursors, started with the advent of Second Wave Feminism. Many studies concentrated on the work sector, highlighting gender based wage differentials. Other studies focussed upon socio-historical aspects that resulted in the exclusion of women. Still other studies scrutinised the situation of women in the context of family history.

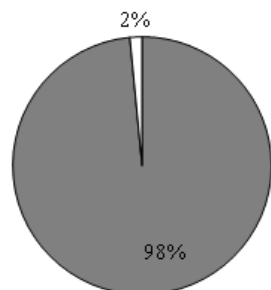
Multifarious in their subjects and methods, feminist revisionisms aimed, however, at a common goal: to tackle the deeply ingrained sexism and misogyny of Australian culture. Their prime aim was to reclaim women, disclosing the fact that all Australian women were oppressed. In this fashion, Anne Summers contends that every Australian woman was colonised and her territory (=her body) invaded, just as Indigenous people were colonised and their territory invaded:

When the British invaded the continent of Australia in 1788 they did more than colonize a continent and its Aboriginal inhabitants. They also colonized an entire sex – the female sex. [...] The heterosexual act of intercourse is, by its very nature, the invasion by a man of a woman's body.

The equation of such incommensurable patterns of discrimination, most noticeably that of sexism with racism, is characteristic of early feminist re-writings. As Miriam Dixon concludes, "Australian male experiences with Aboriginal women [...] have contributed an early layer to the general low esteem in which women are held in our country." This assertion accomplishes two further things. It suggests, on the one hand, that there is an equal sisterhood between Indigenous and white women. On the other hand, it epitomises an omission so typical of the day, the silencing of inter-racial violence committed by white against Indigenous women. Small wonder, in light of there being many stories that testify to woman-to-woman violence, most Indigenous women intellectuals resent the neglect of different power-relations. Larissa Behrendt puts this objection in a nutshell, "Aboriginal women have been oppressed by white women. [...] They used the slave labour of Aboriginal women in their homes."

The early tradition of feminist revisionism did, in fact, not unhinge the ethnocentrism underlying the conventional narratives. It was, to the contrary, even more ethnocentric than conventional history: reference was given to Indigenous Australians on just two per cent out of all pages (see Fig.2).

Figure 2 Room Devoted to Indigenous Australians in Early Feminist History



$n=1721$ [$x_1=1695$; $x_2=26$]

Feminists' radical potential of inclusion thus imagined a deracialised sex. This has changed in the meantime, particularly within the field of revisionist history. Feminist historians like Lyndall Ryan, Ann McGrath and Fiona Paisley have begun to address the gender-related aspects of inter-racial Australian history. The most striking inclusion of Indigenous men and women in a general history of Australia was undertaken in *Creating a Nation* (1994), a feminist-laden analysis of the processes of Australian nation-building.

Remarkably, this fine book, widely hailed as a breakthrough in Australian historiography, not only describes these processes, but also takes a stake in construing the very nation: it literally aims at "asserting the agency and creativity of women in the process of national generation". For good or ill, this piece lives up to what its title promises: it creates a nation--a nation that comprises both white and Indigenous Australians. But, on the negative side, it makes only passing mention of so-called ethnic Australians and, in so doing, excludes them from the concept of Australia.

To conclude, the overall picture of feminist re-writing is rather heterogeneous. In re-inscribing women into the history of Australia, feminist revisionism re-imagined Australia; from this point on, Australia consisted of both daughters and sons. Likewise, somewhat similar to the revisionist historiographies, this inclusion did not simply mean that once-forgotten subjects had merely been retrieved and given a part in a freshly-imagined community. Rather, in the first

instance, it resulted in a more pessimistic picture of exploitation and oppression. Apart from these commonalities, however, the extent of ethnocentrism in re-inventing Australia has altered considerably over time. Racially speaking, feminist revisionism created an even narrower picture at first than its masculinist precursor. It re-imagined a white Australia. Although this has, without a doubt, been redressed, it nonetheless has left a feeling of deep distrust on the part of many Indigenous women intellectuals.

(3) Re-Writing History through Indigenous Literature

Regardless of the genre, Indigenous literature, which is by self-definition every Indigenous-co-authored work, is intricately entwined with history. There is hardly any poem, play, or novel that would not rely upon the past. This is not least because the keynote of Indigeneity itself is predicated upon the historical concept of being the first; it therefore draws upon the past performance.

The history this literature conveys is familiar and local for the most part rather than abstract and national. Yet, especially as far as reception and contextualisation are concerned, it still holds relevance to Australia as a whole. It is important to bear in mind, though, that Indigenous literature not only establishes new history, but that it also rectifies and complements dominant history. As Anita Heiss says, it re-writes “the history books that have conveniently left out the facts around invasion, colonisation and attempted genocide”. This it does in four basic ways.

First of all, it is achieved through an attestation to an earlier age and an argument concerning its status as being among the oldest continuing civilisations on earth: “The invaders have been here since 1788 and won’t recognise Aboriginal people as the first people of this land.” Or, as Kerry Reed-Gilbert writes, “I sit here across from you. You who have only called this place home for a short time. You, a stranger here who shares with me my land, my country, my people.” This comparison underpins the difference between the unbroken tradition of Indigenous Australia and the relatively short time of foreign occupation.

Second of all, it makes use of pejorative terms like slavery or genocide when referring to the history of Australia. Alexis Wright speaks of an open yet unacknowledged war fought on Australian soil: “Life was so different now that the white man had taken the lot. It was like a war, an undeclared war. A war with no name. And the Aboriginal man was put into their prison camps, like prisoners in the two world wars.” In a somewhat similar vein, James Miller says, “Kooris talk about their mission life experiences as being like those of the concentration camps of Russia and Nazi Germany. [...] There are many similarities which indicate why some Kooris would think along the lines of the concentration camp model.” In this regard, much Indigenous literature is quite similar to, though much more radical and outspoken than revisionist history.

Thirdly, resistance to invasion and colonisation forms a common theme in Indigenous literature. Resistance and freedom fighters like Windradyne and Charles Perkins, as well as emblems such as the Tent Embassy or the Indigenous Flags comprise integral parts of the pantheon of Indigenous heroism.

Lastly, emphasis is laid not merely on destruction, but also on the pride and privilege of being Indigenous. Rita Huggins closes her biography with the words, “I wouldn’t change being Aboriginal for the world – except [...] at four o’clock in the morning trying to hail a taxi in Brisbane”. Indeed, a good many literati testify to the survival of Indigenous cultures. They

contest assimilation, reclaim their difference from mainstream society and, ultimately, they celebrate the triumph over history--a history that had once predicted their inescapable doom. "Caring for the lands was my ancestor's chores, they weren't convicts and whores. God, I'm glad I'm an Aborigine."

This suggests that Indigenous literati have re-imagined themselves in a rapidly changing environment. The historical experiences of colonisation have secured a new social order amongst the heterogeneous Indigenous groups. While they have still remained true to their internecine diversities, they have also become a separate community--an Indigenous nation. Indigenous literature has played a central role in this re-imagination. It has re-imagined Indigenous peoples as a diverse yet politically cohesive group that has culturally and emotionally survived, now being louder and prouder than ever before. Quintessentially, it has re-imagined Indigenous Australians as a positive and successful people.

In drawing upon the past, Indigenous literature has re-invented an Australia that corresponds, albeit not exactly but at least up to a certain degree, to the pattern of collective memory described earlier in this article. This pattern is fundamentally different than the one projected by conventional history (see Table 2). It draws a picture of there being an Indigenous nation with distinct origins and heritages.

Table 2: Pattern of Collective Memory

Pattern of Collective Memory	Select Equivalents in Indigenous Literature
Emphasis on Separate Origin	<ul style="list-style-type: none"> • Time Immemorial - 'We did not immigrate'
Foundation Stories	<ul style="list-style-type: none"> • World's Oldest Continuing Cultures • Common Experiences of Colonisation
Emphasis on Important Persons/Groups	<ul style="list-style-type: none"> • Resistance Fighters (Pemulwuy, Windradyne) • Freedom 'Fighters' (Perkins, Mabo) • Indigenous Leaders and Intellectuals (Unaipon, Noonuccal)
Emphasis on Important Events	<ul style="list-style-type: none"> • 1965 (Freedom Ride) • 1966 (Gurindji Walk-Off) • 1971 (Hoisting of Indigenous Flags)
Nation-Creating Deeds	<ul style="list-style-type: none"> • Resistance to Invasion and Colonisation • Survival as Indigenous Peoples • Sovereign Cultures and Languages • Renaissance of Arts and Literature
The Different Significance of Land	<ul style="list-style-type: none"> • Land Rights as <i>Indigenous</i> Rights • The Land Owns the People

Yet Indigenous literati not only re-imagine Indigenous Australians, but also non-Indigenous Australians. This has turned the policy of inclusion upside down. Then, it was non-Indigenous people who included Indigenous Australians in 'their' re-imagination of Australia. Now, in a public domain, it has become Indigenous Australians who also determine their own picture of Australia. The re-imagination of Australia has thus also been one of including non-Indigenous Australians in Australian history--be it as problems and oppressors, or as decent and caring persons.

Conclusion

The three discourses--the revisionist, the feminist, and the Indigenous--have all re-imagined a different Australia. While conventional history invented a white and male Australia, revisionist history tried to take Indigenous experiences into account. At first, however, revisionist history overemphasised violence and thus depicted Indigenous Australians as the passive victims of colonisation. Also, it excluded ethnic-Indigenous relations, as well as women. Feminist history, in turn, strove to correct the male bias in Australian history by reclaiming women as active agents in the processes of creating the Australian nation. At the same time, it omitted Indigenous women as distinct subjects in Australian history. Indigenous literature, on the other hand, re-imagined both Indigenous and non-Indigenous Australians by including non-Indigenous subjects into *their* perspectives of Australian history.

The processes of re-writing history have thus been a re-imagination of whose experiences make up Australia. This has often led to a more pessimistic perception, ranging from invasion to genocide. Basically, as this article has shown, inclusion lies at the heart of the efforts to forge a better community. The following demand is symptomatic for this venture: "Australian history must include Australians who are not mono-national, Australians of various sexual orientations and Australians who do not conform. A more inclusive Australian history can also be a more positive Australian history."

One might infer that inclusion never ends. At the same time, it does have its limits. What if somebody, let's say the non-conformist, does not want to be included? Inclusion is an ethically and politically intricate issue. It testifies to the fact that Australia is ever-changing, constantly re-imagined, and that history plays an important part in these re-imaginings.

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WHITHER 'ENGLISH' LITERATURE?

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The theme of the conference, “Language, Literature and Society”, provides an opportunity to deliberate on the changing scenario in English Studies. The notion of ‘English’ literature has undergone a change with the rise of postcolonial studies, translation studies, comparative literature and cultural studies. We had reached a stage where we had to distinguish between ‘English’ Literature and Literatures in English. ‘Literature’ was a domain to which great literary ‘works’ belonged: in the parlance of T.S. Eliot and F.R. Leavis, this domain was conditioned by ‘tradition’/‘the great tradition’. We now live in the dispensation of the ‘text’ and not the ‘work’ as Roland Barthes famous essay “From Work to Text” has enabled us to see. Poststructuralism foregrounded these revolutionary ideas about language, the ‘text’ and ‘meaning’/interpretation: it also paved the way for departure from the traditional method of appreciation of a literary ‘work’. It is also interesting to note that in academia today, ‘Literature’/literary works find their relevance in relation to other domains – gender *studies*, women’s *studies*, African *studies*, postcolonial *studies* and so on. This ‘lay’ observation does indeed have as historic and socio-political background namely the emergence of postcolonial studies. Approximately three decades ago, the texts which are prescribed for graduate/postgraduate students in Postcolonial Studies course were part of the course on Commonwealth Literature. This was indeed a dismantling of sorts: in the postcolonial framework, the texts are not literary works from colonial outposts, but the “empire writing back” – a strong political orientation to the study of literature.

English Literature and the Colonial Agenda

While the charm and beauty of the English language are ever enduring, the role played by the language in socio-political history is unmasked by the postcolonial studies collective (if one may call Edward Said and his sphere of influence by that name). With regard to the study of English Literature in India the searchlights first dwell on Lord Macaulay and his Minute of 1835: it is a candid enunciation of the colonial agenda. He stated unequivocally that the introduction of English in the education system was done with a view to “form a class of persons, Indian in blood and colour, but English in taste, in opinions, in morals, and in intellect.” (430 Ashcroft et al) Macaulay, also foresaw, ‘English’ penetrating so deeply into the consciousness of the learned class, so as to achieve through them this objective – “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 population.” (430 Ashcroft et al) In one sense there is no gainsaying Macaulay regarding English being the means of disseminating “terms of science” which are in the domain of English and the English speaking world.

Gauri Viswanathan states in "The Beginnings of English Literary Study in India" that the "first stage in the process was an assertion of structural congruence between Christianity and English Literature." (435 Ashcroft et al) She explicates further by pointing to two powerful influences – Macaulay and Trevelyan. "In their official capacity as members of the Council on Education, Macaulay and his brother-in-law Trevelyan were among those engaged in a minute analysis of English texts to prove the 'diffusive benevolence of Christianity' in them. The process of curricular selection was marked by weighty pronouncements of the 'sound Protestant principles' in Shakespeare, the 'strain of serious piety' in Addison's Spectator papers, the 'scriptural morality' of Bacon and Locke, the 'devout sentiment' of Abercrombie, the 'noble Christian sentiments' in Adam Smith's" (435 Ashcroft et al) These selections of English Literature, according to Gauri Viswanathan, "could effectively cause voluntary reading of the Bible and at the same time disclaim any intentions of proselytizing..." (435 Ashcroft et al) Viswanathan locates this information in the Gramscian framework. Antonio Gramsci in the *Prison Notebooks*, his pathbreaking work records his observations on "hegemony" and the manner in which it operates in the affairs of the world. Viswanathan states, "One of the great lessons taught by Gramsci.....is that cultural domination operates by consent, indeed often preceding conquest by force." (436)

In *Masks of Conquest* Gauri Viswanathan has examined this complex nexus between the English language and 'conquest'. There was indeed a phase where the emphasis was on moral education through the teaching of 'English' Literature. But given the colonial agenda to also create 'labour' for the empire, the attention shifted from moral education to English as a branch of practical study. Viswanathan also examines the colonial government's intention of providing a 'secular' education. Missionaries opposed this policy of the government. "Missionaries like Alexander Duff who unequivocally denounced it as an expression of British middle-class, laissez-faire interests." However, the missionaries were successful in so far as "for nearly three decades, from the mid-1820s to the mid-1850s, English studies derived its main rationale from the impulse to Christianize. This was true even in the so-called non-denominational schools like the Hindu College in Calcutta, which was set up by a small group of Bengali upper-caste men and later received substantial funding from the British government. English education was so closely associated with Christian instruction in the institutions receiving government patronage that at least one native convert was known to have said that "the best Missionary institutions are the Government schools." (Viswanathan 144)

Wood's Dispatch is a document that exposes the colonial agenda to structure Indian society through the principles of 'English' education. The dispatch stated that there was a need for an education which would create Indian bureaucrats who had instruction in English principles. Viswanathan cites the intents clearly expressed in this namely that of "creating a class that might emulate Europeans in the development of India's resources and increase demand for the consumption of British goods, for the advancement of European knowledge and European culture will teach the natives of India the marvellous results of the employment of labour and capital, rouse them to emulate us in the development of the vast resources of their country, guide them in their efforts, and gradually, but certainly, confer upon them all the advantages which accompany the healthy increase of wealth and commerce; and, at the same time, secure to us a large and more certain supply of many articles necessary for our manufactures and

extensively consumed by all classes of our population, as well as an almost inexhaustible demand for the product of British labour.” (Viswanathan 146). Thus we can see that English was responsible for inducting India into the capitalism- oriented global society.

The ‘English’ Literature course in Indian Universities

This background provides insight into the structure of the BA English program in our universities. Higher Education in India has as its foundation the university system created by the British. As seen earlier in this essay Lord Macaulay and the British social historian, Trevelyan were brothers-in-law. Both these individuals, as we already know, played a key role in structuring the educational system, more specifically the study of English in India. It is no wonder that one of the foundational courses in the BA English program is History of English Literature and its companion course Social History of England: the textbook on the subject (social history of England), consulted by generations of ‘English’ teachers in India, being *Social History of England*, by Charles Trevelyan.

The postgraduate program is also structured according to the chronology of British Literary history, beginning with Chaucer and the Elizabethan Age, followed by The Age of Milton and Johnson, The Romantic Age, The Victorian Age and Modern (British) Literature, in that order. Every English Literature Programme (undergraduate and postgraduate) also includes, American Literature, Indian Writing in English, Postcolonial Literature, Linguistics, English Language Teaching. At the undergraduate level, there are genre based papers – i.e Poetry, Drama, Fiction (which until recent times was characterised by the predilection for British works). Textbooks like *An Outline of the History of English Literature* and *An Introduction to the Study of English Literature* by W.H. Hudson, (both published in 1913!) have been foundational for generations of students: The idea of aesthetics in Hudson’s Introduction being a reiteration of what is found in “British” Literature. The study of “literary terms” is also prescribed for the undergraduate students (in the first year of the course). Here again we see that the sensibilities of the students were (and are) also shaped by M.H. Abrams *Glossary of Literary Terms*, which again is predominantly ‘British’ in its approach. It is from this text that students are equipped with an artillery of literary terms (such as metaphor, simile, imagery, symbolism) for their appreciation of a literary text.

Conclusion

While Postcolonial Studies has created a paradigm shift: so also poststructuralism (with its focus on textuality rather than literariness), the study of ‘English’ Literature in Indian universities is still quite comfortable in the colonial paradigm. One might ask, “What is the nerve centre of the ‘English’ studies program in departments of English across India? Certainly, the teaching of ‘English’ Literature in India, is not postcolonial. Postcolonial Studies, is only a part of the postgraduate programme. The main body, the skeletal framework and the flesh as well is ‘English’. So also poststructuralism hasn’t changed the way we teach “appreciation of a literary text” It is only at the postgraduate level and more so at the research level – M.Phil and PhD- that we make the cross over into *studies* – India Studies, African Studies, Postcolonial Studies, Translation Studies and so on.

Departments of ‘English’/English Literature in other parts of the world have had to undergo a change in nomenclature, being clubbed either with Media, Communication, Performing Arts

and so on: only British universities are an exception. In India, however, the Department of English remains unaltered in structure because we are still following the colonial model. English language learning is part of the undergraduate program for all courses (BA and BSc) and a pass in English is mandatory for obtaining a degree. We still follow the colonial system where affiliating colleges run the undergraduate programmes while postgraduate studies may be pursued either in colleges or at the university. Most of our 'English' language teaching courses are still 'text' based (with short stories, essays and poems being prescribed for students of all majors). While we have been impacted by revolutionary changes ushered in by pioneers in 'postcolonial studies' like Edward Said, Gayatri Spivak, Gauri Viswanathan, the colonial foundation and structure of our teaching program is unaltered to a great extent as we have retained the teaching of English in our university system. The paradigm shift created by postcolonial studies and structuralism is manifested only at the level of research and researchers who use literary texts (written in/translated into English) have their affiliation to the Department of English.

Is the 'Department of English' poised on a 'cusp'? Do we comfortably navigate between worlds and views? Ngugi Wa Thiong'o, the ardent crusader for the 'decolonizing' of the study of Literature, expressed his convictions in the essay "On the Abolition of the English Department" and his book, *Decolonizing the Mind*. We, in India, may not have to foresee such an "abolition of the English Department". India's "Unity in Diversity" credentials may be seen even in our system of 'English' education – we've retained the old, we've absorbed the new, we haven't discarded altogether, we have generously accommodated and with equanimity accepted and absorbed the power of currents and counter currents – the colonial and the postcolonial, the global and the local, the national and the regional and so on.

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TEACHING KEATS AND A VERY SHORT HISTORY OF BRITISH CULTURE STUDIES

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Recently I was part of a debate about poetry. The question being discussed was whether poetry was dead. A teacher friend said, “But my students don’t like Keats and don’t want to read Keats”. My stand was that poetry was not dead but, one had to look for it in nooks and crannies, on advertisement billboards, on blogs, in radio jingles and in lyrics of our cinema songs.

Is an admiration of and understanding of Keats a true measure of a student’s/ person’s true ability to deal with the aesthetics of poetry? If you don’t understand Keats, or if you are not moved by Keats, does it mean you are a bad student or that you are uncultured? Does it mean that you don’t understand truth or beauty or both? And so the debate went.

The partition of India is one of the bigger themes in the literature of India and one naturally has to discuss it in class at one point or another. It does not make sense to them. They are very young and the partition of India is something they cannot understand. They have been through school where they have been taught the map of India with Pakistan and Bangladesh. They even think that English is an Indian language and there is no angst about the use or study of English. How wonderful to be so free? Again they are different from us.

Yes, indeed it’s true that in the classroom, making sense of poetry or different cultures, even Indian ones, is an uphill task. The words, the rhythms and the cadences do not hold the same meaning to the students as it does to us who are passionate about literature? Do we then blame the students for a lack of sensitivity or is something missing in us?

This experience made me revisit the premises of Culture Studies, which originated in Britain. Studying the particular social, political and economic conditions in which Culture Studies came to be, answers some of the questions regarding why it came to be. In some cases it may even provide answers to our classroom experiences, although in a different context.

After the far reaching influence of F R Leavis and the New Critics, schools of thought like Culture Studies revived the political aspect in the study of literature. Politics is never far from life and so it is never far from literature. It affects the daily life of ordinary people. Culture Studies sought to emphasize this aspect. It questioned the assumption of universal values and liberal humanism that was supposed to be the hallmark of good literature.

For example Stuart Hall and his colleagues studied the regime of Thatcher as a particularly repressive one, with increased surveillance in the inner city ghettos, the poorer parts of the city and the downtown areas. Stuart commented that if you were black and you belonged to a certain area, then, for the authorities, you had to be a criminal. This was the kind of branding that people of colour were experiencing at this time. Arrests and convictions of immigrants without trial increased. It demonstrated the insecurity of the majority white population. Thatcher came to

power when Britain's economy was down. By the time she went out of power the economy was looking up, yet it created an atmosphere of nostalgia for the imperial past and the economic stability was built on the back of this self-perpetrating myth. In this Hall was influenced by Karl Marx, Michel Foucault and Antonio Gramsci.

(<https://learn1.open.ac.uk/mod/oublog/viewpost.php?post=24259>)

Going back to the class, I found that, when we had a Prakrithi poetry reading session in the college, the girls were actively engaged in listening to and responding to the poetry of Ishvar Krishnan. They were animated and seriously discussing the poetry even after the poet had left. I was surprised. Obviously, some kinds of poetry sparked their interest.

Different things animate and engage them. And if you give it to them, then they too respond. At another instance I brought up the JalliKattu demonstration on the beach. They really responded well and participated eagerly in the class. Talk to them about Sangam literature and the love poems, they will tell you about the *aham* and *puram* and the *tinnai*, the landscapes. Then they will tell you about the latest Tamil movies and the actors and their lives. I don't know about that -- but I know about Keats. Does it mean that I am more cultured and that somehow they are not? I guess not -- I just think that we are different and therefore we value different aesthetics.

Which brings me to the question of aesthetics? Who sets the terms of the aesthetics? Who decides what is good and what is not?

Here we need to think of the education system and the canon. Is the syllabus useful to them? Is the canon doing its job? A piece of literature enters the canon because it demonstrates the best in that style and movement or generation. As students of English Literature we are expected to know these things. Shakespeare and Marlowe belong to the Elizabethan Age, Milton to the age of Puritanism, Dryden to the Neo classical age, Wordsworth to the Romantic period, Tennyson to the Victorian age, and Craig Raine is the Martian poet and so on.

The world of these writers are so different from the students' world which is dominated by the politics of MGR, Karunanidhi, Jayalalitha or Rajanikanth, Ajith and others. Naturally they are unwilling to understand Keats. How, then, as teachers do we deal with this situation?

We may look to famous predecessors who may have faced similar challenges. Raymond Williams with his involvement with adult literacy programs found that the canon did not cater to the needs of the adult students. He felt that culture had different meanings at different times for different people. Mass culture was possible only because of universal education and literacy. (<http://infed.org/mobi/raymond-williams-and-education-a-slow-reach-again-for-control/>) So what is the relationship between culture and education? How did other writers and critics ponder this question? E P Thompson pioneered a way of studying and talking about the British working class through pamphlets, letters popular songs and club cards which he used as material for his *The Making of the English Middle Class*. For the first time, people usually not considered worthy of study were being studied through their own documents. Richard Hoggart in his *Uses of Literacy* lamented that the mass culture engendered by the Industrial Revolution and the spread of literacy meant that the local communities were losing their unique identities and were being painted the same colour.

(<https://www.theguardian.com/books/2013/mar/06/ep-thompson-unconventional-historian>)
<http://www.telegraph.co.uk/news/obituaries/10760334/Richard-Hoggart-obituary.html>

After Hoggart set up the Centre for Contemporary Culture, he invited Stuart Hall to become its director. Stuart Hall came from the margins of British Academia. He was a Jamaican, did not belong to Oxford or Cambridge. For many years he was a school teacher before he became the director of the Centre for Contemporary Cultural studies from 1968 to 1979. He then joined the Open University. His experience with non-main stream academics informed his theories. His theories were never mere theories but were grounded on the reality that he faced everyday inside the classroom and outside of it. And thus his theorizing about pop culture and mainstream or official, high culture. By this time we have Michel Foucault and Roland Barthes talking about the death of the author. This freed up the text to have multiple interpretations in the hands of the reader. Higher levels of education, the erosion between the classes due to urbanization and the proliferation of the media meant that all the people were accessing the same TV serials, cinema and magazines. Stuart Hall in his famous “Encoding, Decoding” formulated that media messages were decoded and assimilated differently by different people. There was only slippery control over its meaning. This interpretation gave room for resistance. Hall’s interpretation of popular culture was put forth when there was an intense debate in Britain about the negative impact of television on students. There was also much discussion of what should be the proper content for education.

(<https://faculty.georgetown.edu/irvinem/theory/SH-EncodingDecoding.pdf>) (http://www.tbook.constantvzw.org/wp-content/death_authorbarthes.pdf) (http://seas3.elte.hu/coursematerial/HarasztoAgnes/Foucault_WhatIsAnAuthor.pdf)

Critics like Pierre Bourdieu in France and Paulo Freire in Brazil spoke about the role of education and other institutions in society that went to reaffirm and realign the dominant modes of thinking about politics and aesthetics. A person seeing the *Mona Lisa* for the first time is overwhelmed because he doesn’t understand the aesthetics of what makes it beautiful. He is puzzled and he is also intimidated by the whole museum atmosphere. So he never visits it again. Thus Bourdieu demonstrates the concept of hegemony through the space of a museum. According to him people in a particular social class continue to hold on to the privileges of that class by mobilizing their social and cultural capital through institutions (like museums and colleges). According to Paulo Freire the education system served to carry on the values of the ruling class and these values are internalized by the other classes in such a way that they fail to dissent or protest. In a sense dissent is assimilated. (<http://www.freire.org/paulo-freire/>) (<https://edu301s2011.files.wordpress.com/2011/02/cultural-reproduction-and-social-reproduction.pdf>). Thus we see the emergence of a certain type of theorizing about culture at a certain point in time. This was the time when Britain was going through an identity crisis in terms of the role it had to play in the world. New types of media meant that different types of people were watching the same entertainment. Education was trying to erase the class distinctions. The syllabus began to be questioned. The first questioning came from within the ranks of British academicians like Raymond Williams and Richard Hoggart. Stuart Hall took it further by bringing in questions of race and gender into the debate. This was also the starting point for the postcolonial critics, to begin the questioning the category of British Literature. For them British identity came to encompass Guyanese British, Sri Lankan British or Nigerian British. This change in the index of the canon was driven by the changing demographics in Britain. Thinkers like Stuart Hall, influenced as he was by Gramsci and Foucault pushed this change in the canon.

(<https://tac091.files.wordpress.com/2008/12/hallcsterericallegacies.pdf>). Both Foucault and Barthes talked about the concept that any social phenomenon or process could be a text and could be read as such. Personal diaries, letters, pamphlets and other such material also constituted a text. An advertisement on TV could be part of a discourse analysis which examined what cultural stereotypes were subtly emphasized, or what was not. So literature and literary canon was also discourse and the site for the struggle for meaning. This turn, that any representation can be a text, left the doors wide open for different kinds of interpretation. So then a movie, a jingle, painting anything could be read. Thus we see Bob Dylan, a popular musician being given the Nobel Prize for literature.

Back to the classroom then, where I certainly need to discuss Isvar Krishnan as much as I discuss Keats. I need to understand Tamil cinema to make them understand what poetry is. It is the space where I need to connect the JalliKattu protest to the politics in Romantic poetry. Sometimes we have to give the students what they want. In doing so, I hope the student-audience recognize the underlying flows of the economy and cultural capital in order to be alert to the possibility of assenting to something they are not aware of. I believe that within the classroom, we need consciously, to make the distinction between high culture and low culture less and try to talk to them in terms of the values they place on cinema and language. Real education will be when the students are alerted to the fact that they cannot be passive consumers but must be aware of any subtle messages that mass media is carrying. In the classroom, even while teaching Keats, we need to be aware that Keats is not the only representation of aesthetics. We must be conscious that Keats represents only one type of aesthetics and other kinds of aesthetics continue to live and work in parallelism. If we demonstrate this respect for difference, then perhaps they too will.

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ENGLISH IS CONSIDERED AS THE GLOBAL LANGUAGE

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Abstract

English is considered as the global language. English is now the language of global business, or Lingua franca. This means it is in the international business community. English is used by people who do not speak the same language. There are plentitude of opportunities offered to learn English, at universities, School and language institutes. Anyone can make use of these advantages globally and can learn English. This article aims to substantiate that English is possibly a constructed language, for international communication.

Keywords: *English, global, Lingua franca.*

The world is becoming more and more global today. We are able to know multi various things through English language. Many universal conflicts and misunderstandings are reduced through better communication. A language is called a “global language” when it achieves the official position and education preference in every nation, that language will finally come to be used by more people than any other language. The essential reason to make a language global or international is the power of its people. The power includes the power of military, politics and economic. Military power, political power and economic power are the three essential factors to make a language global and to keep its status.

This global language when introduced to new communities, a new better life is achieved. It makes people to use the English language than their own language in wide range. In turn, the low frequency of using particular language may cause the language to disappear. This was true when English was introduced to academic life. English language bloomed in the areas, like aviation, tourism and banking. English language is used around the world in media, cinema, pop music, Televisions and so on. From Old and Middle English, English was spoken early in the last one thousand years. Examples of written at that time, such as the works of Chaucer (mid to late 1300's) are useful in supervising linguistic evolution over the last thousand years.

English is the world's remarkable language, because it is most widely used. It is spoken by a number of 800,000,000 by a conservative appraise 1,500,000,000 by a liberal appraise. English language has the official status in over sixty countries. One hundred and fifty million people use English fluently as a foreign language. English is also the language of international air traffic control, and the principal language of world publishing, science and technology.

English language plays a vital role in the field of business. Most multinational companies require a certain degree of English proficiency from potential employees so in order to get a position with a top company, more and more people are learning English. Therefore not knowing English may be a conclusive deficit. Many of the world's top films, music and books are published and produced in English. Most of the information and content found on the internet is in English. According to Stevenson, “A global economic and political structure needs a common tongue”. There are several reasons for the rise of English as the global language. Experts

attribute the worldwide spread of English to British colonialism and American culture, rather than to inherent qualities of the language. English dominates the globe today because, when the sun finally set on the British Empire at the end of World War II, the United States emerged as a global superpower and culture giant, leading the way in medical research, technological innovation, motion pictures and rock and roll.

When it comes to science or medicine, one can't neglect English either. Much of the technical terminology is based on English words, to know about the latest developments and discoveries from around the world; one has to read about them in journals and research reports published in English, no matter whether the scientists who wrote them are from China or Norway. And, of course, with good conversational English, which will be able to network and make important contacts at conferences and seminars. A wide door is opened in the academic world in an English-speaking country. English offers the opportunity to study with the top scholars. Western universities are attracting more and more visiting scholars, students and professors from all around the world, and their common working language is English. As well as studying and teaching, attending international conferences and publishing in foreign journals are some of the key steps to success in academia. In order to speak at these conferences or publish in these journals, excellent English is essential.

English is increasingly a useful skill. Journalists and writers around the world are finding a good command in it. Many sources are available from international wire services, papers and magazines from around the world. Businessmen, diplomats can be interviewed and maybe even get sent to cover overseas stories. Good English skills enable a person to work faster and more accurately with English information sources. If a good career is needed in the travel sector, English is absolutely essential. As the international language of aviation, pilots and cabin crew all need to speak English. Speaking English accurately will ensure you are able to communicate with clients and suppliers all over the world.

Hollywood is the super eminent of film making. Many actors and actresses have learned to speak in English for the simple reason that they have to speak the language to be the part and parcel of the game. English is a prevalent language in the film industry. Millions of foreigners watch Hollywood films in English with the help of subtitles and catch film phrases. The amount of literature and scientific fictions printed in English is mind boggling! Most popular fiction is written by English speaking authors.

English is considered as global language for its influence in religion. During the previous 1,300 years it had been the main language of the Western Christian tradition - the language of prayer, hymn, sacred texts and religious debate. It was also the language with which Renaissance scientists spoke to each other. However, this hold on religious and intellectual minds was broken by the rise of national cultures. The religious materials were written in English, more and more people started to ask their churches and religious authorities to speak, write and deliver some, most, or all religion in their local languages. Two of the most famous texts to come out of this was the **King James Bible** (soon to celebrate its 400th birthday) and Martin Luther's German Bible, from a little less than 100 years earlier than the King James.

Part of this process to establish the power and influence of these local languages was the effort to produce standardised forms for them, so that teachers, merchants, lawyers, ministers of religion and politicians could write to and for each other in ways that were instantly

comprehensible. This seemed then, and now, to require consistent ways of presenting the language on the page - spelling and punctuation - and consistent ways of delivering the grammar of the words and sentences. As a result, standardised English writing became a powerful tool in the hands of government, church and school in asking the peoples of the British Isles to see themselves as one.

But nation went on speaking to nation in peace, war, trade, migration, religion and the world of ideas. A lot of effort went into the production of foreign language dictionaries, grammars and translations of important, or the most interesting books. Throughout this time one of the most significant events in the history of world languages was happening: English-speaking soldiers, sailors and colonisers were travelling to, and settling in countries right the way across the globe. If the 20th Century can be described as a savage flowering of the demands of nationalism - including pride in national languages and literature - it also saw the rise of utopian dreams about international co-operation as seen first by the League of Nations and then the United Nations.

However, in these places it wasn't so much that nation spoke unto nation, as interpreter spoke unto interpreter. In response, inventors of international languages tried to bring about world peace with their inventions, the most famous of which is Esperanto. It didn't catch on sufficiently for the world's politicians to need or want to learn it.

Slowly, another international language emerged, spoken by diplomats, scientists, artists, business people and many more. Benefiting from the legacy of the British Empire, and the rise in influence of the most powerful member of that Empire - the USA - English is being spoken all over the globe. Through these channels, millions of young people across the world have grown to like the sounds produced by English-speaking bands. Sub-titled films from Hollywood have given millions of non-English speakers the chance to imitate James Cagney, Marilyn Monroe, Robert De Niro and Harrison Ford.

English is the easiest, versatile and sophisticated language, as it has the largest vocabulary of all other languages. Hence the above factors substantiate that English is considered as global language.

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SUBMISSION AND SUBVERSION IN ARVIND ADIGA'S "THE WHITE TIGER"

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Taking into account the of fiction, the recent years have witnessed a pretty good number of Indian English fiction writers who have left the literary field in spell bound with their stunning works. Indian English novel has gained a distinctiveness with its unique vitality and vibrancy attracting a notable readership across universe and this has been achieved through the erudite contribution of contemporary novelist.

One such among them is ArvindAdiga who made a phenomenal entrance into the field of fiction with the release his debut novel 'The White Tiger'. It was first published in by 'Harper Collisin in 2008 and won the 40th Man Booker Prize in the same year and he has been well received making the New York Time bestseller. And ArvindAdiga was just 33 of age and the was the second youngest writer to receive such a honor.

The novel 'The White Tiger' aims at exposing the shadowy side of booming India. The main stream is meant to be a social commentary and a study of injustice and power in the form of class struggle in India that depicts the anti-hero 'Balaram' representing the downtrodden sections of the Indians society juxtaposed against the rich.(p.259 Agarwal,M&Agarwal.B)

'The White Tiger' protagonist exposes the rot in the three pillars of modern India's democracy, enterprise and justice reducing them to the tired clichés of faltering nation. It is said in the backdrop of economic boom in India that has ushered in great chasm between the haves and have-nots. The background against which events of the novel takes place is not the resurgent economy but of one with inequality.(p.260 ibid)

In the novel, Adiga writes about the binary nature of India culture; the Light and the Darkness and how the caste system has reduced to "Men with Big Bellies and Men with Small Bellies". In the olden days there were one thousand caste and destinies in India. These days there are just two castes; Men with Big Bellies and Men with Small Bellies, and only two destinies; eat or get eaten up'(64) so claims BalaramHalwai, the narrator of the self taught entrepreneur. BalaramHalwai's village ancestors were sweet makers, his father rickshaw driver, he has been lucky to escape by leaving to read and write. We are told his story in the epistolary form as a seven part letter to the Chinese Premier Wen Jiabao. "From the desk of 'The White Tiger'/A thinking Man/And an entrepreneur/ Living in the World's Centre of Technology and Outsourcing/Electronic city Phase-I, Just off Hosur Main Road/ Bangalore/India". (TWT's) In which Balaram confesses his guilt and ambition- his emergence from the world of darkness to

the world of servants and masters: from brutal poverty and deprivation to successful entrepreneurship.(p.260 ibid)

Arvind Adiga is a keen observer of life around him, its social evils, corruption and growing difference between the rich and poor. In an interview Adiga makes his point clear in relation to the origin of internal unrest and outbreak of terrorism.

“These problems have been brewing for a long time. The causes are complex, but one common theme I find is the heightened tension within the century that caused by the growing gap between the rich and poor, the flare-ups can often take the forms off ethnic or regional protest, but the underlying grievances are often economy, those people who live over there are much better than we are ! Fixing these disparities has to be part of any attempt to address India going unrest. The country's intelligence and police-agencies need to be reformed and modernized, right now they seem way behind the terrorist. In particular, the police have to make an effort to reach out to Indians of all religions- right now religious minorities are intensely suspicious of the police and with good cause!

The novel provides a dark picture of India's class struggle in a globalized world. ‘The White Tiger’ makes the reader to pierce deep into the heart of India and into the suspense of world creating deep curiosity. Not only this the novel also interrogates various issues in India like caste, religion, corruption, loyalty and poverty. According to Adiga, the exigency ‘The White Tiger’ was to capture the unspoken voice of people from “ the Darkness”, the impoverished areas of rural India. He” wanted to do so without sentimentality or portraying them as mirthless weakling as they are usually”

The story revolves around Balaram Halwai. He is called the white tiger. He was born in the vibrant village of Laxmangarh in Bihar which is within the Budh Gaya, the place where the great Gautam Buddha attained his enlightenment. It reflects the journey of this young man from a terrible poverty to a successful entrepreneur. Times and situations take a rapid change when he decides to move to New Delhi. In the novel, India is divided into two parts in the eyes of Balaram Halwai, India of the rich and one of the poor. A quote by the author clears the point:

“ The dreams of the rich, the dreams of the poor- they never

Overlap, do they ?

See, the poor dream all the lives of getting enough to eat and

Looking like the rich. And watch what do the rich dream of ?

Losing weight and looking like the poor “. (225)

Balaram starts questioning about various things he faces in his village during his stay there. The questions arises in the end whether the blood and murder function as the solution for success and whether the loyalty and resilience are the things that need to be accounted for.

The term White Tiger is derived from the fact that he was the smartest boy in the village. This was confirmed by the education inspector. Hardships and abject poverty forced him to search for a meaningful job outside his village. The White Tiger is an animal which is seen once in a generation and this stands good for the character that is seen as a one time wonder in his village. Towards the fag end of the story, when Balaram takes to the path of corruption and murders his owner, he forms a taxi company. This taxi company was known as the White Tiger Drivers. Overall it is quite clear that people like Balaram are seen rarely in lifetime. The author himself is of the view that:

"The White Tiger is the story of a poor man in today's India, one of the many hundreds of millions who belong to the vast Indian Underclass; people who live as laborers, as servants, as chauffeurs And who by and large do not get represented in Indian Entertainment, in Indian films, in Indian books. My hero- or rather My protagonist – Balaram Halwai is one of these faceless millions of Poor Indians". (Author Arvind Adiga in an interview with the BBC).

Short Summary

The story revolves around Balaram Halwai who lives in suburbs of rural India. He is the son of rickshaw puller and did not have sufficient means to complete his education in spite of being talented. He had to do petty jobs like working in hotels and mines. Initially he was called 'Munna' because his parents did not name him, but later on he was named Balaram that resembled the name of the brother of Lord Krishna. His surname Halwai came from his profession as he was a maker of sweets in his earlier stages.

Balaram was Lord Krishna's brother in Mahabharata. He was robust and at times wild. He was as hot as Krishna was cool. He was unstoppable in his anger many times and could be calmed only by Krishna, who was his friend, philosopher and guide. Balaram of 'The White Tiger' is alone, without Krishna or anybody like Krishna. That may be a reason of ruthless progress in modern India.

Initially, during my early days in India, surnames like Halwai, Lauhar, Sunar, Chambhar puzzled me. Because my Indian friends told me that these surnames referred to their traditional professions. Halwai made sweets, Lauhar dealt with Loha which means steel, Sunar was goldsmith and chamber tendered animal skin. I had heard of Parsi surnames like Bataliwalla, Lokhandwalla. These surnames did not descend from their ancestors. It seems that Hindu caste system had spread its tentacles in surnames as well.

Balaram begins to learn vehicle driving as he learns from people that drivers were paid handsomely. He finds a rich employer Ashok very soon. Ashok had returned from America and was trying to come to terms with the Indian society. His personal life was in a mess as he had unhappy marriage with a girl from a different caste. Balaram was quick to learn the city life. He realizes the wide gap that exists between the rich and the lower classes. He breaks the barriers of caste system by not sending money to his grandmother.

Balaram visits various governments and semi-government offices and officers with Ashok and Pinky Madam. He comes to know that legal and illegal practices going on there. He finds that money plays a crucial role in business contracts. He realizes those rich commission agents and not the elected representatives of the people that run the government. He made up his mind to grab money under any circumstances.

The sequence of events drives into more ambitions and he harbors a dream of becoming rich at any cost. Things take a vicious turn when Balaram realizes that the only way to become a rich and famous is to murder his master and survive the storm. He realizes that there is no point in brooding over the wretched past. Along with it, the situations began favoring Balaram. His master gets involved politically. His divorce from his wife also made him lonely. One fine day Ashok was on his way to bribe a politician, Balaram seizes the opportunity and murders him. He runs away to an alien place in Bangalore with his cousin, Dharam. He starts his own taxi

company. Things finally becomes good for him when he changes his name to Ashok Sharma and becomes a wealthy industrialist. He forms a taxi company known as THE WHITE TIGER DRIVERS.

The novel has a unique sense of flow. Twist and turns are maintained to keep the readers in suspense. Balaram is a replica of the changing middle class in India. There is a related comment on the by **Evelyn Beckin Library journal** :

“Balaram’s evolution from likable village boy to cold – blooded killer is
Fascinating and believable. Even more surprising is how well the
Narrative works, in the way it’s written as letter to the Chinese
Premiere, who’s set to visit Bangalore, India”.

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AMITAV GHOSH'S THE HUNGRY TIDE- AN ECO PERCEPTIVE VIEW

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Amitav Ghosh, one of the few Indian writers in English in the post colonial era, constructs nature in his fictional works by using interweaving legends, experience, myth and history. The *Hungry Tide* is set in the unique place of Sunderbans, Ghosh's novel brings out the interrelationship between the humans, the physical environment and animals worlds. He addresses the complex of struggle between human and animals for survival. Nature is stronger than human power, so humans are forced to accept nature's reward and danger. Sunderbans are the archipelago of islands that lie on the border between India and Bengal where transformation is the rule of life, where rivers stray from week to week, where islands are "Made and unmade" (224). It is the sixth novel by Ghosh published in 2005. It tells a very contemporary story of adventure, unlikely love, identity and history. Amitav Ghosh clearly foregrounds the terrain where the actions happen.

Ghosh's novels are marked with journeys, visits and human movements across time and space. They also capture the problematic issues such as nationality and gender. *The Hungry Tide* is one such novel which emphasizes not only crossing the land but also crossing of water bodies at different places. In his realistic handling of the subject, Ghosh presents nature as hungry for human blood. *The Hungry Tide* stands for all the disastrous aspects of nature. The novel begins with Kanai Dutt, who supervises an office of translators in New Delhi. He stands on a railway platform looking at Piya Roy and subsequently they end up in the same compartment. They begin the conversation and Dutt understands that both are in a journey from Calcutta to Canning in the Sunderbans. Railway station, train and journey placed at the beginning of the novel impart metaphors of movement, and they promise human movement across many boundaries. Kanai's role as a translator implies an interlingual, cross-cultural theme of the novel.

In *The Hungry Tide*, does not encompass vast swathes of South and South-East Asia but he focuses a magnifying lens on what might be called a micro-culture within the region named 'Sunderbans' which is situated on the Islets of the Ganges delta that lies south of Kolkata and just east of west Bengal or the Bangladesh frontier. The novel highlights not the only place but, crucially, dynamic evolving human relationship, cross-cultural barriers and communication and the relationship between past and present. Ghosh details the Sunderbans with its variety and magnificence. The name 'the Sunderbans' which means the beautiful forest is derived from the name of a common species of mangrove – the Sundari tree. Ghosh marks the Sunderbans, the train journey and oceanography as metaphors of migration as they indicate the spirit of human exploration into the world of new experiences. When Piya comes to Canning, she is almost harassed by a guide whom she hires and a guard who is imposed upon her by the government is also of no real use. They distract her from her study of dolphins. She even falls into the river and

she is saved by a fisherman. Fokir, from that moment she finds Fokir a better guide and she sends away her handyman. Though Fokir doesn't know English, he and Piya manage to communicate. This connection between Fokir and Piya is also a border crossing as it transcends the limits of cultures and languages.

This alienation of the significant character in the novel on account of the narrow cultural prejudices of the people clearly indicates that the hungry tide of cultural clash is excessively harmful and disturbing for the world. The trust and the school run by Nilima are built over the site established by a British idealist, Sir Daniel Hamilton. The house is called Lusibari which means Lucy's house. Lucy was Hamilton's wife who had died on her way from England to join him in the days of British Raj. Hamilton was a visionary who had bought ten thousand acres of the Sunderbans to rehabilitate the poor people. He had laid down one condition that the inhabitants would have no caste system and no tribal identity. He had also urged them all to live as fisherman though some of them were farmers.

These people moved in three migratory waves in the years 1920s. In 1947 after partition and in 1971 after the Bangladesh war. Thus, Hamilton in his life and vision embodies the spirit of borderless life. The human settlement that he develops is a semi – communist region where people transcend the boundaries of caste, religion and nationalism. Nirmal starts writing his journal in the village of Morichjhapi after his retirement from his job as a headmaster. Though he lives into the image of a writer, the journal is the only written work that he has to his credit. The journal is an account of his life – an assessment of his failures, marriage and his idealism. It records the experiences of Nirmal's visit to Morichjhapi to find Kusum. It also indicates the dangers of the Bangladeshi refugees who had gone to Morichjhapi from the refugee camp in central India. Nirmal meets Kusum and she takes him to Garjontala the place where Bon Bibi temple is located. Nirmal knows that Horen has fallen in love with Kusum and they are expected to get married. However, she is killed in a Massacre sponsored by the government against the refugees. Thus, Nirmal's account records the subaltern experiences of the migrant refugees.

The approach of the guide and the guard on the ship was clearly marked by animosity for a person of another culture. Here, Ghosh is indicating that in contemporary society, people are suffering from jingoistic and ethnocentric prejudices, which are creating hurdles in the promotion of a multi lingual, multi – ethnic and multi – cultural world ethos. Due to certain cultural and racial prejudices, there is very little interaction or dialogue among the citizens of the world. The interactions, mainly take place between Piya Roy an American citizen of Indian parentage and a scientist, and Kanai Dutt, a sophisticated and westernized businessman from Delhi. Equally important are the interactions between Piya Roy and Fokir, an illiterate and proud local fisherman, whom Roy has hired to guide her through the backwaters of the Sunderbans. As Piya does not know Bengali, Kanai offers to be her translator. But Fokir manages to communicate with her, even though he knows no English. Here, Ghosh is trying to emphasize the theme of unity and unity of religion; of communities of people.

As with many of her peers, she had been drawn to field biology as much for the life it offered as for its intellectual content – because it allowed her to be on her own, to have no fixed address, to be far from the familiar, while still being a part of a loyal but loose knit community. (Hungry Tide 126)

Piya's scientific knowledge is complemented by the native knowledge of Folir, the local fisherman. Piya strikes an instant rapport with him which later develops into a complex relationship. By being a biologist, Piya can feel more in touch with nature as she studies its habits and can slowly understand more about the subject that intrigues her most. And, another declaration of Amitav Ghosh pertaining to her characterization is pretty conspicuous in the following paragraph:

It would be as fine a piece of descriptive science as any. It would be enough; as an alibi for a life, it would do; she would not need to apologize for how she had spent her time on this earth. (Hungry Tide 127)

The Hungry Tide depicts different aspects of journeys, borders and exile. Sufferings of the Sunderbans refugees who come back to their home, local people like illiterate Fokir and Horen, educated Nirmal and Nilima with their post nationalist dreams, to control the disaster going in the lives of local people in 'Lusibari Island'. Translator Kanai from Delhi, who is going to visit her aunt Nilima Bose, and cytologist Piya Roy daughter of Bengali immigrants, comes with an ambition to study marine mammals of Sunderbans. All these characters are the product of the post colonial world.

The Hungry Tide is superficially westernized, in terms of dress and mannerisms. Ghosh seems to scoff at it, but he is for such westernization which provides the beginning of a modern new era. Being modern, in Ghosh's eyes, is a desirable attitude as it brings about social change and takes the regions into the stream of modern international life. But, all said and done, Ghosh is rooted in Indian culture, and is essentially, an Indian writer, with an international readership. The kind of writer Amitav Ghosh has been clearly brought out by A.K. Ramanujan, thus, Ghosh, to say, 'evokes? things Indians with an inwardness that is lit and darkened by an intimacy with elsewhere'.

The Hungry Tide promoting the possibility of an ethics of cross-class work and personal relationships, which aspires to breakdown distinctions between them and us to reconcile global and local concerns and proposing – perhaps idealistically – a cooperative view of place, in which very different characters and epistemologies can come together in grass- root initiatives. The novel also penetrates a picture of man's complex interaction with nature. The Sunderbans in the Bay of Bengal are some islands where people share with animals. The predicaments the inhabitants suffer due to unward, unexpected tidal surges. Some of the fictional characters introduced in *The Hungry Tide* serve to highlight the anthropocentric attitude of human beings towards animals. The novel proposes the concept that in the concept that in the cosmic chain of being, every species has the rightful claim to exist on the earth. The disruption of this chain, the law of nature by human transgression might adversely affect the symbiotic relationship between man and nature. Amitav Ghosh has written the novel *The Hungry Tide* with the avowed intention of writing about the lesser known world and this narrative magically interweaves new worlds into a single whole. Each of his novels is a great achievement and *The Hungry Tide* has annexed a wonderful territory to Indian English fiction. It is an extraordinary piece of work and offers splendid reading.

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TECHNOLOGY INTEGRATED ENGLISH

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Abstract

English language also popularly known as foreign language can be described in short as L2 Acquisition. The concept of learning a foreign language is as challenging as acquiring the L1 native language. The English language which is used in wide variety of contexts demands effective teaching-learning techniques and strategies in order to learn the language effectively.

This paper attempts to provide certain interesting and innovative techniques for learning the English language using technology. The juxtaposition of nature of language and its applications highlights the integration of technology in foreign language learning. In today's modern era, internet and technology provides wide range of resources for communication. As English has become the global language, the connection between the English language and technology is quite obvious.

Technologies are widely used throughout the world not only for communication but also for teaching and learning the global language. Therefore this paper is an attempt to highlight the integration of internet, technology, computer software and websites for teaching and learning the English language in a more interesting and effective manner.

Preamble

English language is essential in today's communication scenario. The acquisition of English language plays a vital role in the distinguished education process. It has preferred dimensions for the enhancement and effectiveness of teaching and learning methodologies. Undeniable, English language has become an expertise for obtaining knowledge and gaining mastery over the subject. English language is a body of knowledge that comprises major domains like teaching theories, methodologies, approaches, strategies, materials, preparation and most significantly, implementation.

English is the lingua franca of the modern age and a key to being a global citizen. It is the most commonly spoken second language in the world, used by the number of non-native speakers of English throughout the world. The words of eminent psycholinguists says it all, "One language sets you in a corridor for life. Two languages open every door along the way"

Most of the communication takes place with the help of internet and technology. In this context, the modern technologies supply wide resources to exchange one's ideas and opinions for effective communication and collaboration. It also serve the purpose of teaching and learning a foreign language. In today's technology-oriented modern world, it has become essential for the learners to accept the emerging trends especially in the field of education.

Aims and Objectives

It is of paramount importance to set appropriate aims and objectives to learn a foreign language. The fundamental aim is to develop the learners' skill of reproducing the language by acquiring it through practices like listening, speaking, reading and writing. It is equally

important to enhance learners' thinking and understanding skills. One of the vital objectives is to enable the learners to gain mastery over the language without mere restrictions to only imparting knowledge and information. As Gurrey has accurately expressed in the following manner:

In teaching, it is highly desirable to know exactly what one is hoping to achieve, as it in all great understandings. If this can be clearly seen, then the best way of getting to work usually becomes evident. We ought therefore to consider carefully what we are trying to do when we are teaching a foreign language. (7)

The following are certain objectives required to accomplish the aims of teaching English in an effective manner:

- To enable the learners to express their perspectives coherently
- To make the learners understand the foreign language before reproducing it
- To enable the learners to respond to situations accurately with logical thinking
- To enable the learners to read, comprehend, and interpret the text in English
- To enrich learners ability for appropriate planning, drafting and editing in order to improve the quality of their written works
- To make the learners convey their ideas with imagination and creativity
- To allow the learners to become ardent and expressive readers and thinkers
- To develop their insight and autonomous study habit
- To enhance learners knowledge of grammar, vocabulary and other components of language
- To develop learners critical thinking abilities.

Technology Integrated English

English language teaching and learning has undergone drastic changes over the past few years. It is an on-going process which demands various trends and techniques for the effective implementation of the entire teaching-learning process inside and outside the classroom. Following are some of the interesting strategies and technology tools used for acquiring the English language in a more different and interesting manner.

The Technology-Vocabulary Connection

Technology plays a significant role in learning English vocabularies. There are two types of vocabulary learning: (a) Incidental learning occurs while reading in general (b) Intentional learning take place while studying vocabulary in particular. Many interesting websites like "Voice of America", "Learning English" which offer several examples of vocabulary as well as some vocabulary teaching materials for the pedagogies. Vocabulary is one of the most important components of language that learners need to master. As a linguist called David Wilkins has popularly said, "Without grammar, little can be conveyed. Without vocabulary nothing can be conveyed".

Vocabulary plays the crucial role in terms of conveying meaning. In a typical language classroom, vocabulary learning is associated with learning the meaning of words. There is one essential information about words that the learners need to know in order to use them well, i.e., use of vocabularies in various different contexts. In this case, one can learn English vocabularies and its different aspects from the website called "Corpus of Contemporary American English"

also known as COCA. This website is a wonderful resource for the English language teachers and learners.

The Corpus of Contemporary American English is the largest freely available corpus of English. It is the most widely used corpus which contains more than 520 million words and it is equally divided among spoken, fiction, popular magazines, newspapers and academic texts.

The Technology-Grammar Connection

Grammar is one such part of language which is used to express simple as well as complicated ideas in a well-organized manner. Technology provides access in many different ways to study grammar. Many resources from the internet can be used to teach and learn grammar. For instance, “Everyday Grammar TV” on the Voice of America webpage offers a number of lessons on specific grammatical points like adverbs, prepositions, pronouns, demonstratives, reported speech and so on. Each lesson share plenty of information with various examples for the learners to understand well.

It is quite clear that there are many important connections between grammar and technology. To make it clear, let's analyze how 'reported speech' (grammar) can be learned from the Everyday Grammar TV. It gives an example of what reported speech is and how it can be used to form accurate grammatical sentences. Likewise it also lists various instances of how each reported speech expressions like “said that” are used in everyday language.

The website also consists of video series comprising wide range of resources for the learners of English Grammar. The video series provide elaborate information on everyday grammar points made available for the beginners, intermediate and advanced level learners of English. Therefore technology allows its users to learn every components of language like grammar and prepares them to speak accurate grammatical sentences.

Technology for Listening

Listening is very important for the foreign language learners. Internet applications provide access to many different ways to listen foreign languages. Technology offers one such interesting listening webpage called “Sing Out Loud”. It consists of series of songs that have been prepared mainly for teaching and learning/listening English. The webpage include actual songs in audio format. In addition, it shares various study materials related to the English song that can be well utilized by the learners to improve their listening skills.

Listening is the important part of speaking. Especially in the past two decades, technologies used for listening has become quite common all around the world. With the aid of technology the world is plugged in for listening and speaking for information and entertainment purposes. Websites like “Sing Out Loud” from Voice of America, TedEd or the TED Talks website helps the teachers to create lessons based on short lectures and songs.

Therefore technology tools help learners to listen and comprehend the spoken foreign language. Additionally the web resources for listening include subtitles, transcriptions repetition, reference materials and images thereby extending pre-listening, while-listening and post-listening support. Listening resources thus prepare the learners for face-to-face communication through various listening practices.

Technology for Speaking

Learning to speak fluent and accurate English is the need of the hour. In this scenario, the connection between technology and speaking opens up new ways for people to learn the oral language. Technological resources support learners by giving various opportunities for the English language learners to engage themselves in oral conversation and pronunciation practices. It is essential to learn to use oral language in order to maintain social relationships. As F.G. French says,

“Speech is the ground work; all the rest are built up from it. Through speech the pupil learn to make the direct connection between the English word or phrase and the object, action or idea it bears. He learns the habit of using words in the correct sentence patterns and he can learn this no other way” (98).

There are many tools available on the internet to develop speaking skills for the foreign language. Using internet one can access to website called “YouGlish”. It allows learners to type in a word to know how to pronounce it. This website will respond with example videos where the learner can find exact pronunciation and expression of the word spoken by the native speakers of English. There are audio chat tools like Skype available for learning to speak collaboratively.

Technology for Reading

The learners of English must know reading English. Reading in general enables people to get information which helps them to enrich their knowledge. The art of reading in particular requires lot of practice and interest among the learners in order to improve their reading skills especially in a foreign language. Many different materials for reading can be accessed with the help of internet and technology. One best example is “Voice of America” website. It has a number of different news stories that teachers can students can read and discuss. This web page include stories which appears in the form of written texts for the user to read, discuss and explore further.

Another example is “American Teens Talk”. It is a collection of readings that is based on interviews of high school students. It is made available in both written and audio format. So this web series can be utilized for reading as well as listening.

Technology for Writing

Writing is nevertheless an act of communication. Developing the writing skills is significant factor in learning a language. Undoubtedly, there exist a strong connection between technology and writing. There are mainly two educational technologies playing a vital role in developing writing skills for the learners. Writing is essentially viewed as an ongoing process and feedback is a necessary tool to obtain this process. The application of word processing software into the world of writing has been very important for the learners. It gives them the chance to write, revise and edit through constantly receiving feedback from the built in software applications.

One more major development in writing is the use of collaboration software like Google Docs. It allows foreign language learners to get constructive feedback not only from their teachers but also from their peers during the stages of writing, drafting and editing. These technology tools are very important not only for learning a language but also for creating effective written products.

Peroration

Thus technology is playing an ever-changing effect in today's modern world. Internet and technology has gained a prominent place in the field of English language teaching and learning. Technology provides firsthand experience for the foreign language learners to learn more about the language thereby enhancing lifelike experience. The influence of technology over the English language is nevertheless a boon for the learners.

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AN ANALYSIS OF SONIA SANCHEZ'S DEPRESSION

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Abstract

This article expresses the intellectual and the affective views of Sonia Sanchez, in her narrative work "Depression". Where she denotes the idea of quality and the pictorial representation of artistic content. Sonia Sanchez brings out an theoretical concepts of depression in an effective way which evoked several elements and emphasize a significant image.

Introduction: Afro-American Literature

The writers of African generation belongs to 18th century begins their works with elevated writer Sonia Sanchez, In 19th century were enslaved, yet this genre is so called as slave narratives the flourishing in literature was bought by Harlem Renaissance, in 1920s. In north, the literature of freed black and the literature of free blacks were aroused. They spoke two different concepts, oppression in different narrative form by freed black, whereas free blacks from north spoke out of slavery and racial injustices by spiritual narrative. The variation occurs in their writing and has been generally focused on their role, by the American society. The strongly expressed areas are freedom equality with the generalized themes of African- American culture, racism, religion, slavery, segregation, migration, feminism. The free blacks were oftenly struggled for their own rights which has been themated furtherly by the white public.

Eminent Writers

1. Langston Hughes, (1902-1967)
2. Zora Neal Hurston, (1891-1960)
3. James Baldwin, (1924-1987)
4. W.E.B. Du, (1868-1963)
5. Countee Cullen, (1903-1946)
6. Sonia Sanchez, (1934)

Analysis of Sonia Sanchez

A talented incredible poet, Sonia Sanchez, born on September 9, 1934, Birmingham, Alabama, United States, is an African-American poet, connected with black arts movement, constructed indefinite collections of books on poetry, short stories, critical essays and childrens books. Her mother died when she was 2yrs old, and lived with her father, her sister, her mother, a third wife to her father in Harlem. Completed her undergraduate from Hunter College in B.A. political science later completed postgraduate work at New York University, then she studied poetry with Louise Bogan. In 2001, she was honoured with a notable award, Robert Frost Medal.

When Sonia Sanchez was six year old lost her grandmother, which is the turning point in her life in developing her literary sense, started reading so many books and developed a great enthusiastic quality towards language and sounds. She too developed an horrible hesitating attitude of stammering which makes her uneasy. She overcame from this drawback in Harlem, and excelled by admitting herself in poetic voice by reading poetry aloud, to which she gained praises and developed her range in African & American resources. She finally named herself as "ORDANIED STUTTERER".

Sonia Sanchez married to Albert Sanchez has no children, later married to Etheridge Knight, they had three children, a daughter, Anita & twin sons, Moran Neuse and Mungu Neuse. The mother relationship between their childrens has a great influence on her poetic career, which later develops a thematic situation, and gives few measures in her whole work of its several movements.

Sonia Sanchez renewal of black will, gained reputation as "political thinker" black aesthetic program Sanchez met Malcolm X in 1960s, when she became a member of CORE (Congress for Racial Equality) Sanchez, originated a press, Broadside Quarlet which evokes many new voices of black arts era. She published poetry such as The Liberator, Negro Digest, & Black Dialogue. Her contemporary works include "Hope is an open window" co-written by Diana Ross from 1988 album Every day is a New Day.

Sonia Sanchez became a part of mobile exhibition initiated by Cincinnati Museum Center and Smithsonian Institution. Sanchez's achievement includes pen writing award she was awarded the National Education Association award 1977-1988, American Book Award for Home Girls and Hand Grenades. She has also been awarded the Community Service Award from the National Black Caucus of State Legislators in 1999, Langston Hughes Poetry Award, the 2004 Harper Lee Award, and in 2006 National Visionary Leadership Award.

In 2017 Sanchez was honored at the 16th annual Dr. Betty Shabazz Awards in a ceremony held on June 29 at the Schomburg Center for Research in Black Culture, Harlem.

Sonia Sanchez in her poem "Depression" predicted a completely different experience with tough militant in a brilliant way which seems to be plaintive and poignant.

'I have gone in to my eyes
Dumping against sockets that sing
Smelling the evening from under the sun
Where waterless bones move
Towards their rivers in incense.
A piece of light crawls up and down
Then turns a corner.'

Sanchez compared eyes which are wet, to a bumping river which flows into bumping lake in such a direction of sockets which fits like a head of a spear, and sharp as plowshare. She sings at the cutting edge of the river where smells the evening beneath the sun with devoid of water moving as a dried bone, a moistureless sense to enrage greatly. Later Sanchez added 'river incense'. A pleasant smell having a piece of light moving in a prone position dragging the body along the ground finally reached a corner. The apt of designing the words in such a manner makes her literary active.

'as drunken air molts in beds

tumbling over blankets that cover
 sweat nudging into sheets continuing dreams;
 So I have settled
 Grotesque with wounds
 Small and insistent as sleigh bells”.

Sonia Sanchez, inhibits her idea of quality by expressing airmolts as tumbled the act of performing stunts, gently pushed in order to gain the attention, signaling to continue the dreams, which fantastically exhibited with wounds, demanding sounds by pulling sleigh bells. Sanchez spiritually touched heaviness of spirit, expressed her depression.

‘am I voice delighting in the sand
 Look how the mask rocks on the winds
 Moving in tune to leave
 I shed my clothes
 Am I a seed consumed by breasts
 Without the weasel’s eye
 Or the spaniel teeth of a child?

Sanchez focused on voice, as a great pleasure with disintegrated rock, covered one’s identity relating to a docile person with evasive equivocal eyes. This lines portrayed the unquenchable poetic experience of Sanchez.

Sanchez stressed on her inactiveness that she cried overnight, with tears poured from her forehead makes her indolent in actions, runned away her silence birth unable to peel the flesh, willing to take risk to spark like a star deeply breathed with great relief emitted a similar sound.

"I have cried all night
 Tears pairing out of my forehead'
 Sluggish in pube,
 Tears from a spinal soul
 That run in silence to my birth”

Conclusion

Thus Sonia Sanchez in her poem ‘Depression’ portrayed a clear figure of sadness, she graciously acknowledges, pictures of sufferings and moulded relatives of life. Sanchez added related desire for artistic potency in her writings. Sanchez, used her work which is self analysed, embodied with both culture and consciousness. Sanchez, creates possibility of completion in her facts which reflects the merits of her various techniques applied in her valuable works.

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SINKING SAILORS OF EUGENE O'NEILL'S *LONG VOYAGE HOME*

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Abstract

The phrases, “drinks like a sailor” and “swears like a sailor” imply that alcohol and sailors are inseparable. This is the case in the plays of the American playwright Eugene O'Neill too. In almost all his plays, we find the dominant role of alcoholism. We find characters drinking to wretched excess and fight with one another. This paper attempts to highlight why the sailors are addicted to alcohol and how alcoholism affects the life of sailors in the play *The Long Voyage Home* (1917).

Keywords: alcoholism, American society, sailors, dreams.

Introduction

The phrases, “drinks like a sailor” and “swears like a sailor” imply that alcohol and sailors are inseparable. Norman Kent Denzin quotes, “American society is a drug-oriented society, an addiction society, a society preoccupied with drugs, alcohol, their consumption and social control. Two-faced in its attitudes, American society encourages alcohol consumption, but does not want alcoholics (xxvii). This is the case in the plays of the American playwright Eugene O'Neill too. In almost all his plays, we find the dominant role of alcoholism. We find characters drinking to wretched excess and fight with one another. They expose their real character and behavior because they are released from the society rules. Alcohol makes a difference in the language of characters. A drunkard speaks even without anyone's presence. As a result, he delivers a monologue or a soliloquy. In the alcoholic state, they live in a stress-free world for some time and again come back to reality after gaining consciousness. They spent their entire wages on alcohol and again opt for sailing to earn money. Alcohol helped them to overcome hardship in the absence of other comforts. Dubost rightly points out as follows:

Escape takes on the appearance of a second birth, but some are content with a partial liberation; this then takes the form of dreams or of continual drunkenness, each drinker drowning his daily problems in alcohol as he waits for death. Others, unable to bear a superhuman burden, abridge their existential sufferings by taking their lives (31).

Harry Gene Levine quotes that prior to the 1900s in America all “liquor was regarded as good and healthy,” as “tonic, medicine, stimulant and relaxant” to be “drunk at all hours of the day and night, by men and women of all social classes, and ... routinely given to children” and that the ““liquor problem”” itself “was not a public issue or fact of consciousness in colonial America (110).

In fact O'Neill himself was an alcoholic for a major part of his life. As a school student, he learnt about life under the guidance of his brother, Jamie, who made sin easy for him. As a youth, O'Neill found solace only from books, alcohol and prostitutes. He was expelled from Princeton for “conduct code violations”, or “for breaking a window,” or according to a more concrete but

possibly apocryphal account, because he threw “a beer bottle into the window of Professor Woodrow Wilson,” future president of the United States” (“Biography of Eugene O’Neill”). After his expulsion, he spent most of his days in waterfront bars and brothels before he set off on a gold prospecting expedition to Honduras. When he lived on the waterfronts of Buenos Aires, Liverpool and New York City, he immersed himself in alcohol. O’Neill has used his drunkard characters to create empathy in the minds of the audience.

Long Voyage Home

This paper attempts to highlight how alcoholism affects the life of sailors in the play *The Long Voyage Home*. The action of the play *The Long Voyage Home* takes place in a bar and among the selected plays, this is the only play where we find women directly involved in alcoholism. A barmaid named Mag is described as “A slovenly barmaid with a stupid face sodden with drink is mopping off the bar. Her arm moves back and forth mechanically and her eyes are half shut as if she were dozing on her feet” (MC 57). As the business is very dull, Joe, proprietor of the bar describes the bar as a bleeding tomb and asks Nick, “Where’s all the sailor men, I’d like to know?” (MC 58). Joe knows very well that the bar’s business is based on the arrival of sailors from the ships. A crimp named Nick has already collected the information about sailors from the ship Glencairn. He informs Joe that the sailors have received their two year pay and have promised to come to the bar tonight. We come to know how barmaids are abused in the bar through Mag when Joe scolds her for mopping in the bar. She says, “Ow, you do frighten me when you ‘oller at me, Joe. I ain’t a bad gel, I ain’t. Gawd knows I tries to do me best fur you” (MC 59). She says to Nick that she is abused like a dog by Joe,

You little crab, you! Orter wear a muzzle, you ort!

A-openin’ of your ugly mouth to a ‘onest woman what ain’t never done you no ‘arm. (*commencing to sob again*)

H’abusin’ me like a dawg cos I’m sick an’ orf me oats, an’ all (MC 59-60).

Everyone in the bar makes a plan to loot the sailors of Glencairn. A trap to loot the money is always ready in the shore for those who return from the sea. Joe makes a plan and asserts, “Four two-year men paid orf wiv their bloody pockets full o’ sovereigns—an’ yer lorst ‘em” (MC 60). Nick makes a plan to provide a sailor from Glencairn to The Amindra because he will get money from the captain for his action. He says, “I was thinkin’ as one of ‘em from the Glencairn’d do—them as was paid orf an’ is comin’ ‘ere” (MC 61). In order to catch a sailor for the deadly ship, he confirms whether Joe has drug to intoxicate a crewmember. Then Nick hears the sound of sailors coming towards the bar. On hearing the noisy sound of singing from the street, he assumes that “They’ll come, an’ they’ll all be rotten drunk, wait an’ see” (MC 61). But except Olson, all the three sailors, Driscoll, Cocky and Ivan are very much drunk. So, the drunken sailors have already spent some money on alcohol. On seeing the bar, Driscoll remembers well that it was in the same bar he was stripped of his money six years back. But now he is very much cautious this time and he will be very careful in the bar. The moment he sees the bottles, he forgets everything and says,

Well, no matther, ‘tis all past an’ gone an’ forgot. I’m not

the man to be holdin’ harrrd feelin’s on me first night ashore,

an’ me dhrunk as a lord. (*He holds out his hand, which Joe takes very gingerly.*) We’ll all be havin’ a dhrink, I’m thinkin’. Whiskey for the three av us—Irish whiskey (MC 63)!

As he is in the drunken state, his mood changes every now and then. He is tempted to see the drinks in the bar and says he has forgotten all past and he wants to drink like a lord. It is interesting to note that the drunkards speak truth sometimes and reveal their pains and sorrows openly. Robert Macnish quotes what happens when a man consumes alcohol, “The imagination is expanded, and filled with a thousand delightful images. He becomes loquacious, and pours forth, in enthusiastic language, the thoughts which are born, as it were, within him” (61). The conversation between the sailors and the bar people clearly prove how drunkards speak and behave.

COCKY. (*mockingly*) An' a glarse o' ginger beer fur our blarsted love-child 'ere. (*He jerks his thumb at Olson.*) OLSON. (*with a good-natured grin*) I bane a good boy dis night, for one time. DRISCOLL. (*bellowing, and pointing to Nick as Joe brings the drinks to the table*) An' see what that crimpin' son av a crimp'll be wantin'—an' have your own pleasure. (*He pulls a sovereign out of his pocket and slams it on the bar.*) NICK. Guv me a pint o' beer, Joe. (*Joe draws the beer and takes it down to the far end of the bar. Nick comes over to get it and Joe gives him a significant wink and nods toward the door on the left. Nick signals back that he understands.*)

COCKY. (*drink in hand—impatiently*) I'm that bloody dry! (*lifting his glass to Driscoll*) Cheero, ole dear, cheero! DRISCOLL. (*pocketing his change without looking at it*) A toast for ye: Hell roast that divil av a bo'sun! (*He drinks.*)

COCKY. Righto! Gawd strike 'im blind! (*He drains his glass.*)

IVAN. (*half-asleep*) Dot's gude. (*He tosses down his drink in one gulp. Olson sips his ginger ale. Nick takes a swallow of his beer and then comes round the bar and goes out the door on left.*)

COCKY. (*producing a sovereign*) Ho there, you Fatty! Guv us another! (MC 63-64)

When Kate asks whether they have a good voyage, Driscoll answers frankly that the voyage is rotten (MC 67). Among the crewmen, Driscoll is alert in spite of his drunkenness. The reason is that he had lost his money in the same bar when he was drunk, six years ago. When he notes Nick communicating to Joe with some signals, he becomes alert and asks them, “What divil's thrick are ye up to now, the two av ye? [*He flourishes a brawny fist.*] Play fair wid us or ye deal wid me!” (MC 66) We can also know the real character of a person when he is drunk. This is true in the case of Ivan. He says, “I don' li-like dis place! I wan' see girls – plenty girls. [*Pathetically.*] I don't li-like dis place. I wan' dance with girl” (MC 64). Robert Macnish quotes, “In drunkenness, the veil is removed from them, and their characters stand revealed, as in a glass to the eye of the beholder” (64).

In the play, Olson is mocked by Cocky for not taking alcohol in the bar. Cocky says mockingly, “A-saivin' of 'is money, 'e is! Goin' back to 'ome an' mother. Goin' to buy a bloomin' farm an' punch the blarsted dirt, that's wot'e is! [*Spitting disgustedly.*] There's a funny bird of a sailor man for yer, Gawd blimey!” (MC 65). But Driscoll encourages Olson's teetotalism and calls him “a man wid some sense” (MC 65). He confesses that he would not be drunk if he has a mother. Cocky begins to weep on hearing the word “mother”. So we infer that a man may consider stopping drinking if he has a family. Since Driscoll, Cocky and Ivan are not rooted in the family, they don't bother about anything except drinking.

After the arrival of the bar girls, Kate and Freda, Driscoll asks Olson if he wants drinks. He asks Olson, "What'll ye have?" (MC 67). But Olson replies negatively and says "Dis one bane on me" (MC 67). Then he takes a roll of notes and lays one on the table. Nick, Joe and the bar girls look at the money avariciously. When Ivan offers drink, Olson refuses and says the same words, "Dis one bane on me" (MC 68). In order to cajole Olson, Freda pretends that she drinks brandy only for her health. She says, "I on'y tike a nip o' brandy now an' agen fur my 'ealth" (MC 69). Olson says to Freda that he has drunk many times in the previous voyages but now he bans drinks. When Freda asks the reason, he says, "There ain't noting to say, Miss Freda. I bane poor devil sailor man, dat's all" (MC 70). The reason for abstaining from alcohol is that he has become poor because of his alcoholism. Then Freda develops affinity between them by discussing their native place. Freda tells that she too was born in Stockholm like Olson but it may not be true. In order to cajole Olson she may have used this strategy. After some time Driscoll and Cocky carry Ivan, who is in the last stage of intoxication. Driscoll is very particular in taking Ivan to the room because it is not safe to let a man in such a state. Driscoll says, "An' I'd not trust him in this hole as dhrunk as he is, an' him wid a full pay day on him. [Shaking his fist at Joe.] Oho, I know your games, me sonny bey!" (MC 73).

The departure of Driscoll, Cocky and Ivan serves a good chance for Freda to seduce Olson. She wants brandy and so she asks him, "Buy me a drink o' brandy, will yer? I'm sow cold" (MC 75). Out of compulsion from Freda, Olson orders ginger beer for him. But Joe pours some contents of a small bottle into Olson's glass of ginger beer. When Olson decides to leave the bar, Freda diverts his attention by asking something about his mother. He replies, "And I want to go home dis time. I feel homesick for farm and to see my people again. [He smiles.] Yust like little boy, I feel homesick. Dat's why I don't drink noting to-night but dis-belly-wash!" (MC 77).

Conclusion

After taking the intoxicated ginger beer, he falls down in the bar and lays unconscious. All his money is taken away and he is carried to the ship *Amindra* by the roughs. When the roughs carry him, a rough says, "This silly bloke'll ave the s'prise of 'is life when 'e wakes up on board of 'er" (MC 60). When Driscoll returns back to the bar, he doesn't find Olson and asks Joe. Joe answers, " 'E an' Freda went aht t'gether 'bout five minutes past. 'E's fair gone on 'er, 'e is" (MC 81). Now Driscoll perceives clearly that "she'd have him stripped to his last ha'penny" (MC 81). The play ends with the words "Irish Whiskey" (MC 81), which is ordered by Driscoll before leaving the bar. Even though Driscoll is very careful that he and his crewmembers should not be cheated in the bar, Olson could not be saved from becoming the victim. Jesus Palacios provides the quotes about drunkards as, "'Children and drunkards speak truth" (Danish) "Children, drunkards, and fools cannot lie" (Latin)" (83). They drink to hide themselves from their dreams, past life and to forget about their future. So the sailors of O'Neill honestly speak truth about their longings in life and career.

Abbreviation: MC- *The Moon of the Carribbees and Six Other Plays of the Sea*. New York: Boni and Liveright, 1919.

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THE POST COLONIAL PRINTS OF KHUSHWANT SINGH'S TRAIN TO PAKISTAN

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Khushwant Singh is a renowned writer in the modern age, besides he was a man of vast experience both literary and personal. He had witnessed the genocide of Hindu, Sikhs and Muslims during partition days in India. As a journalist, he witnessed the worst and the pathetic massacre very closely. Partition of India was one of the most inhuman incidents in the history of mankind thousands of innocent people were massacred ruthlessly. Men were turned into wild beast, devoid of natural instinct of fellow-feeling, love and kindness.

The novel 'Train to Pakistan' was first published in 1956, nine years after the holocaust: thenovelist who was 32 years of age in 1947, and he had an unforgettable memory of the great conflagration in his mind. Thetragic incident disturbed the novelist mind and wants to disclose to the world. It should not be repeated again in the world. He has found a village, ManoMajra, which is a heaven, even when there was a great vengeance between the Hindus and the Muslims in the country during the partisan but the people of Mano Majra are innocents and lived peacefully in the civilized small village.

In the novel, Khuswant describes the beautiful harmonious life of a tiny village called Mano Majra, a half mile from the bank of Sutlej .Only countable families live in the village.They are the Sikhs and the Muslims and the only one Hindu family lived amicably. The Sikhs are the land owners and the Muslims are the tenants. There is a small railway station. The trains which run from Delhi to Lahore and Lahore to Delhi and the Mail trains make the people to be aware of their routine work and only two passenger trains, even whistle indicates the mullah for prayer and the Sikhs priest alert the mullah's calls for prayer. The colony of shopkeeper and hawkers run their family by selling food, betel leaves to the travelers.

Train to Pakistan, the first novel on the theme of Partition, is a splendid and sensible story of political animosity, brutality, and of bulk emotions all through those chaotic and unfortunate days that heralded, and go along the Partition of the British India. It is according to the theme of partition of India into India and Pakistan, and therefore it relates the distressing tale of individuals and societies trapped in the whirl of Partition. The novel is measured one of the best novels on partition.Kushwant Singh became famous with the publication of Train to Pakistan, his first novel, in 1956. Train to Pakistan depicts the pain of Partition that gave birth to two political frontiers – India and Pakistan. On the day before the partition, thousands flown from both sides of the borderline looking for shelter and safety. The inhabitants were evacuated and it was surely a terrible experience for them to abandon their possessions and haste to a land which was not theirs. Partition affected the entire country and Kushwant Singh's purpose of this novel is to see the events from view point of the people of Mano Majra, a small villatge, which is situated at the border between India and Pakistan. Initially it is entitled Mano Majra which implies

constant, whereas the present title, *Train to Pakistan*, denotes change. This maybe inspires V.A. Shahane to remarks that **“the change of the title of the novel from *Mano Majra* to *Train to Pakistan* is in keeping with the theme of the novel”**. (Shahane, 68) Joan F. Adkins has great praise for the novel when he says, **Kushwant Singh’s *Train to Pakistan* deserved a high position in Indian – Anglian literature.** (Adkins, 11)

Singh aims mainly on the partition, on the incidents before it, the carnage initiated by it and its consequences. His objective in this novel is to exhibit and search the world around him and to portray it in all its realistic background. He creates a strong sequence of occurrences with the backdrop of Indian panorama, Indian wonders and music, Indian behaviors and deeds as only an intensely attentive and considerate novelist can describe them. To use the words of Prof. William Walsh, **“*Train to Pakistan* is a tense, economical novel, thoroughly true to the events and the people. It goes forward in a trim, athletic way, and its unemphatic voice makes a genuinely human comment”** (Walsh, 18)

The main hero of the novel is the village itself. The action of the novel revolves around a small village in Punjab called *Mano Majra*, in the north-western region of undivided India, at the Indo-Pakistan borderline on the banks of the river *Sutlej*, which serves as the fictitious settings of *Train to Pakistan*. Singh knits a plot around life in this village, making the village a miniature epitomizing a loftier world. However the village is controlled by the Sikhs, *Mano Majra* has, as its dwellers, the Hindus and the Muslims too. The novelist surveys the impression of partition on the village which symbolically outlooks for India. He attempts to detect the true Indian reaction by contrasting people, their opinions and also their activities.

There are around seventy families in *Mano Majra* and *Ram Lal*’s is the only Hindu family. The village is similarly inhabited by Sikhs and Muslims. They know each other very well and live in harmony and peace like a single family. The peaceful life of the village is not disturbed by the political actions of the country. The pleasant ambience and well-designed integration that exists in this village is lucidly narrated in this novel like this :

...there is one object that all *Mano Majras* even *Lala Ram Lal*—venerate. This is a three foot slab of sandstone that stands upright under a keeker tree beside the pons. It is the local deity, thedeo to which all the villagers—Hindu, Sikh, Muslims or pseudo-Christian-repair secretly whenever they are in special need of blessing. (Singh, 10)

The condition of the country depreciates sorrowfully in the wake of partition. There are massacres and rapes. Evil dictates the scene. As the novel opens, *Mano Majra* is already troubled by the news of communal hostility in Bengal and Punjab and give the impression that God is admonishing people for their wrongdoings. But notwithstanding the news, *Mano Majra* preserves its absolute harmony among its diverse communities. Though, the bizarre summer of 1947 proposes that all is not well in *Mano Majra* or somewhere else. The village also becomes the miniature copy of communal skirmish and upheaval caused by the partition. *Kushwant Singh* narrates the genuineness of the setting by placing the responsibility of the horrific calamity upon both the communities :

**Muslims said that Hindus had planned and started the killing.
on the other hand, the Hindus, put the blame on the Muslims.
The fact is that both sides killed. People belonging to both sides
wereshot and stabbed, speared and clubbed, tortured,**

Despite bloodshed and revolting in the border area, life in Mano Majra remains undisturbed. Everything is peaceful and normal with Hindus, Sikhs and Muslims however living quietly together as they have been living for a long period of time. Partition has not disturbed Mano Majra.

**...all of northern India was in arms, in terror, or in hiding
the only remaining oases of peace were a scatter of little
Villages lost in then remote reaches of the frontier, Mano
Majra was one of these villages. (9)**

Many people in the borders of both Pakistan and India were killed and burnt alive. Even the rhythm of Mano Majra village was destructed and disturbed by means of the trains passed by late hours. That changes the situation of the village. Suddenly a train will appear in the mid night, the villages were asked to go way from the nearest places of railwaystation. Some were asked to go away from the nearest places of railway station .People indulged in gossips about the ghost train which carries a lot of dead bodies of Sikhs and Hindus.

So far the violence of partition has spared the village, but then the trains full of bodies start to come across from Pakistan and the river brings more. Refugees and vigilantes stir up trouble and Chand, Iqbal and Juggut have to make decisions which will decide the fate of an outgoing train of Muslim refugees.All the people, the Sikhs and the Muslim find love and reason in the advice of the Lambardar.The Muslim agree to shift to the refugee camp for the time being. The Muslim, are being separated from the Hindus,and the Nooran the lover of Juggat who belongs to Muslim community is also separated.

The book ironically portrays the evil that India's partition created.Inspite of winning the freedom the country put at stake that should have been clearly avoided on amicable means whose prominence is felt even today among both the countries living as arch rivals. Keeping that in mind Singh made the magistrate to order the village Muslims to leave India.. Muslim to leave India is as a disturbing one that makes one think on how people on that time would felt leaving their home and place like refugees for the fear of life one fine day.

The title of the novel is remindful of the difficulty of Muslims who are transferring to Pakistan by train as a result of partition. But the human interest of Kushwant Singh is very apparent. It lifts him successfully above the narrow levels of politics and religion at the same time he reveals the evils of partition as well. So the novel can be categorized as Punjabi edition that ultimately reaches to the greater height of Indian version. This novel vary from most of other novels on partition in respect of canvas, and unity of time, place and action. It has a greater unity of time and place. Its action focusses in the locality of Mano Majra and it covers a period of not more than a month. Possibly this is an important aspect that allows him to alter the dreadful painful theme into fine fiction that is full of human sympathy and love.

One important feature of Train to Pakistan is the use of English language. The style is sensible with simple dialects. It is translated from Punjabi to English, which is a distinct face of the quality of his mind and his opinion of life. Another side of the novel is absolute absence of

direct effect of partition on the people of village, but indirect way to portray victims who feel disturbed by aftermath of partition.

Hence, Train to Pakistan stands out as an excellent example of the Sikh novel where the Sikh and the Muslims are never shown fighting with each other. In spite of being a Sikh novel, Train to Pakistan can precisely be commended as Indian version of Partition by Kushwant Singh.

The total sum up of my paper highlights how this novel vividly portrays the horrible societal dissension, and warns what we lose when we fail to maintain social harmony. It is almost like history is written as a fiction.

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CHAUVINISM OR TRUE-TO-TRADITION? READING THE IMPACT OF AFRICAN AMERICAN ENSLAVEMENT AND THE ROLE OF GENDER

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This study's findings put forward African American women's gender role views which may be dissimilar to women in other cultural or ethnic group due to unique experiences with economic, social, and biased marginalization. These women's gender role beliefs donate to their expectations to be physically powerful and independent women, which have implications for health outcomes. Gender role views of these women were fairly reliable across generations; yet, there were generational differences in views about African American men. It is very important that the unique gender role beliefs of African American women be measured when accomplishing this study. The majority of African Americans were poor or working class. The condition of the poor and working class mainstream is the primary focal point of this paper.

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The Social Rights and Feminist Movements had started as earlier as the mid to the late 19th century. On the other hand, the significant results of these battles were not seen until the 1960s (Collins, 2000). The epoch following World War II (1950s – 1960s) occupied a mass of alterations for gender and racial groups which helped to advance and shape the gender roles of African Americans. African Americans had engaged in a fertile political clash that ultimately yielded right of entry to education, jobs, schools, housing, and governmental remunerations formerly only afforded to the Whites (Collins, 2000). This seemed to be a successful time for African Americans in general and women in particular. They were commencing to be viewed and publically documented as leaders. Shirley Chisholm, Ruby Dee, Dorothy Irene Height, Angela Davis and Mary McLeod Bethune, are just some of the women who would come into view as politicians and/or activists for the African American community. African American women were flattering more noticeably and were less afraid of occupying roles and positions, conventionally held by men. The Social Rights and Feminist Movements had more women occupied in political and Educational arenas than always, which actually meant that women were spending more time away from home. Even though all the Americans did not welcome the Civil Rights and Women's

Equality Rights, new found job and career opportunities for African Americans come into sight and gender role stratification by class, persisted (Collins, 2000). Higher class women began to become focused on building careers that generated income moderately, than accepting any job offered in order to maintain financial steadiness. On the other hand, the majority of African American women were considered working class, working poor, or simply poor. High percentages of African American women were still in the manual labor force. According to England, Garcia-Beaulieu, and Ross (2004), Black women, time after time had higher rates of service than women of other races from the 1890s to the 1980s. In other words, since their arrival to the eastern shores of that country nearly 400 years ago, African American women have been workers.

A whole understanding of gender role viewpoint cannot be realized without accepting the socio-cultural background of Blacks in this country. In fact, to be aware of gender role beliefs of Blacks in this country, the quarrel could be made to also include a contemplation of gender role practices and beliefs of Africans; nevertheless this is not the focal point of this paper. Moderately, this paper will focus on Africans' experiences subsequent to their arrival to the United States, being that their arrival marked the beginning of their voyage to becoming African Americans. The African American occurrence in the United States began with hundreds of years of enslavement and oppression coupled with the dismantling of families and enforced divisions of manual among men and women. In an original literary review by Jones (1982), American slavery was defined as "an economic and political system by which a group of whites extracted as much as probable from blacks through the use of threat or force" (p. 237). African men and women were restricted by a master thus neither had economic or social power over the other. In wisdom, all slaves were created equal: laws prevented all slaves from being property owners or learning how to read and labor was a mandated part of their daily lives (Jones, 1982).

Even though there was a sense of fairness in the social status of slaves, roles were assigned by masters and if the outlook of a slave master were violated, harsh mental and physical penalty, death, or familial partition followed (Burgess, 1994; Jones 1982). This type of social strengthening strained slaves to hold prearranged gender roles for hundreds of years, the most apparent role being a piece of property. African American gender roles did not obviously develop because the origin of gender roles in the middle of this population was dictated by their slave masters; in spirit, African Americans did not yet even have a uniqueness as Americans, due to their rejection for rights of citizenship (Jones, 1982). Thus they will be referred to as African descendants and imprisoned Africans. Based on the master's first choice, the role of a slave woman assorted. A slave woman could be found working in the fields at the side of slave men planting, weeding, picking, hoeing, herding, and doing anything the master requested. They worked in the master's house, cooking, cleaning, and preparing food to the needs of his wife and children. After a slave woman's work for the master was completed she then went to work in the slave quarters, caring for her own family and others in the slave group of people. No matter what the slave woman did, she was anticipated to be occupied in labour on a daily basis. All things measured, slave women were consigned the role of a worker. Another role of slave women was that of a mother.

Reproduction among slave women was strongly encouraged; some women were wives but that was not a requirement for them to become mothers. Though husband and wife dyads existed, their union was not lawfully recognized. Full families were often torn apart for the benefit

of the slave master. Classically, men and children were sold more often than women, fragmenting families and psychologically destroying women, who were forced to accept their state of affairs no matter what the severity of the pain was. To the master, slave children were seen as investments that could become workers or sold for profit (Bridgewater, 2001; Burgess, 1994). Law makers during this time positioned value on a child being with their mother until a convinced age; in Louisiana it was against the law to sell children under the age of ten unconnectedly from their mothers (Schafer, 1981). Imprisoned African women not only raised their children but they cared for the master's children as well. These women were also sexually subjugated by their masters and in some instances became the procreator of his children (Jennings, 1990). Slave women were also doctors or healers, caring for and curing the sick of the slave community with "magic potions" and traditional African remedies (Jones, 1982).

The difference between men and women's roles was from time to time unclear as women worked along with men in many capacities. Nonetheless, Jones (1982) highlights the reality that in the slave quarters, where African descendants had the most freedom to enlarge roles, distinctions were evident. Just like women, slave men were viewed as laborers. They could be found functioning in the fields but they also worked in more specialized areas as carpenters, blacksmiths, or shoemakers. Slave men were providers for their families; hunting and gathering animals for dinner and making furniture, shoes, and other family circle items for the slave quarters. As husbands and fathers, they made attempts to defend their women from the angry wrath of the slave master, now and then, at the cost of their own lives.

A strengthening of this dissimilarity also came from masters who would make slave men do "women's work" in an attempt to punish them for wrong doing. In order to publically disgrace slave men, masters would have them cook, clean the big house, sew, wash clothes, or even wear women's dresses. This form of chastisement sometimes caused men to run away, with hopes of receiving physical punishment over the fore mentioned form of upsetting discipline. For the duration of their first 200 years in the United States, the positions of slave women were of workers, wives, caretakers, mothers and sex objects. There were incarcerated women who were confidentially considered to be leaders; women who led slave revolts and helped other slaves escape to liberty. Men were workers, fathers, providers, protectors and husbands, who endured emasculation on a habitual basis. One might imagine that once slavery ended, African descendants would be free to increase gender roles for themselves. In attempting to form their own gender roles "...Afro-Americans drew upon two sets of artistic resources: those they had urbanized during the period of slavery, and those of the Euro-American majority" (Patterson, 1998, p. 44).

Through other forms of societal domination, forced African Americans were to ascertain gender roles around incomplete freedom and opportunities. Though lastly recognized as citizens, Jim Crow Laws and Black Codes restricted African Americans from many civil liberties such as being concerned in any capacity in political arenas, voting, obtaining certain service, or pursuing education at various institutions. African Americans had trouble securing gainful employment due to employers having to pay extra costs to appoint African American employees, inadequate mobility as a result of carrying restrictions, and the creation of objectionable work environments due to officially promoted racial discrimination. These laws characteristically promoted a shared accountability among African American men and women to make safe family

financial steadiness for the well-being of their families. Black men and women were limited in their labour separation options and consequently forfeited traditional patriarchal household arrangements. With laws enforcing separate but equal facilities, which often meant to take apart and to be radically inferior, African Americans were disadvantaged from their early childhoods. They often received imperfect educations preventing them from being adequately prepared for the job market, thus forcing many African Americans to work in low wage earning jobs and reinforcing their requirement for a dual income family unit.

It was during the 1860s – 1960s that cloistered institutions were founded for the purpose of educating African Americans, now known as Historically Black Colleges and Universities (HBCUs). The founding of these institutions and other mounting boundaries within families and group of people organizations (Collins, 2000), marked the formation of the stratification of gender roles by socioeconomic position among African Americans. An example of this stratification is described in detail by Brown (2008) in her book *Upbuilding Black Durham: Gender, Class, and Black community development in the Jim Crow South*. Even though Whites identified African Americans as one homogenous group, there were promising class differences among this population. Throughout this time period of early freedom, class conflicts began to fester underneath the external representation of unity and the rising prosperity of some African Americans. Differences in African American neighborhoods and enlightening pursuits of this population reflected the material differences between the “Black elite” and working class and poor families. “Marrying rich” gave some African American women the alternative of staying at home to focus solely on conjugal duties and caring for their families. Higher levels of socioeconomic status also signified a family’s ability to better protect their daughters from the sexual development that was ordinary for African American women. Yet, because of limited employment opportunities for African American men, Jim Crow laws, racially aggravated crimes, and the frequent intimidation of unbeaten Black business and communities, opportunities to achieve a high socioeconomic status were incomplete.

In the present day, African Americans are experiencing personal successes as a cultural sharing group due to greater than before social and political opportunities (Collins, 2000). Still, mainstream culture tends to emphasize the public challenges or social disadvantages experienced by African Americans. For instance, when compared to other cultural groups African Americans are excessively under the power of the criminal integrity system (Coker, 2003; Perry, 2011), unreasonably affected by joblessness and poverty (Perry, 2011), and disproportionately occurrence health disparities (Centers for Disease Control and Prevention, 2011; Davis, Liu, & Gibbons, 2003). There has been conjecture as to what has placed African Americans at such a tremendous social disadvantage. Collins asserts:

Chattel slavery established the economic, political, and ideological framework for the treatment of Black people. The rudimentary form of the Black social class system was established under slavery, as were the overall gender-specific forms of its overall organization. The effects of being denied economic opportunities and citizenship rights, and of being plagued by violence and images that justified poverty and powerlessness, continue to be felt... (Collins, 2005, p.60-61).

Dr. Michael Eric Dyson, Black scholar and Georgetown University professor, shares a similar perspective, stating that slavery’s effects persevere and persuade the sufferings of millions

(Nelson, 2011). On the other hand, Dr. Floyd Hayes, political science professor and manager of the Center for Africana Studies at Johns Hopkins University, states that all of the responsibility cannot be placed on slavery. He does have the same opinion that slavery has had some authority on the current state of African Americans (Nelson, 2011). Dr. Hayes believes that the discriminating pursuit of prosperity among African Americans during the post-civil rights era resulted in parents abandoning the proper training and education of their children and consequently losing a shared cultural establishment. The direct and indirect effects of slavery prolong to perpetuate indisputable social disadvantages faced by African Americans. It is significant to note that these social realities provide context for African American gender role idea.

For over the past 20 years more inspection has been conducted on gender roles of African American women. This literature has primarily been rooted in feminist studies and family, Health, or couples investigate. There have also been studies on the dependability and validity of dimension of African American sexual category roles. These studies have provided useful information in the establishment of literature surrounding gender role views of African American women.

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MYTHOSED HISTORY AND ENTRENCHED MULTICULTURALISM IN AMISH TRIPATHI'S NOVELS WITH JUXTAPOSITIONING OF SHIVA TRILOGY

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Myths are defined as stories about supernatural beings usually based on religious beliefs often referred to as Mythology. They are subjective and vary from culture to culture. Therefore they are not universal truths and cannot be scientific basis. Myths also display Gods and Goddesses which are just fictitious. In so far as country like India, the common notion of myth as mentioned above cannot be a fit one. They are jumbled histories metaphorical to scientific reality. If power plays an important role in chisel-out of the perception about world around us, then we should say that myths had played that power in ancient times. They are on pragmatic thread from which the fabric of India has been constructed. India traced of its past can be found as a miniature of the entire world of today, subject not only to physical, also cultural, Lingual and social boundaries. it had been a country which consisted of many kingdoms. However, the common stuff that federates India is its Mythology. Therefore Multiculturalism is not to be considered a recent phenomenon rather an intrinsic one in a transnational India of its antiquity. The following novels of Amish Tripathi such as: *The Immortals of Meluha* (2010), *The Secret of Nagas* (2011), *The Oath of Vayuputhras* (2013) have been taken for our exploration. Though lots of works are undertaken on these proposed works, no research has its focus set on the exhuming histories and multicultural life out of Mythology.

It could be hypothesized how myth can be scrutinized with a historical relevance to reach out their pragmatic and scientific basis of Indian divergent cultures. My hypothesis also focuses on how Mystification of history can privilege a man of flesh and blood to become a God-like-figure. In testing my hypothesis, I consider the comments and responses made by the critics and writes.

Indian literature is typically known for its retention of myth all through the ages. Therefore Indian writing in English becomes incomplete too without the myths and mythological grounds. Sometimes we ponder over the mythical heroes as to why being turned into Gods. There is a logic behind it that these heroes had been the power center to establish the outer reality or preconceived notions. For instance in Tamil the term Kovil means the abode of God and Kings as well. Thus mythical stories inculcate in an individual's mind his outer world reality. This is how, histories of Indian past has always been an object of mythification.

The myths of the past bear their own relevance even today. This can be evinced out of the modern writers of mythical fiction like Amish Tripathy, Ashok. K. Banker, Naveen Patnaik and AshwinSanghi. Modernization of myths sometimes claims myths as the remains of jumbled history. This becomes true in the case of Amish Tripathy's Novels which also digs out the Multicultural aspect of ancient India.

The whole lot of postmodern discussion about Good and Evil, self-discipline, culture, society, and perception of outer world reality had been centering around the now Mythical Gods or the then Historical kings (power center). Amish Tripathy's novels look at these gods as merely a matter of human sort. They are no longer seen as supernatural beings rather a man from History.

A famous Indian writer from Odissa, Tripathi's Shiva Trilogy consists Immortals of Meluha, Secret of Nagas and The oath of Vayuputras. He sets all his works on religious grounds because he is a staunch devotee of Lord Shiva. On the commercial success of his debut "The Immortals of Meluha", his writing career of his series started growing rampant with two other sequels The secret of Nagas and The Oath of Vayuputras.

The immortals of Meluha renders the background setting "Meluha" itself as something sacred with its mythical backdrop of being created by Lord Ram many centuries ago. The author is not egoistical towards Meluha as being the central heart of Today's India. He is firm enough to dig out the story of a Shiva, a man of blood and flesh who had been mythicized into God. The hero is also said to be not of the son on the soil of Meluha rather an Immigrant who myth has taken privileged to be God. The novels also exhumes out the basis for the formation of primordial caste system free of discrimination. Shiva being blue-throated, Myth privileges him with the power that all previous monarchs of the land had been rendered. The myth of Sati is also perceived in different view that she is a widow whom Shiva loves and marries. These myths thus play pragmatic historical accounts. No one could relive in the past history. If interested in touching the center point of structurality of these myths, neither they can reach it. That is why the writer wants to suggest that the Centre is only indefinite. We can just "in Derrida's word" defer on the previous state of worldly stuffs. It's because for the change in society. Thus the historical account can reason out the origin of Indian archetypes and philosophy.

Tripathi's second book, "The secret of Nagas" is a sequel of the first one. It starts focusing on how the perception of Evil can turn into that of Good if abiding by the other side. This book displays the different percept of world around us. Shiva considered Nagas, Vikarma (unprivileged people who suffers their previous birth sins) section of society as Evil. But only on the development of the story we come to know that they turned marginalized just because of Myths which had tabooed them so. Moreover we come to know that vikarmas are just from ordinary mainstream society. Vikarma include all handicapped, widows and people as such. Here the writer plays the display of binary oppositions as merely belonging to the same central strand.

The third book The Oath of Vayuputras is the last and bulky volume to complete the trilogy series. In this book Tripathi evinces how the perception of Good can shift to the side of Evil. Shiva finds the Somras an elixir to prolong human life which he considered as the greatest Good is the greatest Evil of all. There are lots of twists and turns and vice-versa incidents in the story. Thus the binary oppositions are all found to be complementary to each other.

At the end of Trilogy we know that the coexistence of many cultures such as suryavanshis, chandravanshis, Brangas and Nagas are all from the same mythical center established by the powerholders, all the same distinguished from one another by the same cause. Thus Shiva as the power center makes certain changes in the structurality of society which myths had already formed. Myths are the sacred histories. They convey certain

There is neither supernatural accounts nor exaggerations by which we could say that they are just fictitious. The writer bases everything on an empirical platform as we measure everything in this modern world. Moreover the celebration of ancient science and multicultural way of people's life prove its own relevance even in today's scenario.

Mircea Eliade's *The Myth of the Eternal Return* is an Essay which tells about the history of religion. It compels the religious expressions and activities of a wide variety of classical age and primitive religious cultures. While accepting that the return to classical period is not possible, Eliade insists on comprehension of this view to enhance our contemporary imagination of what is to be human. And she also says us to dig out the mythified histories more and more.

As for Scientific development, the modern science remains still a child in front of ancient Indian wisdom. The sublime way of Indian life in its antiquity proves itself lofty comparatively to other corners of world. There are a lot logic evinced in the novel as an advocate of it. For example, the Vasudevs communicate to one another with mind waves. The writer reasons it out that it is similar as our today's mobile network waves. Another view is about Somras and Brahmastiram. All such scientific inventions of the past seems an extreme good at one point but an extreme evil at another time.

The postmodern claim of Feminism is also present in the Trilogy. The writer has achieved this with a single Female character Shakti. It is she who always hits and deconstructs the stereotypical constraints of Vikarmas. She goes to the extent of being against her own father, Daksha. However the writer stresses that there too had been many anomalies that all the Ruler can not be the 'Power Center.' The empathetic Kings and Queens who ruled the land in a efficient way giving no room for personal feelings and emotions deserve to be the gods and goddesses. Thus Daksha fails in it as he does not prove himself an altruist. Therefore, Shiva and Shakti stand in this privileged cog. Thus Daksha who remains a Good character becomes an Evil at the end.

The writer stands neither on the side Good nor that of Evil. He attempts to excavate the antique Indian histories in a modernist way. Though he gives a glimpse of the ancient times, he gives it in a postmodern lens yet. However he is not into touching the Center. He copes up between ancient Indian and modern multicultural values. Thus it is clear cut that all such multicultural phenomenon as Feminism and postmodernism are not at all recent one but had been existing lost of its origin.

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A READER RESPONSE ANALYSIS OF SHASHI DESHPANDE'S SHORT STORIES *IT WAS THE NIGHTINGALE* AND *A WALL IS SAFER*

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Shashi Deshpande's short stories are published in *Collected Stories Volume one and two* and focus on various themes. The short stories taken for analysis are *It was the Nightingale* and *A Wall is Safer*. The protagonist of the two stories have a conflict in their mind, in the story, *It was the Nightingale*, the protagonist is determined to have an upward career graph and thus she asserts herself and separates from her husband for a period of two years to grow professionally, whereas in the story *A Wall is Safer*, the protagonist quits her career and sacrifices her career for the sake of her family. A reader response analysis of the two short stories profess to show how the protagonists try to change their life to suit their needs and desires.

A reader response approach gives scope for the reader to have a better understanding of the text. According to Rosenblatt, the reader experiences the transaction when he / she reads the text and the reader enjoys the aesthetic experience. Wolfgang Iser, another reader response critic states that the author leaves gaps and the reader is made to fill the gaps to understand the text better and thus becomes the implied reader.

In the story *It was the Nightingale*, the opening line of the story begins with the bottled up feelings and emotions of the protagonist Jayu. The protagonist is on her way back home from work and speaks her state of mind, she does not like exaggerated emotions, though she wants to control them, she is unable to. She puts the key into the latch and opens the door. She could feel the resentment and anger of her husband choking her. She has been blaming herself all the way home for reaching home late. When she reached home, she saw her husband's face, she could sense the inner emotions at the backdrop of the calmness on his face.

She goes to the bedroom, her packed suitcases are lying near the wall. She looks at the room, it has a desolated look. She realises the fact that it is because all her things were removed, it has a desolated look. She threw her bag and washed her face and then apologised to her husband with the hope that he should not fight with her. The reader response approach gives scope for the reader to raise many questions and to ponder upon: what is the reason behind the narrator's decision to leave her husband's house?; the reason for her apologies to her husband and the requisition not to fight with her. Is it incompatibility that is leading to the separation of the couple.

The moment the narrator requests her husband not to fight with her, her husband questions her, why she didn't turn up early as he had been waiting and watching the time. He had planned to take her out for dinner and it was too late. Though she decided to cook, he had already kept the cooker on. The narrator feels she is caught in the rut, "No Entry Lane" (Deshpande 63). Once the dinner is over, they decide to talk as it is their last night together. They have already spoken

a lot and had nothing much left to speak. The protagonist feels it difficult to speak but tries to tell her husband that she wants to be separated for a period of two years and she does not want to share her experiences as she feels it is not quarrels that puts off a marriage, it is doing things separately which might cause complications. She questions her husband if they can manage the period of separation, "Can we stand two years of separateness?" (Deshpande 64). Her husband does not respond to her question instead he comments about her beautiful eyebrows and Jayu starts crying. He pacifies her and makes love with her. She questions her husband, if he would have refused the permission to let her go, she would have sacrificed her dreams. This opinion of the protagonist gives scope for the reader to state that there is an internal conflict in the mind of the protagonist.

But her husband did not feel such reservation, he never wanted to stop her when he came to know her desires and plans. She wanted to earn more. Though it didn't make much of a difference, he allowed her to go and pursue her dreams. Though he had a different plan for her, he wanted a child, while she desired for a progressive career and she did not want to miss the opportunity. When the reader has the doubts as to what will Jayu's husband do when she parts him, finally the reader gets to know that his mother has agreed to stay with him, when his wife is going to be away. The reader gets to understand the good nature of Jayu's husband who is giving her the freedom to choose her career instead of giving birth to a child. The make shift adjustment of making his mother to stay with him during his wife's absence shows his good nature and kind heart.

She doesn't want him to have problems with her husband because of his mother. He feels that his wife is prejudiced, but she knows her mother-in-law better. She tells her husband that she wouldn't criticise the daughter-in-law directly, but she will narrate her own story to target her. She would state that she never went to her mother's house because she had the responsibility of taking care of her husband. While her husband defends his mother by stating that she is the woman of her generation who gave more importance to family. Here again the reader gets a chance to compare and contrast the lives of the women of different generations. The mother-in-law is a woman oriented towards family and the daughter-in-law, a woman of the next generation oriented towards her career graph.

When her husband talked about his mother, Jayu tries to defend her decision to give importance to career because of her relationship with her mother. Jayu tells her husband that he should have met her mother. She did not have anything and tortured herself. Jayu does not want to be like her mother, she wanted to free herself from the clutches of home and her firm decision regarding a career of her own is because of the problems she had faced with her mother. He advised Jayu to forget the problems with her mother. He goes on to inform her about his great aunt who was selfless in her love and an ideal woman. He also tells his wife that it is not the pride or ambition it is the obstinacy that is her flaw. Though he cites examples of women who were family oriented, he does not stop her.

Thus they spend the last night together and in the morning she speaks to him, "Believe me love, it was the nightingale" (Deshpande 68). She quotes from Romeo and Juliet and tells her husband, it was the nightingale and not the lark. Her husband wonders who will quote Shakespeare when Jayu goes away. The reader is again made to probe the reason for the use of Shakespearean lines. Her use of the Shakespearean lines, it was the nightingale shows her

internal conflict, though she wants to be with him; she also wanted to pursue her dreams. Finally she decides to leave. Jayu and her husband leave for the airport. She wants to go ahead with her journey as she is firm in her decision. She has known people who had stayed apart and had reunited after many years. In the airport there are lots of crowd and for Jayu it is only her husband, she didn't want her sister Sumi to come and send her off. She feels bad for her husband as he has to go alone to an empty flat. She wanted to live with him but at the same time she feels guilty for leaving him to improve her career prospects. She goes with a positive hope that everything will work out well.

Though the narrator has her own internal conflict, the narrator's self assertion shows that the protagonist is firm about what she wants in her life. Jayu proves to be a brave woman and it takes a lot of courage to sacrifice the homefront for the sake of professional upliftment.

In the opening part of the story *A Wall is Safer*, the protagonist Hema was waiting for her servant Sitabai and we get to know through the protagonist the problems faced by the servant Sitabai. Sitabai's husband, Ramachandra worked under Hema's husband Vasant. When he comes to give a note from Vasant, Hema wonders as to how he could have relationship with another woman. Though Hema feels for the condition of Sitabai, she does not sympathise much with her due to her belligerent nature. Once Ramachandra gave the note from her husband, Hema guessed that there must be people who might come as guests. She has got used to the routine of cooking extra food for lunch or dinner or prepare tea for guests. When she read the note and she came to know that Sushama was coming home for tea, and will be staying for an evening and a night, Hema became active and did most of the household work before her servant could turn up home. A reader response approach to the text makes the reader wonder at the changed behaviour of Hema, a person who was desperately waiting for her servant had plunge into action of doing all the pending work. It also leads to the anticipation of the reader - What is the kind of relationship that exists between Hema and Sushama. As the story unfolds the reader gets a better insight into their relationship.

When Sitabai reached Hema's home, she was annoyed to see the work completed by Hema. She questioned her "Why don't you wait for me? ... You know I will always come unless I'm dead or dying" (Deshpande 96). Sitabai has been a committed worker, in spite of knowing her pregnant condition, she continued to work as she needed the money. Her husband had been giving the money to the other woman in his life. Here the reader gets to know the problems faced by Sitabai. Some of the women of the lower strata face the betrayal and problems of loyalty from their husband.

Hema who analyses the name of the servant couple and feels that it has a resemblance to the pair Rama and Sita of Ramayana. Infact Sita was the name given to her after her marriage with Ramachandra. Sitabai feels that it is the new name which has fetched her more troubles in her life. Like Sita in the Ramayana, she too has more complications in her life. When Hema informed her that her husband came to give a note in the morning to her Sitabai was angry with her husband as he did not come home for three days, and she did not feel for his absence, she has reconciled to the fact that he is not going to be there in her life, so she says, "Who wants to see his face? She can have him" (Deshpande 97). Sitabai does not crib or cry with her plight in life, she has accepted her condition and has decided to move on in her life. It was quite shocking to know the fact that women were renamed after their wedding, As a reader, I wondered what was

her original name. Atleast in the novel *The Binding Vine*, when Mira was renamed, she wanted to assert her identity. Here Sitabai has accepted the name and continued to accept the tragic fate too.

As Hema understands the problem of her servant, Sitabai, she too analyses her problem. She compares her life with that of Sita. In *Ramayana*, Sita had to live her life in exile, whereas Hema in her marital life, due to her husband's career prospects had to opt for a life in exile, "I'm here not out of choice, but because there was none" (Deshpande 97).

The author in this story highlights the problem of woman of both the strata, after describing the problem of Sitabai and the necessity for her to work as a maid, we get to know the problems faced by Hema.

Hema was a lawyer by profession. She gave up her career for the sake of her husband and children. Her husband who wanted to pursue research wanted to move out of Bombay. Hema who analysed the consequences of her husband moving away from them, understood the fact, that they have to run two parallel households and there will be problems dealing with money. She analysed how their life will be, their children living without their father, she living without her husband and her husband without the children and wife, so she decided to relocate with her husband as she didn't want her life to be a vacation marriage.

When her friend Sushama plans to come and meet her, we get to know the internal conflict in Hema's mind. When Sushama reached home, she discussed with Hema and Vasant. After sunset, when they have their discussion, Sushama commented that the place is wonderful and peaceful, but she wouldn't like to live as she feels it is terrible. As Sushama gave her opinion, Hema's self-introspection makes the reader understand the internal conflict in her life. Hema is worried about her insignificant life and is angry with the futile years of life. Sushama argued with Vasant for relocating to the village for agricultural research, whereas Vasant tags her as a feminist for her views. Sushama is a level headed woman she wanted each woman to know her legal rights. Her visit to the village was to attend the meeting with the local woman's club and associations.

Sushama had questioned Vasant earlier when they had discussions about his relocation to Bombay. She had raised her doubt about Hema's career. Vasant wanted her to take up teaching in a nearby school. Sushama made him understand that she was a lawyer by profession and not a teacher. Sushama felt her friend Hema was giving up and was a defeatist. Hema was in a helpless plight, the internal conflict is visible in the void which she feels in the village.

After the discussion with Sushama regarding her career, Vasant felt that Hema can take up social work, But Sushama makes him understand that Hema was a lawyer and not a social worker. Hema had learnt to adapt to her new role and she states, "Oh, I'm all right as I am. After all, I am a great housewife now" (Deshpande 100).

With Hema's statement, Sushama and Vasant become silent. Then he informed her about the fencing work the following day. Vasant and Sushama continued their talk on his work, where Sushama commented that he owes his success to his wife, it was her self-effacement which had paved way for his success. Hema analyses the self-effacing nature of herself and then probes to analyse the tears of a new born. She wonders when it becomes a virtue to stifle the cry. She does not have answers. But she knew the envy that was growing within her, when she observed her husband return from work, tired and satisfied.

Sushama makes her do a cross examination, "Am I happy here? What do I do with myself? Can I go this way?" (Deshpande 101). Hema replied that she was busy, she had lots of work to do at home, to cook, clean, wash, iron, read, listen to music and help children with their lessons. She visits people in the village and has got used to the monotonous lifestyle.

Though she tried to keep herself occupied, she feels uncomfortable. Hema has her desire to be a professional, "to carry work like a writer, a painter, a musician..." (Deshpande 101). The following day Hema waits for her friend to leave so that she could get back to her routine. When her friend informed her that she might visit the village again, Hema felt that it would spoil her peace of mind. If Sushama probed again and made her self-examine her life, Hema might feel upset and her inner conflict might cause problems. After sending her friend off, Hema knew that her servant will put forth more questions on Sushama, so to avoid her she informed her about the fencing work.

Sitabai suggested that it was better to construct a wall. As the fencing work started, Hema too realised that wall would be safer than the barbed wires. The metaphorical representation of the wall makes one understand that the wall which Hema feels would make her feel safe is the psychological wall, as it would make her life safe and she would not be able to see what is on the other side of the wall. Hema ends the story with the question, "But suppose the dangers are inside? What do you do then?" which highlights the internal conflict that Hema has because of quitting her career (Deshpande 102).

Both the stories *It was the Nightingale* and *A Wall is Safer* focus on the phase of life in a woman's life: family and career post marriage. Jayu and Hema, the protagonists of both the story are professionals, While Jayu separates temporarily from her husband to have a progressive career, whereas Hema sacrifices her career for the sake of the happiness in the homefront.

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THE FEMINIST QUESTION HITHERTO QUESTIONED

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Feminist writings have for long been about men- the power they hold, the effect they have (mostly negative) and the unconquerable and invincible status of lordship over women. These literatures are focused on how women live for them, by them and of them. They talk about how men permeate every little pore of woman's existence. And a woman is commanded, and forbidden all at once, that if she is to be considered worthy of some respect, she has to break the stereotype of snivelling, weakling, prude and, create a new stereotype of popular choice, where she gets to choose to run herself ragged working multiple jobs, choose partners without discretion, study something that's fashionable as in the case of the Southern Belle, and hoard herself with as many degrees as she can, rarely looking for the reason for why she needs them or, if, she is genuinely interested in any of them. Education, sex, socio- politic interests determine the credibility of a feminist stronghold . This paper attempts to deal with, and question the diverse, yet select feminist perspectives that form a major component of the UG and PG curriculum of English Literature in India.

The French wave of literary movements, liberally fed and nourished by German Psychoanalytical theorists saw some of the most ardent supporters at its heyday. There were, however few detractors, prominent among them Simone De Beauvoir's *Le Deuxieme Sexe*, 1949, first written in French, initially translated in English as *The Second Sex*, by H. M. Parshley, later by Constance Borde and Sheila Malovany-Chevalier, ranks high in the spectrum of Feminist writings. Beauvoir questions the historical subjugation of women through roles ascribed to them that has determined the course of their existence through the centuries. Their inferiority stemming from their inconsequence and sexual regression, she treats with utter contempt all things marital, declaring domestic chores as wholly general and inconsequential. In *The Second Sex*, she speaks of a woman thus,

'She is busy but she does not do anything: in her functions as wife, mother and housewife, she is not recognised in her singularity. Man's truth is in the houses he builds, the forests he clears, the patients he cures: not being able to accomplish herself in projects and aims, woman attempts to grasp herself in the immanence of her person. (683. Beauvoir)

Beauvoir, using analogies from works of D. H. Lawrence, Andre Breton and others accuses the male patriarchy of creating and disseminating collective myths of identity where the woman is supposed to be symbol of devotion to males in her life and the man is happily relieved of any such compunction to be devoted to anybody but himself. Her representation of girlhood, puberty, virginity and copulation denounced much of Sigmund Freud's *Theory of Femininity* (1931), which assigns active and passive roles to male and female sexes respectively. In matters of motherhood, she pleads for a more socialist approach rather than the sadomasochistic treatment of children.

Unfortunately, Beauvoir fails to give any concrete and real time solutions to the existing problems for the woman trapped in the current of present day complications. In fact, taken out of context, much of what she suggests seems to heap more trouble on her plate than give anything that remotely speaks of a way out. But her work gave way to other, a little less radical, but nevertheless profound thinkers who found a balance where woman could actually have a choice of what she wished of herself, accepting her womanhood and her natural inclination towards her body, lifestyle and freedoms she chose.

Germaine Greer, another controversial Australian born feminist writer claims, 'women assume roles of docile submission only to fulfil male fantasies of what being a woman entails.' (2). In her book, *The Female Eunuch*, Greer's argument revolves around the fact that women are made eunuchs due to constant suppression and neglect of their sexuality. Apart from this, her demands were simple and almost doable- 'The freedom I pleaded for twenty years ago was freedom to be a person, with dignity, integrity, nobility, passion, pride that constitute personhood. Freedom to run, shout, talk loudly and sit with your knees apart. Freedom to know and love the earth and all that swims, lies, and crawls upon it...most of the women in the world are still afraid, still hungry, still mute and loaded by religion with all kinds of fetters, masked, muzzled and beaten.' (p. 11. Greer, 1993)

But once again, it seems to merely question predicaments and asks for indulging in demands, rather than giving any viable options for woman's liberation. Though, her statement in a Foreword to *Paladin* is profoundly revealing of her stance as almost conservative- "Bras are a ludicrous invention, but if you make bralessness a rule, you're just subjecting yourself to yet another repression.' (4)

So, we find that the choice was simple where choice could be had. And women who were able to write, wrote and those who could speak, spoke. Some managed to shout, and they did shout. But vast majority have been silent for so long, their voices lost in the din of male patriarchy and woman sloganeering, we wonder if they will ever be heard at all.

The feminists belonging to Bloomsbury group, were particularly obsessed with the men around them. Having multiple affairs and open relationships, though they considered liberating, left them discontented and at times made them suicidal. (Woolf, Carrington etc.,). Their works rang with notes of regressive attitudes of women who shrank into themselves from the presence of men in their vicinity.

'Let him be fifty feet away, let him not even speak to you, let him not even see you, he permeated, he prevailed, he imposed himself. He changed everything. She could not see the colour: she could not see the lines: even with his back turned to her, she could only think,' (p.353, Woolf 2007)

This repressive and claustrophobic atmosphere prevalent in *Mrs Dalloway* and *To the Light House*, is more clearly delineated in Woolf's Collection of essays 'The Room of one's Own'. 'imaginatively she is of highest importance; practically she is completely insignificant. She pervades poetry from cover to cover; she is all but absent from history. She dominates the lives of kings and conquerors in fiction; in fact she was the slave of any boy whose parents forced a ring upon her finger. Some of the most inspired words, some of the most profound thoughts in literature fall from her lips; in real life she could hardly read, could scarcely spell, and was the property of her husband' (6).

Addressing the new generation of women graduates, Woolf unflinchingly presented all the ways women have been sidled away to the peripheries of literature, occasionally summoned to act as Clytemnestra, Antigone, Cleopatra, Lady Macbeth...Desdemona(6) without them, no literature would exist, but they exist only within the confines of fiction.

Females depicted in novels of Austen, Bronte, Eliot set the trend for women to (re)create female Protagonists of later Bestsellers. Charming, witty and (not surprisingly) beautiful heroines became the staple for the new generation of writers. Julia Quinn, Judith Mc Naught, Lisa Kleypas have constructed whole plots of historical romances centered around young women who are a cocktail of Elizabeth Bennett and Jane Eyre packaged into one.

Considering Jane Austen's novels, all of her heroines are single. Though dependent on a male family member, they are still extremely independent in thought and disposition, and intellectually far superior to the mediocre and marriage obsessed crowd they find themselves in. Be it Elinor and Marianne Dashwoods (*Sense and Sensibility*, 1811) or Jane and Elizabeth Bennets (*Pride and Prejudice*, 1813), Austen's women are pathetically sensitive and unforgivingly sensible by turns. They laugh at follies of their friends and are sympathetic to their weaknesses. They make gross misjudgements and are generous enough to admit their mistakes when faced with actual facts showing them how wrong they have been. Often, they are so lost in fantasies, they have trouble figuring out the real world. Catherine Morland, (*Northanger Abbey*, 1817) has to make few irrevocable mistakes and offend people who genuinely care for her out of her own lack of judgment, to finally mature into a sensible person capable of sifting through the vain and ludicrous multitudes to finding true friends. Elizabeth Bennet answering to Lady Catherine de Bourgh says

"..but such of us as wished to learn, never wanted the means. We were always encouraged to read, and had all the masters that were necessary. Those who chose to be idle, certainly might." (113)[7]

Austen's idea of free education seems contradictory to the modern concept of enforced/compulsory education of women. Or even to the one we find in Bronte's work. The sole focal point of the novel rests on the education Jane Eyre had while at Lowood, which does reveal certain escapist mindset of the protagonist who has to contend with harsh and ruthless environment she finds herself in as a child. She finds friends among strangers at Thornfield Hall, where she goes to work as a governess to little Adele. Situations arise that put her principles to test and we find we have something of a parable here that speak of "Laws and principles are not for the times when there is no temptation; they are for such moments as this, when body and soul rise in mutiny against their rigour; stringent are they; inviolate they shall be, if at my individual convenience I might break them, what would be their worth? They have a worth—so I have always believed; and if I cannot believe it now, it is because I am insane.....Preconceived opinions, foregone determinations, are all I have at this hour to stand by; there I plant my foot" [8]

Morals and principles form the cornerstone of education of the Victorian feminists. It was less about how much you knew and more about how much you believe in what you knew. Currently, the focus – shift has occurred in relation to the fiction, from being feminist to womanist, as they drift alongside issues of cultural, regional and ethnic background and at times insurgencies. Contemporary writers like Khalid Hosseini, Kushwant Singh, Kiran Desai exploit

the concept of child marriage and the resultant psychological trauma the characters deal with in the process. Despite there being feminist overtones, their fictions relate to several relevant themes of the day, including, alienation, imperialism, transculturalism, impotency, sexual and otherwise.

In popular literature, the portrayal of strong female characters who arm themselves to save the world have turned into a successful cliché. The diverse and baffling amount of literature in Women's Studies, undoubtedly require vast and minute scrutiny. Nevertheless, each book acts as a representative of its age, telling its own story and no story seems too old to be heard once more.

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DIASPORA AND IDENTITY AS REFLECTED IN CHITRA BANERJEE DIVAKARUNI'S FICTION

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Diaspora may be broadly defined as the migration of a population or a section of it along with their ways of life to the place of destination or the nation. They generally maintain their ways of living and cultural practices, and get integrated into the host society. The concept of “Diaspora” has been increasingly employed today to understand the process of dispersal, transnational migration and settlement.

There is considerable literature on the Chinese, Japanese, Korean, Jewish, Indian and Pakistani Diaspora, and there is much to understand the dispersal of people of different origins across the globe.

In the globalization era where, everyone wants to move out of his or her native soil for a better living. Indian engineers, doctors, computer scientists and other professionals are migrating to various parts of the world for better prospects. Indian diasporic writers like Gita Hariharan, V.S. Naipaul, Shauna Singh Baldwin, Jhumpa Lahiri, Bharathi Mukherjee, Sashi Tharoor, Amitav Ghosh, Meena Nair and Chitra Banerjee Divakaruni are not an exception to this. Though settled in far off countries, their love for their motherland remains deep-rooted.

Alienation, adoption, assimilation, despair, discontentment, death, nostalgia, marginalization, re-adjustment and rootlessness are some of the features of the diasporic writing. The gap between home and world, i.e., the culture of origin and the culture of adoption remains unbridged and the boundaries are often in conflict.

This paper aims to highlight diaspora and identity in the host culture as reflected in Chitra Banerjee Divakaruni's novels *The Sister of my Heart* and *The Vine of Desire*.

Chitra Banerjee Divakaruni is a distinguished Indian American writer of the South Asian diaspora who finds a rich voice through portrayal of human relationships which are made ‘new’ in the diasporic location the Indian immigrants inhabit. She also tries to break free from stereotypes and uses her past experiences and the desire to communicate the plight of Indian women in America, as the driving force behind her writing. Her writings constitute an attempt to re-connect her, emotionally and physically to her immigrant status. She has explored the force of tradition of her native country as well as the challenges faced by the immigrants in her adopted country.

In her novels, *The Sister of my Heart* and *The Vine of Desire*, Divakaruni explores relationships between women as friends and sisters and also between mothers and daughters, both in the Indian context and in the context of diaspora.

Sister of My Heart is written in the realistic mode and describes the complicated relationships of a family in Bengal. In this novel Indian discrimination against women stands exposed. The cousins Anju and Sudha consider themselves inferior because they are women.

Anju and Sudha are intelligent, independent and pragmatic. More than just a linear tale of the two women, the novel explores the backgrounds of the mothers and their adventuring husbands. We learn about Indian culture. We are given just a taste of the women's future in America, when Sudha and her daughter move in with Anju and Sunil. Divakaruni's review of Indian culture both in India and in America is full of insights. The novel is both a lesson and in the present scenario a jaunt through Indian society and culture. As a critic has rightly stated:

Divakaruni is a master storyteller, who weaves elements of everyday life and dreams into an engaging, seamless tapestry, which are truth-filled as they are complex, wonderful, captivating and beautiful.

Anju and Sudha who were born twelve hours apart in the upper middle class Chatterjee family of Calcutta, together experience the joys, mystical tales and pains that accompany growing up in a traditional Indian household in Calcutta. The story begins in the Chatterjee mansion of Calcutta, Anju's house, in which both the girls live with their respective mothers and aunt Pishi, who was living with her brother's family since her widowhood at the age of eighteen. After the tragic death of the father's in a mysterious and aimless quest for a cave of rubies, Sudha and her mother with no other family and no means of financial support, permanently stay in the Chatterjee household. A strong emotional bond develops between the girls despite the socio-economic difference in the girls' background. Though Divakaruni feministically fills the family space, yet there is a looming presence of a male dominated past. Divakaruni very keenly captures the intricacies of middle and upper middle class social life postcolonial India.

Social evils like discrimination against the girl child, exploitation and problems of arranged marriage all are highlighted in the novel, yet some amount of freedom like right to education and girls meeting their husbands before marriage were permissible.

Anju who belonged to the upper society enjoyed the liberty to continue her higher studies while Sudha though beautiful had to imagine herself in a stereotypical role of goodwife and mother. Anju was blessed to pursue her studies even after marriage, when she moves to America, Sudha who is socially less privileged of the two is married to Ramesh, a well-settled man from an orthodox family. Divakaruni's fiction explores women searching for their identity as human beings independent of their traditional role as a daughter, wife or mother.

The Vine of Desire continues the story of the friends the two young women at the centre of Divakaruni's novel *Sister of My Heart*. They re-kindle their friendship in America and demonstrate the female independence that Divakaruni celebrates, although such independence is not achieved without trauma and pain.

Divakaruni suggests that women can assert themselves as individuals who set their own boundaries with their partners only through the importance given to education in their lives. Unlike other immigrant narratives, Divakaruni conceives the Indian women's immigration to the United States of America as a journey from oppressed conditions to freedom and discovery of the self with the inspiration of western influence.

In *The Vine of Desire*, the union of the friends is challenged when Sudha and Sunil become dangerously attracted to each other. Sudha experiences a nightmare of guilt and she exiles

herself from America. In Anju's life the black comedy is her friend's deception, and her role as the devoted wife is fragmented, but Anju privileges their individualities and gets on with life. Their love for each other surpasses all obstacles; their silences, invisible vibrations and emotional bonding encircle them in critical moments.

Emboldened by her own strength Sudha opts to lead a meaningful life of her own and for her daughter. It becomes necessary that women must achieve their own individuality for a purposeful survival. Sudha and Anju fight against these forces within society which do not allow them to be themselves. Realisation dawns on them that if they have to progress for the better and march towards freedom, they have to wrest from men what they do not want to give: control, power and privilege. They are no more passive agents; they have become activists who have taken steps to remove many of the misconceptions imposed on them in the family as well as in the society.

The most interesting aspect is how Anju and Sudha deal with their increasing westernization. Divakaruni has beautifully observed the creeping onset of this cultural change. The emotional detachment of each is noted in detail. Sudha receives an important letter from India and yet spends hours cleaning and tidying the apartment before sitting down to read the missive. This emotional coldness is in direct contrast to the lives of Sudha's and Anju's mothers in India who lead an open lifestyle, discussing their daughter's lives, offering advice and speculating on how the situation can be improved.

Quest for self-definition and search for identity are the main features of the characters portrayed by Divakaruni. They are caught in the flux of tradition and modernity. Divakaruni highlights the fact that women meet with different problems which they cannot solve unless they have knowledge of their inner strengths

Thus in the society depicted by Divakaruni, social evils like caste system, atrocities of arranged marriage, preference for male child do seem to exist, yet we hear women's voice and their demand for recognition as they cope with the conventional society with its rigid structure of gender identity.

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GLOBAL LANGUAGE: WILL THE SUN EVER SET ON THE EMPIRE OF THE ENGLISH LANGUAGE

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Introduction

In the last thirty years the term *globalization* has been used to refer to every sphere of human society: economics, politics, education, science, communication and, of course, languages. It is a common point of view that globalization is an integral characteristic of the modern world and it cannot be escaped. At first, experts of all sorts were much inspired by the idea that all peoples can live in harmony coping with common problems together: feed the hungry, protect the vulnerable, support the needy; they predicted a lot of benefit to human civilization through sharing everything with everybody. But, then, more realistic, if not pessimistic, voices could be heard. The era of common good turned out to be a bit farther than it used to seem. On our way to this total happiness we bumped into some obstacles: political, cultural, religious etc.

Undoubtedly, our future is largely dependent on the ability of nations to communicate and correlate, which seems impossible without a language of international communication. But “choosing one language as global or international implies giving up, rejection, and even death of national languages. And this is a sacrifice that no nation is ready to give” (Ter-Minasova 2014: 9).

However, it is obvious that there is a language which claims to be a means of global communication, i.e. English (cf. Smokotin et al., 2014). Particular factors, both social and historical, entitled it to occupy this position.

This paper aims at reviewing and analyzing the classic authors' writings on language globalization in order to trail the latest changes occurring in the world language hierarchy.

Language Hierarchy of a Transitional Period

The main thesis of David Graddol can be formulated as follows: the world is going through a transition that will create a new language hierarchy. The fate of English as the global language is not so clear. Graddol notes that “the spread of English in recent years is, by any criterion, a remarkable phenomenon. But the closer one examines the historical causes and current trends, the more it becomes apparent that the future of English will be more complex, more demanding of understanding and more challenging for the position of native-speaking countries than has hitherto been supposed” (Graddol 1997: 3). And although we deal here with the reciprocal causation, i.e. that globalization encourages the spread of the English language, and the spread of English facilitates further globalization, it seems rather difficult to speak about the future of the language at present as its vitality is based on contradictory tendencies. On the one hand, to be a means of international communication and mutual understanding English has to keep the

language norms, however, the intense spread of English as a foreign language results in its splitting and coming into existence its numerous variants. Due to the first factor, a large number of people studying English are constantly growing, whereas, due to the latter, the language is partly decreasing in its significance.

Demographic changes tend to have a dramatic influence on any language. The population of the developing countries is growing younger, while the population of the developed ones is getting older. This leads to such economic problems as a lack of qualified workers. The immigrants arriving from the Third World countries occupy the vacancies, bringing language transformation along with them. For example, in 1980 London schools registered 200 languages, whereas in 2000 this figure amounted to 300 (Graddol, 1997; 2006).

Stable economic development of the country urges the interest to the study of its language. Under the conditions of the transitional period, we can see the proportion shift of the world's major economic systems. India, China and the countries of the South America are becoming mightier and more independent; that is a subject of concern for western analysts.

If we take into account the demographic and economic changes, it would not be difficult to suppose which languages could compete with Global English for its title. Such languages as Chinese, Spanish and Arabic have already begun to act as *linguae francae* in some regions. The governments of these countries are eager to support the interest in their national languages and cultures by all means. In 2004 the Chinese government launched the project "The Confucius Institute" all over the world; in 2006 over 30 million people were there taught the Chinese language (Graddol, 2006). In 2005 all schools of Brazil introduced the Spanish language as an alternative to English, and Trinidad and Tobago have declared their intention to become a Spanish-speaking country by 2020. As for Arabic, the number of people speaking it is constantly increasing, and nowadays it is developing faster than ever due to demographic factors.

According to Graddol, the process of the expansion of the English language should be viewed in a wider context of the transformation of the total language system. Major world languages are acquiring more and more importance and we are likely to have the situation soon when each of them will occupy its own sphere of influence. In this case, we will not be able to speak about one global language.

A New Language Family

While Graddol speaks about the possibility of the transformation of the whole hierarchy of the world languages, another famous linguist Tom McArthur emphasizes the spread of the English varieties ("the English languages"). He argues that the existence of a large number of dialects and varieties is certain to result in splitting into completely different languages. As there are no precise criteria, it is impossible to determine a distinct language. While analyzing the bulk of all varieties of modern English, McArthur reached the conclusion that all of them can be considered true or, at least, potential members of a new language family. He goes on that the members of this English language family are different but, yet, connected with each other and characterized by similarities and correlations which are typical of them, in the same way, we reveal that the members of, for example, Romanic or Turkic language families have also much in common (McArthur, 1998).

Nowadays English is spoken in 113 territories. Some of its varieties, for example, the Scottish variant of English and Tok Pisin, an official language of Papua New Guinea, are considered to be distinct languages. Although Spanglish (the Spanish language with heavy usage of English borrowings) in the USA and Kamtok in Cameroon have not received official recognition, they are quite different variants. All in all, the total number of English-related varieties equals to 80.

Referring to the case of the Latin language, McArthur demonstrates how differently this phenomenon can be dealt with. Those who share the pessimistic viewpoint fear that English is doomed like Latin. The fact that so many distinct languages come into existence frightens them, the only English for them is the Standard English, i.e. codified. Their opponents, on the contrary, are full of optimism and ready to accept any scenario of the further language development enthusiastically. They do not tend to consider the death of Latin as a tragedy, as it continued to serve as a language of science up to the 17th century. They look at the codified English as a comfortable means of communication, but not something to worship. Their position is: let us deal with the actual situation as it is and think what has caused it. Such contemplations can help to understand what influences the development of major languages at the moment, and whether it is reasonable to consider this process from the historical perspective.

Conclusion

To sum up, in this paper we have taken an attempt to foresee the fortune of the English language, which possesses, at present, the status of the global lingua franca. We have come to the conclusion that it is most likely to keep its leading role in the nearest future. But long-term predictions seem to be vague. Two scenarios can be marked: according to the first, English will become a part of multilingual experience of future generations, whereas the other supposes that the whole world will become English-speaking. The crucial factor, that could have an influence on the further destiny of global English, taking into consideration geopolitical factors, is the United States as a dominant element of contemporary world. However, we should point out that further growing of the number of the people who use English as the second or foreign language may destroy the present language hierarchy. Judging by this, we can agree on the possibility of the emergence of a new language hierarchy, where English will take a more humble place. The choice of the language is determined by a set of factors such as demographic shifts, urbanization, new forms of communication, international market specialization and others. Currently all of them are experiencing great changes that cannot but influence the status of global English. It cannot be controlled socially any more. A united and monolith model of the English language, which it used to be, is becoming now more and more pluralistic. New English varieties, which appeared during the past 50 years, may form a distinct language family in future.

The English language and the situation itself, in which it happens to be involved in the 21st century, are unique, indeed. None of the languages before has gained the same spread and popularity within such a short period of time. The socio-cultural circumstances under which this transformation is going on are unique as well. The point is that at the moment we are witnessing an overwhelming process in the Western countries leading to eliminating identity as it is: religious, national, gender etc. This mainstream tendency is based on the idea of freedom. The idea itself is of great importance for the civilized mankind but, when it becomes prevailing and dominating all other values, it turns out to be damaging and even dangerous, since major social

institutions, e.g. family, are decreasing in importance dramatically. In this respect we should emphasize that Eastern countries are willing to defend and keep their identity by all means. This eagerness makes a favorable effect on the demographic situation in these countries, which, in its turn, plays a significant role for the status of their languages.

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ASSIMILATION IN JHUMPA LAHIRI'S THE LOWLAND

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Abstract

*This paper examines the relationship between homeland and foreign land. The researcher's motive is to analyze the perspective of assimilation in Jhumpa Lahiri's *The Lowland*. It traces the bonds of human relationship torn by violence and politics. She brings out a new vigour and theme to her novel. It can be considered as a political and historical novel. It has a multi – cultural background. It brings out the cultural conflicts of the immigrants in the host land. Undoubtedly immigrants and their children live in a negotiation throughout their life. A common feeling that can be found in the characters is that the immigrants are caught between the cultures. Immigrant culture is often discussed in the works of many writers. Jhumpa Lahiri is the daughter of Indian immigrants who was born in London and raised in Rhode Island. She has a bio-cultural background as an American Indian. All her works deal with the theme of immigration. She presents the condition of the American immigrant trying to adapt and assimilate the new cultural environment. The diasporic people normally start discarding their ethnic culture and assimilate with the host culture. Lahiri has effectively captured the experiences and transformations of the self of the American Indian immigrant in the novel.*

Keywords: *Diaspora, Lowland, immigration, cross – culture*

Introduction

Jhumpa Lahiri is the second generation diasporic writer who lives in the United States. In the novel *Lowland* (2013) Lahiri picturizes the theme of cultural assimilation and living in between spaces. It raises issues like assimilation, loss of identity, alienation, nostalgia and cultural conflicts. Literature transports us to different cultures of the world. It picturizes different cultures, ethnicity, gender and language. Cross-cultural studies are an adaptation of the term 'cross-cultural'. It is a branch of literary and cultural studies dealing with works or writers associated with more than one culture. It is a well known fact that literature deals with human feelings, actions, beliefs and faiths. It is obvious that these aspects are reflected in literature. Literature deals with various sociological concepts and movements. Diaspora is one of the sociological concepts which is a reflection of today's literature.

Diasporic literature focuses on the lives of immigrants in the alien land. The word 'diaspora' is derived from the Greek word 'diasperio' which means 'to scatter'. Originally, the term is associated with the Jewish history but today it refers to the ancestral homeland, voluntary or involuntary migration. It is because of globalization that the diaspora raises issues like assimilation, loss of identity, alienation, nostalgia and cultural conflicts.

Assimilation in *Lowland*

Assimilation is the process of becoming part of a culture or a community. In the case of an immigrant it is difficult for transition from one country to another. This happens when they move as an exile from India and adapt the American culture. When people settle and start their lives in foreign countries, their 'home' culture tends to get changed.

The host culture is a dominated one. Therefore, the diasporic people normally start to get rid of their culture and assimilate with the host society. So, it can be said that diaspora's culture differs from the traditional practices of 'home' culture. This culture is comparable to Raymond William's *Culture and Society* (1985). Here, he says that "culture is a record of our reactions in thought and feelings, to the changed conditions of our common life". (CAS 285) The process of assimilation is not simple but a complex one. The immigrants in the American culture need some alternations of their own self. He adapts the host culture and disowns the native culture.

In *Lowland*, Subhash Mitra, the protagonist belongs to a middle class family. He leaves for United States to pursue his Ph.D. He and his younger brother, Udayan are attached to each other. When Subhash starts living in United States, his love and attachment to his family gets reduced. Initially, it was difficult to assimilate the American culture. He meets Narasimhan, who hails from Madras. He is surprised to hear that Narasimhan has married an American woman named Kate. He was a man of tradition, and he has left his choice of marriage to his parents. Narasimhan is mentally upset when he comes to know about Udayan's marriage.

He meets Holly, a French-canadian nurse and falls in love with her. Suddenly, he is reminded of Kate, Narasimhan's wife. He is in a dilemma whether to continue his relationship with Holly or not. He is troubled by the thought that if he marries Kate, the children born out of their union will have to adopt the American culture.

When Udayan was murdered, his parents forced Gauri to lead a life like a widow. It is Subhash who wants Gauri to live independently without restrictions. So he marries her and brings her to U.S. He gives all the freedom to her to live as her own.

Subhash develops relationship with many women in U.S. Though he expects Gauri to fulfill his wish she hesitates and does not accept his companion till the end. Gauri finds another woman's presence in the life of Subhash. He has little interest in the American culture. He spends his time with a woman but has no interest in the relationship. In his old age, he falls in love with Elise Silva, his daughter- Bela's teacher. At first, Bela feels upset. Later, she consoles herself that her father gets 'homely' feeling after settling with her in United States.

Moving Out of the Domestic Space

Gauri can be compared to Moushumi in *The Namesake*. Both of them get rid of their 'home' and assimilate with the American culture. She leads an independent life in U.S leaving her eleven year old daughter Bela to Subhash. He is a spiritual figure who saves her from widow life. On the other hand, Gauri is not grateful neither as a wife nor as a mother. She takes California as her 'home'.

Thus, the American culture provides a shadow for Gauri. It is generally known that American people lead an independent life, even after their marriage. Gauri adopts western codes and language. She finds it difficult to change her accent but tries to change and keeps forward to learn German.

Adapting the Host Culture

Bela was born in Rhode Island. From the beginning, she was accustomed to foreign values, languages, learning and culture. She was never told to follow her 'native' values. Bela is a contrast to Ashima in *The Namesake*. She always tries to convince her children in learning the 'home' culture. She learns Spanish till her seventh grade. She desires to live in her own world. Even Subhash hesitates to interfere in her own life.

Bela follows the American dressing code, She puts tattoo that was "like an open cuff above her ankle, bleached her hair and wore silver hoop in her nose" (LL270). When she starts to work as an agricultural apprentice, her visit to father was not frequent. She visited only at the time of occasions or emergency. She never informed him when she would return. Subhash learns to accept her and her life as an independent one. He never interfered in her Americanised life. Her assimilation results in fatherless daughter. She leads the life of a nomad in the American culture.

She always refers Udayan as her father. This is akin to the American culture wherein the children address their parents by their names. There is no bond between her and her mother. She marries Drew, a vegetable seller. Drew like Gauri do not have any fixed root in U.S. She moves in rootless path in the U.S as a nomad.

Conclusion

The Lowland vividly portrays the assimilation in a foreign land. Lahiri proves to be a pathfinder and a guide for those people who are about to assimilate themselves from homeland to the foreign land.

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A STUDY ON ENHANCING THE SECOND LANGUAGE PROFICIENCY USING ORAL PRESENTATION OF TERTIARY LEVEL STUDENTS

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Abstract

Process and Strategy play a major role in learning and acquiring second language proficiency. The aim of this study is to analyse the degree to which lower L2 proficiency communicators transfer their composing processes and strategies from L1 communicating to L2 communicating. The Communicative Language Teaching Approach has made a revolutionary change in the field of Second Language Teaching and Learning processes in terms of language acquisition. The impact of Task Based Language Teaching stimulates the learning process and enhances the usage of the acquired skills in real time situations.

Keywords: *Process and Strategy, Communicative Language Teaching Approach, Task Based Language Teaching,*

Introduction

English has widely spread all over the world particularly in India because of the British Empire. In a country like India where many languages are spoken all resort to a common language like English. It has to be borne in mind that English is not merely a second language but it is an International language, therefore more efforts on the part of the learners have to be taken to communicate proficiently in English. English has become a professional language in most of the places in India and the students are also made to learn that language to congregate their future career needs. "Handling complex information and communicating it effectively is a major requirement in most professional fields". (Wickramasinghe & Perera, 2010). So it has become the preferred language everywhere in the competitive environment and also an enviable goal for youngsters in respect to their career. There are innumerable researches carried out to analyze how the ESL learners with lower proficiency cope with the requirements of communicating in L2 and the scale to which second language learners transfer their first language production process and strategies to communicate in the target language. Since communicating in L2 is a challenging process for the ESL learners, various strategies have to be adopted to organize the ideas from L1 to L2. "Speaking is one of the most difficult skills language learners have to face. In spite of this, it has traditionally been forced into the background while we, teachers of English, have spent all our classroom time trying to teach our students how to write, to read and sometimes even to listen in a L2 because grammar has a long written tradition" (Bueno, Madrid and McLaren, 2006: 321). The objective of this study is to investigate the process that is used by lower proficiency communicators to communicate better in the second language. Consequently, the teacher plays a significant role in helping the learners to reduce the gap between teacher and students to acquire the second language cognitively. In the current scenario a teacher is expected to be a mentor, trainer and facilitator to develop the communicative proficiency of the learners.

Method

Task Based language learning is very congenial and conducive in helping learners develop their second language proficiency. TBLT is compatible with a learner-centered educational philosophy (Ellis, 2003; Nunan, 2005; Richards & Rodgers, 2001) and Based on the constructivist theory of learning and communicative language teaching methodology, the task-based viewpoint of language teaching has emerged in response to some constraints of the traditional PPP approach, denoted by the process of presentation, practice, and performance (Ellis, 2003; Long & Crookes, 1991). Tasks like oral presentations are implemented to make the classroom learning more effective and result oriented. The tertiary level engineering students were categorized into two sets at the maximum of 10 in each group based on their medium of education in English medium right from their KG classes with Tamil as the mother tongue, or Tamil as the medium of instruction right from the elementary education with their mother tongue being Tamil. The students were asked to choose Think – aloud topics on general issues and express their views orally on the topics both in their mother tongue and then in English. As Byrne (1986) defines, “Oral communication is a two way process between the speaker and the listener and involves the productive skills of speaking and the receptive skills of understanding”. The proficiency of the students was assessed along with their experience in presenting the same topic in both L1 and L2. Kumaravadivelu (1993) argued that ‘methodology becomes the central tenet of task-based pedagogy’ (p.73) So, we presume that Task based language learning environment will encourage the young minds to focus more on the successful completion of the task and also learn independently.

Results and Findings

The aspects of communication skills like vocabulary, pronunciation and accent- on the chosen topics were reviewed and analyzed for the idea generation process and strategies. Rahman defines communication as “an interactive process” where two communication agents that one sender and receiver are involved in the process. The descriptions below highlight the main features of each learner’s mother tongue and L2 communication process and strategies. Comparisons and contrast for processes and strategies for similarities and differences were made. All the learners were quite comfortable in using their mother tongue but when the students were asked to do the task in target language they faced enormous problems such as committing errors while structuring the sentences, pronouncing the words, monotony in delivering the content, shyness and had a profound fear of wrong grammatical usages. It was observed that lower proficiency students invariably had their thought process in their mother tongue; and frantic efforts were made by them to translate their thoughts in the target language. Another strategy that the lower English proficient learners used was back-translating their own English communication in order to help its meaning. After communicating words or sentence in English some time these learners wanted to verify that the English they used conveyed the ideas they intended. They would do this by asking the teacher for Tamil equivalent. Since the students are from tertiary level some of them struggled to organize their ideas cohesively and also used many gap fillers like um.. uh.. in the presentation. In order to reduce all the above mentioned problems the researchers carried out a study with the model oral presentations to encourage the learners to exploit the target language in the contextual communicative learning ambience. The

given oral presentation task really helped the learners to exhibit a good confidence level which aided them to use the target language effectively. Oral presentations provide “a rewarding and stimulating experience both for teachers in developing facilitating skills and for students in training themselves to have confident presentations in public” (King, 2002). Significance towards the second language is enriched because of the freedom to select the topics of their own interest for presentations. All the four skills such as listening, speaking, reading and writing were involved while planning, preparing, practicing and presenting the topics. Oral presentation develops the communicative proficiency of the students which is beneficial for their future career oriented presentations.

Conclusion

The given task was learner - centric which made the learners involve themselves to participate actively. We could see the students in these classes become more active learners and enjoy taking part in creating their own content for the class. Talking to these students it became apparent that they viewed giving an oral presentation not a challenging, but a rewarding, task. However, we also understand that many second language teachers find it challenging to include oral presentations into their classes, as they require a significant commitment in terms of planning and duration of the class. Moreover the learner autonomy in the chosen task made the learners to feel more confident and increased the interest to learn the target language. The effectiveness of the learning activity seen in classrooms will provide teachers to create their own activities, thereby improving the English communicative skills to the expected level to meet the future career needs.

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THE SYMBOLISM RESEARCH OF JONATHAN SWIFT'S GULLIVER'S TRAVEL; A VOYAGE TO LILIPUT PART

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Abstract

"Gulliver's Travels" which was officially titled: Travels into Several Remote Nations of the World, in Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of several Ships, is a novel by Jonathan Swift which was published on 1726 is both a satire on human nature and a parody of the traveler's tales. This book is Swift's best-known work, and a classic of English literature. The book is divided into four parts, namely: A voyage to Liliput, a voyage to Brobdingnag, a voyage to Laputa and a voyage to a country of the Houyhnhnms. In addition, for this paper I just focused to analyze the first part of this novel that is "A Voyage to Liliput" part.

Summary of A Voyage to Liliput

This story happened on May 4, 1699 until April 13, 1702. The story begins with a short preamble by Lemuel Gulliver a young doctor who works on sailing ships. Unfortunately, when he was sailing suddenly his ship was crushed by a storm, many people on the ship died, except Gulliver. When Gulliver awakens on a beach with "arms and legs strongly fastened on each side to the ground", captured by creatures "not six inches high" (page.8). This is a description of Gulliver's meeting with the Lilliputians (The people of Liliput country), a race of people who are no larger than his middle finger. Following assurances to the little people of his good intentions, Gulliver soon becomes a favorite. When the royal palace is accidentally set on fire, because of him far from the sea, and many little people around him so he cannot move quickly to the sea, Gulliver uses his urine to save the palace. At their request, he helps the Lilliputians attack their rival, the Blefuscu, by walking across the sea to steal fifty warships of the Blefuscu. For a few days after the war, Gulliver became popular in the Lilliputians. However, because of he refused the King's wishes to help the Liliput to capture all of Blefuscu's ships and make them into Lilliput's colony, the King was angry to him and plan to kill him. Based on one of his Lilliputians friend, Gulliver knows that the King is planning to kill him. Then Gulliver decided to escape, later by helping of the Blefuscu king he could escape from the country and come back to his hometown after several years passed.

Symbolism Research

The term "symbolism" is limited to use in contrast to "representationalism"; defining the general directions of a linear spectrum - where in all symbolic concepts can be viewed in relation, and where changes in context may imply systemic changes to individual and collective definitions of symbols. "Symbolism" may refer to a way of choosing representative symbols in line with abstract rather than literal properties, allowing for the broader interpretation of a carried meaning than more concept-representations that are literal allow.

Symbolism literary works are works that represent the author's mind and feeling through several symbols. Usually the symbols that are used are animals or other creatures, which are, not represent the real human. Through the symbols that are used on his works an author can free to express his idea and imagination. There are several steps to do the symbolism research, which are as follows:

- Choose some work that using or providing symbols.
- Close reading of a work, which contains the symbols, and listing data of the symbol's meaning.
- Categorize each symbol; in order, the researcher can understand the meaning of each symbol easily.
- Find the implication and the relationship between the symbol and the age when the work made.

Sometimes, symbolism works are shaped into surrealism and mysticism works. The surrealism works usually express the symbols of life or universe, but it is described as if far from logical thought, to analyze this kind of work a researcher must understand the world that appeared on that work. While mysticism works, wish the researcher to understand about the mystic phenomenon that appeared on a literary work. In short, this kind of research needs the researchers to understand deeply about the works that they research by close reading of that work.

Symbols

Liliput and Blefuscu

Liliput and Blefuscu are two fictional islands that appeared on the first part of "Gulliver's Travel". These islands are located on the South Indian Ocean near the Sumatra Island; tiny people called Liliputians and Blefuscudans inhabited both of these countries. Liliput and Blefuscu are the symbolization of England and France, these two countries are nearby rivals as Liliput and Blefuscu at the time when Jonathan Swift wrote this novel in 1726 (early 18th century).

Low-Heels and High-Heels

There are two political parties in Liliput country, namely High-Heels (Tamecksan) and Low-Heels (Slamecksan); it is considered by the using of heels of their shoes, low or high. At the time when Gulliver stay at Liliput, the Low-Heels were in power because the King of Liliput liked them and show it by using the lower heels shoes. These two parties are the symbolization of two big parties at British Empire that are Tories and Whigs party. Tories (High-Heels) were a political faction, which existed in the British Empire at that time, having their roots in the 17th century. This party is adhesion to the high church, and believed in royal supremacy. The Whigs are often described as one of the two original political parties in England from the late 17th to the mid of 19th centuries, this party inclined toward low church views and believes in parliamentary supremacy. The Emperor of Liliput is described as a partisan of the Low-Heels; just as King George I who employed only Whigs people in his government.

Little-Endians and Big-Endians

Liliput and Blefuscu became rival because they have different law in opening the egg. The Liliputians open their egg at the smaller end (Little-Endians), while Blefuscudans open their egg

at the bigger end (Big-Endians). This is the representation of the religious condition at British Empire when Jonathan Swift wrote his work. England less than 200 years previously is a Catholic ("Big-Endians") country; but a series of reforms beginning in the 1530s under King Henry VIII (ruled 1509-1547), Edward VI (1547-1553), and Queen Elizabeth (1558-1603) had converted most of the country to Protestantism ("Little-Endians"), in the Episcopalian form of the Church of England. At the same time, revolution and reform in Scotland (1560) had also converted that country to Presbyterian Protestantism, which led to fresh difficulties when England and Scotland were united under one ruler, James I (1603-1625).

War of Lilliput and Blefuscu

Swift's Lilliputian claims that the intrigues of "Big-Indian exiles" at the court of the Emperor of Blefuscu have brought about a continuous war between Lilliput and Blefuscu for "six and thirty moons". This is an allusion to the wars fought under King William III and Queen Anne against France under Louis XIV, the War of the Grand Alliance (1689-1697) and the War of the Spanish Succession (1701-1713). In these two cases, the claims of the exiled House of Stuart were marginal to other causes of war, but were an important propaganda point in Great Britain itself, as both James II and James Francis Edward were accused of allying with foreigners to force Catholicism on the British people.

Gulliver's Escape

In this novel, Gulliver washed up on the shore of Lilliput and captured by the Lilliputians while on unconscious condition. Then he offers his help to the Emperor of Lilliput in his war against Blefuscu, and succeeds in capturing the Blefuscudans warships. However, because of he refused the King's wishes to help the Lilliput to capture all of Blefuscu's ships and make them into Lilliput's colony, the King was angry to him and plan to kill him. Based on one of his Lilliputians friend, Gulliver knows that the king is planning to kill him. Then Gulliver decided to escape. This position of Gulliver's reflects the decision of the Tory government to withdraw from the War of the Spanish Succession, although they become the opposition of Britain's allies. The Whigs saw this withdrawal as a betrayal of British interests.

Jonathan Swift's Biography

Jonathan Swift (30 November 1667 – 19 October 1745) was an Anglo-Irish satirist, essayist, political pamphleteer (first for Whigs then for the Tories), poet and cleric who became Dean of St. Patrick's, Dublin. He is remembered for works such as *Gulliver's Travels*, *A Modest Proposal*, *A Journal to Stella*, *Drapier's Letters*, *The Battle of the Books*, *An Argument Against Abolishing Christianity*, and *A Tale of a Tub*. Swift is probably the foremost prose satirist in the English language, and is less well known for his poetry. Swift originally published all of his works under pseudonyms—such as Lemuel Gulliver, Isaac Bickerstaff, M.B. Drapier—or anonymously. Jonathan Swift was born in Dublin. His father, Jonathan Swift Sr., a lawyer and an English civil servant, died seven month's before his son was born. Abigail Erick, Swift's mother, was left without private income to support her family. Swift was taken or "stolen" to England by his nurse, and at the age of four he was sent back to Ireland. Swift's mother returned to England, and she left her son to her wealthy brother-in-law, Uncle Godwin.

Swift studied at Kilkenny Grammar School (1674-82), Trinity College in Dublin (1682-89), receiving his B.A. in 1686 and M.A. in 1692. At school Swift was not a very good student and his teachers noted his headstrong behavior. When the anti-Catholic Revolution of the year 1688 aroused reaction in Ireland, Swift moved to England to the household of Sir William Temple at Moor Park, Surrey – Lady Temple was a relative of Swift's mother. He worked there as a secretary (1689-95, 1696-99), but did not like his position as a servant in the household. In 1695 Swift was ordained in the Church of Ireland (Anglican), Dublin. While in staying in Moor Park, Swift also was the teacher of a young girl, Esther Johnson, whom he called Stella. When she grew up, she became an important person in his life. Stella moved to Ireland to live near him and followed him on his travels to London. Their relationship was a constant source of gossips. According to some speculations, they were married in 1716. Stella died in 1728 and Swift kept a lock of her hair among his papers for the rest of his life.

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PLURALITY OF VOICES IN CHIMAMANDA NGOZI ADICHIE'S PURPLE HIBISCUS (2003)

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Abstract

Chimamanda Ngozi Adichie's *Purple Hibiscus* is discussed here as a dialogic novel, with a focus on multiple consciousness and the multi-voiced perspective of the characters, and the interpretation of the characters and the novel based on the ensuing consciousnesses Bakhtin's idea of dialogism and polyphony is a new way of critical thinking, which literally means many voiced and enables the voices of the characters to be liberated from the influence of the authorial or an authoritative voice which is seen predominant in a monologic novel. A brief idea of the concept of Dialogism and multiplicity of voices are initially discussed before actually probing into the actual discussion of plurality of voices in *Purple Hibiscus*.

Keywords: Consciousness, Dialogism, Monologic, Polyphony, Voices.

Introduction

The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story. (TED Talk – The Danger of a Single Story, 2009)

Chimamanda Ngozi Adichie in one of her TED talks cautioned her readers about the 'dangers of a single story'. Her immediate concern, in fact, was the stereotypes of Africa disseminated throughout the world through stories, opinions and observations that apparently contributed to constructing the image of Africa and relegated its people to a marginalized stature which they do not deserve. It is probably true that Adichie has contested the prevalence of single stories through her fictional works as well, in the sense that she brings out in her works an atmosphere of polyvocality. Thus viewed, in order to contest the 'single story' she makes deliberate attempts to make multiple voices and perspectives prevail in her fictional realms. This inclination to celebrate multiplicity of voices in Adichie's *Purple Hibiscus* can be approached using some of the key concepts in Bakhtin's study of the novel, particularly his idea of dialogism. Apparently, considering an overview of *Dialogism* and a *dialogic novel* will be appropriate, before moving on to the subject of analyzing different consciousnesses and polyphony in *Purple Hibiscus*.

Dialogism is a concept used by the Russian philosopher Mikhail Bakhtin to study, in a piece of literary work, the interconnectedness of the instances of past and present, and among the characters which leaves the understanding and meaning open without any authoritative control. In contrast with a dialogic novel, a monologic novel is one where a single voice is heard throughout. It could be the author directly or the narrator/protagonist in the novel. That could be the final voice too. Other characters become or act merely as puppets in the hands of the main character. Whereas in a dialogic or polyphonic novel, the protagonist's consciousness is constructed upon the consciousness of the self and of the world and people around. Thus each

character, associated directly or indirectly with the protagonist, becomes important in its own way and enjoys democracy of voices and a freedom from authorial manipulations. Each character's voice is heard distinctly without which the decoding of the ideology becomes constrained. What culminates finally is a multiple consciousness and hence a multiplicity of voices.

Multi-voiced consciousnesses

Adichie's debut novel *Purple Hibiscus*, published in 2003, deals with the post-colonial Nigeria, the conflict between traditional Igbo culture and Christianity, the civil wars and coups and its impact on the political stability of the then Nigerian government and more specifically the impact it had on the University of Nigeria. The novel centres on a fifteen-year-old homodiegetic female narrator Kambili Achike, who compares the dreary life in her house which is crippled and suffocated under the influence of her patriarchal father and the life in her cousins' house which is full of gaiety and freedom under the governance of her aunt Ifeoma, who is an epitome of feminism. No character in the novel is judged either good or bad, neither by the narrator nor by the readers who can merely pass rather critical comments than judging the characters as can be seen in a monologic novel. Nevertheless, the meaning is evolved by a complete participation of the author, the narrator and the reader together. This trait has been pointed out by Bakhtin in his work *Problems of Dostoevsky's Poetics*:

... a whole formed by the interaction of several consciousnesses, none of which entirely becomes an object for the others; this interaction provides no support for the viewer who would objectify an entire event according to some ordinary monologic category (thematically, lyrically or cognitively)-and this consequently makes the viewer also a participant. (18)

In a monologic novel, the author uses the narrator in the novel as a tool to express his/her thematic idea or philosophy. Eventually, the narrator takes the major part in describing a character and tends to create an objectified world, and the consciousness that has evolved is essentially authorial or a mere projection of the author. Bakhtin in *Problems of Dostoevsky's Poetics*, observes that in a monologic novel only the authorial consciousness prevails instead of the presence of different consciousnesses and interactions between them.

And what resulted, instead of an event of interaction between fully valid consciousnesses, was in the first instance a philosophical monologue, and in the second instance a monologically understood, objectified world, a world corresponding to a single and unified authorial consciousness. (9)

There are many instances in *Purple Hibiscus* that affirms that the novel is dialogic not monologic. The reader is able to hear a multitude of voices prevalent within and around the narrator Kambili, who, instead of commenting on the other characters and the prevailing situation in her own perspective, allows a democracy of voices. This deliberation focusses on how the narrator's consciousness is constructed upon the voices of the self and other major characters - her father Eugene, her aunt Ifeoma and a native church priest Father Amadi, who influence her at various planes.

Firstly, Kambili, though she's at the threshold of her youth, she is yet treated as a small child by her father Eugene and for the most part of the novel she idolizes her father and lets her father decide upon what is best for her. Karen Bruce in her essay points out that "Kambili has

internalised her father's authority to such an extent that it has become an unquestioned part of the way she experiences and interacts with the world" (n.d.). Eventually, because of the father's intimidating attitude, she becomes tongue-tied and stuttered whenever she was made to talk. When Mother Lucy asked her to say the pledge after the National Anthem, she could not immediately respond. Kambili says "I cleared my throat, willed the words to come. I knew them, thought them. But they would not come." This nature forced her mates in her class mistake her for being headstrong and to call her as 'backyard snob'. She says "I remained a backyard snob to most of my class girls until the end of term." (52)

Secondly, there is another consciousness of her which the reader observes through the voice of Aunt Ifeoma. Aunt Ifeoma is Eugene's sister who helps Kambili to identify her blossoming youth. She tells her "You have grown so much". (72) Eugene differed from his sister Ifeoma in many respects. This difference can well be perceived from Kambili's words:

Every time Aunt Ifeoma spoke to Papa, my heart stopped then started again in a hurry. It was the flippant tone; she did not seem to recognize that it was Papa, that he was different, special. I wanted to reach out and press her lips shut and get some of that shiny bronze lipstick on my fingers. (77)

Though the expression seems quite simple, the reader is able to hear a plurality of voices, which in turn evoke multiple consciousnesses with respect to the characters and the plot. The reader is able to form contrasting opinions about Eugene and Aunt Ifeoma. From the words of Kambili, the consciousness that she gains about her father Eugene is that he is *different* and *special*, which implies that he is extraordinary and distinct from other men. Eugene is not a character who can be readily defined because of the presence of many voices that allow to form more than a single consciousness about Eugene and account for his complex and paradoxical nature in the novel. Daria Tunca in her article observes that "Eugene, is a staunch Catholic with a multifaceted personality that can only be captured in a series of paradoxes... (121-131)." He is very orthodox in his Catholic faith and is not able to forgive anything anti-Christian especially the heathen way of living which his ancestors belonged including his own father, Papa-Nnukwu. He not only addresses his father as belonged to 'Godless men' but also dismissed him as a heathen who, according to Eugene, belonged to hell. Kambili tells that "When Papa prayed for Papa-Nnukwu, he asked only that God convert him and save him from the raging fires of hell." (150) It seems he is more attached to the faith he had embraced than to his father. He never visited his sick and old father, not even on his demise, and gave little money for his sustenance, too little compared to the Christmas bonus he offered his car driver, as the driver is a Christian.

"Papa himself never greeted Papa-Nnukwu, never visited him, but he sent slim wads of naira through Kevin or through one of our umunna members, slimmer wads than he gave Kevin as a Christmas bonus." (62)

The reader is able to hear voices about Papa-Nnukwu, who according to Eugene, is a Pagan and his final abode is hell fire if he fails to turn towards Christianity. And, according to Aunt Ifeoma, he is a traditionalist and an adherent of traditional Igbo culture and value. "Your Papa-Nnukwu is not a pagan, Kambili, he is a traditionalist, Aunt Ifeoma said." (81)

As far as Eugene is concerned, he is patriarchy personified, who beat his wife and children and inflicted severe punishment upon his children when they went wrong or committed a sin. He beat his pregnant wife so much that she miscarried. Paradoxically, he carries her and admits her

in the hospital and also attends her as a lovable husband. When there is a civil war, it is seen that Eugene is not able to stand military coups and he criticizes the Nigerian government for the atrocities committed against the people. "Coups begat coups, he said, telling us about the bloody coups of the sixties, which ended up in civil war..." On the flip side, he acts violently when his children made mistakes and poured hot water over Kambili's feet and permanently injured his son Jaja's finger.

Kambili, while commenting on Ifeoma, says that her tone was flippant when she spoke to Eugene and she was wearing a shiny bronze lipstick too. In fact, Eugene hated women wearing shorts, not covering their heads and he is also against women wearing lipstick. But, Ifeoma wore lipstick and she did not mind her teen-aged daughter Amaka wearing shorts or lipstick. Through this voice of Kambili, the consciousness one is able to form about Ifeoma is that she is an embodiment of feminism and against all the conventions and stereotypes of women. Since Kambili wants to shut Aunt Ifeoma's lips implying that women should not talk flippantly in front of a man, and wipe off the shiny lipstick, the reader is able to witness another consciousness about Kambili which is the voice of her own inner self. This voice tells that Kambili celebrated her father and was able to fit herself comfortably into the established stereotypes of women, because when she came out she covered her head and neither did she wear lipstick nor shorts. But when Kambili and her brother Jaja went and stayed with Aunt Ifeoma's family in Nsukka, after she invited them, they realized the value of freedom, which was rampant in Ifeoma's house. Adichie uses images of hibiscus to create consciousness that voice for freedom. Kambili says that Aunt Ifeoma grew hibiscus plants that produced purple flowers which imply change and deviation from accepted codes. When Jaja defied his father Eugene, Kambili compared his defiance to the purple hibiscus in Aunt Ifeoma's house. She says "Jaja's defiance seemed to me now like Aunt Ifeoma's experimental purple hibiscus: rare, fragrant with the undertones of freedom,... A freedom to be, to do." (16) At the same time, Kambili says that hibiscuses grown in her father's compound produced usual red flowers which illustrate convention and stereotypes. Kambili says "But my memories did not start at Nsukka. They started before, when all the hibiscuses in our front yard were a startling red." (16) She uses the term 'startling red' which also implies the impending danger.

Finally, a third voice is heard through the character of Father Amadi that identifies the inherent positive qualities in Kambili that were long repressed, and evokes a new consciousness about her. Kambili meets Father Amadi, who is the priest of a local parish in Nsukka, while she was on a vacation to Aunt Ifeoma's house. Father Amadi notices that she has good legs for running and capable of many things. She develops an adolescent love for Father Amadi and allows him to bring the changes he desired in her. After this meeting she played volleyball in her school and was no more called a 'backyard snob'. She says that "I joined the group of girls on the volleyball field on the second day of school. I did not hear the whispers of "backyard snob" or the ridiculing laughter. I did not notice the amused pinches they gave one another. I stood waiting with my hands clasped until I was picked. I saw only Father Amadi's clay-colored face and heard only "You have good legs for running."" (205)

Conclusion

It is seen that *Purple Hibiscus* glorifies a multiplicity of voices allowing all the characters to interact with each other, who are neither streamlined by the narrator nor by an authorial voice,

enabling the reader to appreciate and admire *Purple Hibiscus* as a polyphonic novel. As Adichie says a single story is dangerous, she made all her characters in *Purple Hibiscus* independent and thus rendered the novel, as Bakhtin puts, “dialogic through and through”.

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THE ROLE MEN PLAY PORTRAYAL OF MEN IN BAMA'S SANGATI

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Abstract

Man and Woman are the two opposite genders and not opposite words. Language has evolved with gender bias being its undertone. This gender bias became the reason for the outcry of women and also a few men supporting Feminism. As Feminism gained popularity, the image of an ideal Man in an ideal society started to blur. In India, society plays a very important role in assigning people their importance. The caste system showed people who they were and where they belonged. The Dalits, considered the lowest of all castes, were thus sidelined. Dalit women were doubly oppressed due to the inequality of both gender and caste. Bama's Sangati records the everyday life of Dalit women. Through Sangati, Bama uplifts women by projecting them as oppressed. In a novel that is purely feminist, what is the role that men play? The focus of this paper is on the depiction of the Man in Sangati, which is a celebrated novel that belongs to the Feminist and Subaltern area of sub-genres.

Introduction

Feminism is a very important term that has been ruling history since late eighteenth century. The term underwent an array of modifications. These modifications led to the dispersal of meaning that was first assigned to the term. As Feminism came and went by in waves, the main idea that was first formed in the First wave of Feminism found no place in the Fourth wave. When women fight for their rights naming themselves Feminists, the men, in general, are painted as the oppressors. Literature records the waves of Feminism in novels that were written during those decades. In popular feminist novels like *A Doll's House* by Henrik Ibsen, Thomas Hardy's *Tess of the d'Urbervilles*, Margaret Atwood's *Surfacing* and Alice Walker's *The Color Purple*, the women are very important but the men play a vital part as well. The women's rights are much elaborated upon and the men's rights slightly forgotten.

Role of Men as Depicted in Sangati

Bama's *Sangati* is also a feminist novel that was originally written in Tamil and translated into English by Lakshmi Holmstrom. The novel further lays emphasis on the subaltern women. The novel comprises of various events narrated by a girl named Pathima, through whom Bama narrates her story. *Sangati* has been hailed as a very important text that brings to light the problem-filled lives of the Dalit women and their non violent revolt against the authority that subjugated them. The authority not only consisted of the society and the upper caste people but also included their own husbands. These men, the husbands, themselves faced suppression at the hands of the upper caste men and thus harassed their women, the wives, in order to show that they had authority and were powerful too. This trait of the men is recorded in the novel where the narrator, Pathima, says:

Nowadays, when I reflect on how the men in our streets went about drinking and beating their wives, I wonder whether all that violence was because there was nowhere else for them

to exert their male pride or to show off their authority. All that suppressed anger was vented when they came home and beat up their wives to a pulp. Even though they are male, because they are Dailts they have to be like dogs with their tails rolled up when they are in the fields and dealing with their landlords. There is no way they can show their strength in those circumstances. (65)

The novel is as much dominated by men as it is by women. As women are introduced, the author also introduces their husbands or follows a story thread that then introduces the husband of a woman. The first man mentioned is the husband of the narrator's grandmother Vellaiyamma. The man was lured by Sri Lankan recruiters, and later 'disappeared' abandoning his wife and two daughters. It was thus easy for a man to leave his family and walk away with whoever promised a job and a better life. Vellaiyamma had to struggle all her life to look after herself and her two daughters until she married them off. The younger daughter was the narrator's mother and had a decent man for a husband. He wanted his daughter Pathima to study and at least complete her tenth standard and "go on in the world" (9) instead of ruining like he and his wife did. He, like other fathers, did not support the idea of getting her married off at a young age. Vellaiyamma's elder daughter was killed by her own husband. He was so indifferent to her pain that he beat her day and night and sometimes used a rice-pounder to beat her. It was not difficult for him to develop relationships with other women. The woman died leaving behind three daughters who grew up fending for themselves and also feeding their father.

Mariamamma, the eldest of the three daughters, and aged about 17, took care of her sisters by working at home and also in the fields. She once escapes being molested by an upper caste man named Kumarasami Ayya. The man fears losing his reputation and complains to the headman of the Paraiya community. He falsely claims having seen Mariamma behaving indecently with her cousin Manikkam. The village panchayat is called for and the accused girl and boy are questioned. Mariamma refuses to apologise for a crime that she had never committed and tells the truth about the upper caste man's behaviour. Her father verbally abuses her and forces her to apologise. She is also doubly fined. The women were not allowed to talk in favour of the girl. The headmen of the panchayat also could not ignore the upper caste man's accusation against the girl. The Paraiya people's livelihood depended upon the work they were provided by the upper caste men. It was thus not wise to make trouble and strain their ties. Mariamma's life becomes difficult after the incident. She is branded with abuses by men and women alike. Finding a husband for her also becomes unimaginable. Her father thus decides to get her married to Manikkam, the boy who was framed along with her in the false accusation. Mariamma is therefore married off to a lazy man who does nothing and whiles away his time drinking, gambling and abusing his wife.

The narrator recalls how the children used to play games that were gender-biased. Even while playing 'bus' games, the boys would be in the start and finish and the girls in between. The boys would verbally abuse the girls while playing their husbands and the girls playing wives would take the abuses up as a part of fun. The game later became reality for most of the girls. Pathima narrates the story of a woman named Thaayi who was as beautiful and light-skinned as the upper caste women. Her husband was a very violent man who used to flog her like an animal and would beat her more if any passer-by questioned him. Pathima also narrates a story that her grandmother had narrated to her. The story was about a couple that had eight

children out of which seven were boys and the eighth one was a girl. The girl was very lovingly brought up. She fell in love with a man from another caste and eloped with him. Her brothers were infuriated and tracked her down. They fooled her and took her into the forest. The men killed their pregnant sister and also her soon-to-be born baby. The woman's husband went crazy in search of his wife. In another instance, Pathima narrates an event where a husband and wife are quarrelling on the streets. The wife was replying to her husband's abuses word by word. She was as abusive as a man. The husband could not do anything but leave the place cursing her under his breath. There were comical quarrels too. A woman named Kaaliaamma dominated her husband as much as he dominated her. She made him help her with the household chores and also chided him for creating a mess in the house. In another event, Pathima recounts the story of a child named Maikanni who was the daughter of her friend. The little girl had to work in order to sustain the family. Her father had another woman and kept juggling between his wife and his mistress. He used to waylay his daughter and take away the money she had earned.

As the novel steers towards the end, the narrator learns about the differences between the various castes. She learns that in certain castes women were allowed to divorce their husbands and also marry another man. She feels that it is the kind of freedom that every woman should be given. In her community a woman was doomed for life if her husband turns out to be a vile man. There is an event that is narrated where a young girl falls in love with a boy from a different community. She is beaten up very violently by her brother and her father only because they found her talking to the boy's sister-in-law. As the novel closes, the discrimination faced by Dalits is brought out. The men and women are treated poorly for the sole reason that they are Dalits. Due to this treatment, the lower caste people find it difficult to climb the financial ladder. They are forced to remain less educated and poor.

Discussion and Conclusion

The characters play a vital role in taking the storyline of the novel forward. Though there are a large numbers of characters dealt with, each character has a feature that is quite different from the others. The men are generalized as tyrannical, brutal and harsh yet their idiosyncrasy is maintained. Vellaiyamma's husband went along with the Sri Lankan recruiters for a job to provide for his family and the reason for his not returning to his family is unknown. The man is alleged to have deserted his family. It is due to him that Vellaiyamma evolves into a strong woman. Mariamma's merciless father becomes the reason for her and her sisters to become independent girls who ate the bread that they had earned on their own. Though Pathima's father is very different from Mariamma's father, he also believes that "... young girls mustn't wander about here and there" (13). He is willing to allow his daughter to study but is also protective of her and dissuades her from strolling about. The brutal husbands mentioned in the events are the cause that aggravates the women and compels them to question the authority. The men are equally important and are the means through which Bama brings out the real character of the women. The hidden feminism of the women is revealed as they undergo oppression under the hands of their men. Bama thus uses men as a ladder to help the women climb and explore their fortitude.

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KATHERINE MANSFIELD – A NEW ZEALAND SHORT STORY WRITER

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‘Kathleen Mansfield Beauchamp Murry’ (14 October 1888 – 9 January 1923) was a prominent New Zealand modernist short story writer who was born and brought up in colonial New Zealand and wrote under the pen name of ‘Katherine Mansfield’. She lived only for thirty four years, but has left a mark in the field of the short story within that brief span. She is one among the little group of English writers who spent all of their creative energies in the development and perfection of the genre of short story, one of the by-products of fictional prose. She brought to the short story, the sensibility of a poet and breathed into it, the life spirit of poetry. Like Henry James, Proust, James Joyce, Dorothy Richardson, and Virginia Woolf, she extended the range of short fiction by developing newer methods of capturing and conveying the atmosphere of the mind and translating the subtle nuances of human thought and feeling into words. Her contribution to the short story is immense. As John Middleton Murry rightly observed that she became, “the most remarkable short story writer and the most beautiful spirit of our time”. (R.J. Rees, 223).

At the age of nineteen, Mansfield left New Zealand and settled in the United Kingdom, where she became a friend of modernist writers such as D.H. Lawrence and Virginia Woolf. She was interested particularly in the works of the French Symbolists and Oscar Wilde. She became lifelong friend with the South African writer Ida Baker. She was highly influenced by Anton Chekhov, the great Russian short-story writer and dramatist. She imbibed in her writings Chekhov’s art of exploring the deeper and hidden layers of the human mind and the subtle forces which worked behind human behaviour.

In 1912, she met a well-known literary critic, scholar and editor ‘John Middleton Murry’ and soon she shared the editorship of the ‘Blue Review’ and ‘Rhythm’ with him. They began living together and married in 1918, when Bowden finally consented to a divorce. However, it came to be known in the same year that she was suffering from tuberculosis. Her health started deteriorating. She refused the idea of sanatorium. She moved to Bandol, France, stayed at half-deserted cold hotel, where she became depressed. She suffered a fatal pulmonary haemorrhage in January 1923. She died on 9th January, 1923 at the age of 34 and was buried in a cemetery in the Fontainebleau district in the town of Avon, France.

Mansfield was recognized to be a great writer in the last years of her life. In a short span of her life, she produced a number of marvelous and the collection of short stories. Most of her works remained unpublished at her death. It was Middleton Murry, who did the editing and publishing work for her.

She brought to the short story the sensibility of a poet and breathed into it the life spirit of poetry. Her stories are poetic delicate, and ironic. They are characterized by a subtle sensitivity

to mood and emotion, revealing the inner conflicts her character face and resolve. She is also the founder of modern short stories with feministic touch.

Mansfield is a writer with a unique vision and voice. Her vision of life expresses itself in three principle themes : Children, men and women the strained marital relationships between husbands and wives, between lovers and thirdly, women alone. Her voice is heard in the total articulation of her themes through the techniques such as point of view, interior monologue, symbols, and lyric language that she employs creatively and originally.

The important and recurring themes of her stories are, the place of lonely sensitive women seeking love and often misunderstood by society, man-woman relationship, particularly when they are irreconciled to each other, the predicament of children in the hostile and indifferent world of elders, mystery and excitement of life and the problem of communication among people, search for identity and above all, the nostalgia and the attempt to bring the past alive in the present, particularly in the Newzealand stories.

Most of her stories show both perfection in technique and maturity of vision. Her stories were plot-less. Her observation of human nature was acute and minute. Her stories reveal the working of the deepest recesses of human psychology. Psychological understanding of characters with the help of the stream of consciousness proved her to be very important modern short story writer. Her painful agony developed insight into human experience led her to deal almost exclusively with inner rather than outer events. From a rather broad and sometimes crude satirist, she developed into a master of irony. She was at her best in the delineation of young children, adolescent girls, and old women, perhaps because the experiences and observations of her own adult life were too close to her own view in perspective. Her stories range from the dewy childish awareness of family life in New Zealand, through the wearinesses and frustrations of her English life to the sad and sometimes bitter loneliness of dwelling in the strange land of the continent.

Katherine Mansfield's reputation as a short story writer rests on five volumes of stories : *In a German Pension*, *The Garden Party and Other Stories*, *Bliss and Other Stories*, *The Dove's Nest and Other Stories* and *Something Childish*. The first volume of stories *In a German Pension* is a series of sketches based on her experiences in Germany. These stories portray many of the Germans as people pre-occupied with mountains of food and long discussions of their digestive processes in a satirical fashion. But their grossness and vulgarity are covered with a thick coating of sentimental allegiance to the spirit of the soul.

Mansfield developed by the time she published the volume, *Bliss and Other Stories* (1920). It is a reflection of her family memoirs. By then the range of her subjects had become wider : Married people in London are trying to make their way in a difficult world, family relationships, little ironic episodes. In these stories she probes the truths of experience on several different levels of life not limited by social class or impressed in the arts or the life of leisure. The American Poet and Critic, 'Conrad Aiken' reviewing *Bliss and Other Stories*, says,

"It's brilliant author has more conspicuously than any contemporary writer of fiction one calls to mind, a fine, an infinitely inquisitive sensibility, a sensibility indefatigably young which finds itself in the service of a mind often cynical sometimes cruel and always sophisticated" (*Free-Man*, 210).

Katherine's stories depict the relationship between man and woman as lovers and as husband and wife. But some stories show men and women for whom a happy relation seems impossible. For instance, "Bliss," the title story in the collection is the effective tale of Bertha, a beautiful young woman. She is sensitive and withdrawn married to a vital and energetic man, Harry. Bertha finds herself in a blissful mood attracted as she has never been to her husband and to a mysterious and enigmatic Miss Fulton, Bertha's close friend. By giving a dinner party Bertha realizes that this attraction and ecstasy are really physical and directed towards her husband. She is anxious for her guests to leave so that she may begin a new and deeper relationship with her husband. But, as the guests were leaving, she accidentally catches a glimpse of her husband in a situation of familiarity with Miss Fulton. This situation creates unhappiness in the mind of Bertha. Thus, Bertha's new happiness is shattered. Even in her another story "The Man without a Temperament" describes a happy married relationship that is apparent only which is based on her own parents.

Most of her stories are based on her own personal experiences. As Christopher Isherwood points out,

"She is the most personal and subjective of all the modern writers in whose stories, short-fiction and autobiography form a single, indivisible opus. May be because of this she became a better-known personality rather than a writer". (*Exhumations*, 69).

Katherine's name is noteworthy for her lyrical use of language. Almost every character created by her talks in its own special language peculiar to it. She even makes use of symbols to create a mood and to evoke a theme which is not directly stated. The symbols communicate the essence of a character or situation, adding a new dimension to the stories and intensifying their effect by extending the scope.

Apart from the thematic range, her stories also excel in technique. Her mode of narration, stream of consciousness technique and interior monologue makes the stories lively and highly enduring.

The technique of stream of consciousness is successfully employed in her stories. Like Virginia Woolf, Mansfield made use of the Joycean technique in depicting one character after another. She discards the traditional mode of authorial observation and reporting.

'Interior monologue' is a favourite method of Mansfield. She makes the interior monologue an imperceptible part of the story. It is indirect, stylized, filtered through third person narrative, past tense, syntactically conventional narration taken directly from the psychological sketch.

She makes a conscious use of 'interior monologue' as a literary device to give a realistic inner view of her characters. In the hands of Mansfield, the 'interior monologue' changes according to her fictional needs. When it appears monotonous, she suddenly makes it dramatic or follows it with physical action.

In "Prelude" the interior monologue is used not around a single character. In order to make the narration more authentic and provide a better scope for understanding the mental temperaments of characters ranging from an ever complaining mother to a dreamy eyed spinster aunt to a withdrawn and domineering little girl the narrative too shifts from one to another between Linda, Beryl, and Kezia. The narrative reveals directly what others in the family think, feel and behave through the eyes of the above three characters.

In "Mr. Reginald Peacock's Day", the interior monologue comes from Mr. Reginald Peacock himself. Mr. Peacock, a successful music teacher, who enables others, especially his pupils to escape from the drudgery, monotony and unhappy situations of life is himself imprisoned for life in a disharmonious marital relationship. His brief encounters with his pupils in dramatic scenes happen to offer the necessary relief to both thematic (without which life would have been far too dreary for Mr. Peacock) and technical in the otherwise monotonous mental monologue.

Mansfield makes a creative use of symbols to communicate the essence of a character or situation and to create a mood or evoke a theme, which is not directly stated. Almost all the details furnished in her stories carry symbolic as well as narrative functions. In her endeavour to create a new kind of fiction in a new kind of prose, She makes a departure from the earlier practice of authorial observation and reporting. She makes a break with the mechanical progression of events. She discovered her new method of prose for the first time in "Prelude" where the story just "unfolds and opens". The reader is directly brought face to face with the character and even the reader gets into the action or the recesses of the character depending on the situation in the story. Ian A. Gordan sums up her technique in the following words :

For Katherine Mansfield, to be the spectacle required only her own power of sympathetic recall. To induce her reader to be the spectacle was a different matter. It required an originality of technique and a use of prose that is her major contribution to the craft of fiction. It is done at different levels. At one end of the scale, entire passages are interior monologues, the events seen or felt from the point of view of one or the other of the characters. The reader is placed "inside" the character. (*Undiscovered Country*, XX).

Thus the 'Interior monologue' enables Katherine Mansfield to explore different themes varying from insincere love, unhappy marital and love relationships with children, and lonely women effectively, even as it throws ample light on the varying temperaments of people ranging from men, women, lovers to children.

Mansfield has also written psychological stories. "The Fly" is a moving story which provides an insight into human nature. Mr. Woodfield, an old invalid one day visits his old friend, the boss who shares a bottle of wine with him. While leaving, he tells the boss that his daughter visited Belgium, where she saw the grave of the only son of the boss, who had been killed in the First World war. The boss feels like weeping but fails. To get the death news of the son after six years is too much to bear with. While trying to divert his attention the boss finds a fly in the ink pot. He helps it to come out of the ink pot and places it on a piece of blotting paper. The fly struggles to fly away. The struggle of the fly to fly is symbolic of man's desire and will to live in the face of death. While the fly is about to fly the boss covers it with a blot of ink and the fly struggles hard to fly away. Once again the boss lets a blot of ink falls on the fly and kills it. A feeling of horror fills his heart and he drops the fly in the waste paper basket, for 'nothing happened or was likely to happen. "The fly was dead."

The chain of events leading to the death of the fly suggests a parallel in human life. The boss is wretched and horrified because he realizes that he is like the fly. He has been struggling against the blow given by fate. He has almost forgotten the sorrow caused by his son's death. But fate has no mercy. Other blows will fall. Life is never daunted. Till death, it goes on struggling like the fly. One may indict life because in the course of time it forgets every sorrow. One may

praise life at the same time for its tenacity. Katherine Mansfield suggests all these things by her Chekhov - like indirect method and her art of suppressing many details. 'The fly' is a poetic symbol so that the story seems to tremble on the very brink of poetry.

A close study of Katherine Mansfield's stories, however, reveals that they revolve round, broadly speaking, three principal themes - children, men and women, and women alone. She is unique in her portrayal of children as children, showing them as seen through their own eyes and the eyes of other children. Furthermore, unlike most other writers, she makes a creative use of children to present adults. She excels in her depiction of the relationship between man and woman as lovers and as husband and wife. She shows how a happy relation between man and woman as lovers and as husband and wife is rendered impossible because of the predatory attitude of either. Herself being an 'alone-standing woman' in her life, Katherine Mansfield brilliantly succeeds in her superb presentation of the women alone in society. Her young women dream of bright and happy married life in spite of their sordid loneliness whereas her relatively older women lose themselves in despondency with a growing sense of defeat in their lives.

Thus, Katherine Mansfield has written her stories with elements such as interior monologue, psychological conflicts, symbols, lyrical language, and autobiographical. Her special contribution lies in the indirect presentation of inner consciousness.

Katherine Mansfield is one of the best known short story writers in Commonwealth Literature. She has extended the frontiers of a short story by incorporating new themes and made it enduring and popular by introducing new techniques. She can be favourably compared as a writer of short fiction not only with the Commonwealth writers, but with the Anglo-American masters as well. As a writer, she is with the very great personalities in the English speaking world like Henry James, James Joyce, and Virginia Woolf.

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DORIS LESSING AS A POST-MODERN BRITISH WOMAN NOVELIST

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Doris May Lessing, original name Doris May Tayler, (born on October 22, 1919, Kermanshah, Persia [now Iran] -- died on November 17, 2013, London, England) was a Postmodern British woman novelist, poet, playwright, librettist, biographer, short story writer and the winner of the Nobel Prize for Literature in 2007. Lessing was the eleventh woman and the oldest person ever to receive the Nobel Prize in Literature. In 2008, *The Sunday Times* ranked her the fifth place on a list of "The 50 greatest British Writers since 1945". She was often considered as an outspoken post-modern feminist who has probed the inner lives of women and spoken out against political injustice. Through her fifty books, she has always been intensely committed to active persuasion to reform society.

As a novelist, she has enthralled as much by ideas as people. Several of her novels are numbered among the modern classics. Central themes in Lessing's works are feminism, the battle of the sexes, individuals in search of wholeness, and the dangers of technological and scientific hubris. She has been described by the *Swedish Academy* in Stockholm as "An epicist of the female experience whose books - most notably *The Golden Notebook* - have delved into the human psychological experience and subjected a divided civilization to scrutiny" (*Nobel Prize Citation*, 2007-10-11). The heroines who populate the work of Doris Lessing belong to the avantgarde of their day.

Lessing's primary intention is to comment on the 20th century life - which entails significant pressure upon women - and to refer to humanity as a whole, with all its possible influences. Doris Lessing's novels are pioneering work of feminist consciousness. Her fiction closely parallels her own life. Her characters have experienced her experiences; they know what she knows. Doris Lessing is known for having been a beacon of inspiration to a generation of feminists.

Lessing's 'literary art' presents to the reader a deep insight into women's psyche and emotional behaviour. In her writing Lessing provides three main levels of exploration. Firstly, the "individual" level - a self-analysis of the individual characters. Secondly, the "interpersonal" level - a relationship between two individuals and lastly, - the level of "social relations" which focuses on the attitude of the protagonists towards social conventions.

One of the common interests of Lessing's fiction is her continued interest in exploring the interface between mankind and nature with regions of different and hostile climates and environments. Into this, she deftly weaves in the issues of feminism, and the relations between man and woman, which she projects in her later novels being inspired by her own experiences as a woman and a white woman struggling to sort out the man-woman equation.

Lessing is severe in exposing the hypocrisy, meanness and double standards of men in her novels. A married woman often feels caged and imprisoned and also experiences greater loneliness than a single woman because her loneliness emerges from both the emotional and physical injuries suffered at the hands of the husband as in the case of 'Mary Turner', 'Martha Quest' and 'Anna Wulf'. Motherhood becomes a stifling factor in the lives of Lessing's women. Lessing has earned the epithet of being a 'single parent'.

Lessing portrays the suffering and agony of women, which results from uneven power-division in marriage. After having suffered in marriage, which denies them any right to be an equal and independent, the protagonists of both writers seek escape by breaking the bonds of marriage. They decide to live on their own to fulfill their own needs. They want to set up a new pattern, a new morality and a new system.

Doris Lessing's work is complex and varied, covering a wide range of ideas and experiences. According to Elizabeth Maslen :

Doris Lessing is "a writer who is always engaged with the world of Now, wrestling not only with the matters which are the central debates of the moment at which she writes, but also which the society writes for is not quite ready to face." (*Doris Lessing* 1).

Lessing's writing covers many styles and approaches, ranging from feminism and the Marxist theory to communism. In addition to that, she is also particularly concerned with psychology, politics, and sociology and she always comes up with new spiritual themes and perspectives in her writing.

In the 1950s, Lessing waged a war against racism; in the 1960s, she explored issues ranging from gender inequality to 'mental breakdown'; in the 70s, the importance of coming to terms with the inner space; in the 80s, probing the human and inhuman face of terrorism and so on. She attempts different kinds of novels, often testing new ways of communicating with her readers. According to Patrick Parrinder : "Doris Lessing is our leading contemporary novelist of ideas." (*Descents into Hell: The Later Novels of Doris Lessing* 5).

In the words of Elizabeth Maslen, "She frequently moves from telling stories in chronological sequence, with linear narrative, to different kinds of layered novel, whether confronting 'fact' fiction, and points of view in the sectionalized notebooks of *The Golden Notebook* or alternating views of life of the mind and what goes on in the outside world, which we find in *Briefing for a Descent into Hell* and *The Memoirs of a Survivor*. Then again, there is the space fiction reporting of an alien official in *Re: Colonised Planet 5*, *Shikasta* and the fabular narrative of *The Marriages between Zones Three, Four and Five*; and there is the realism of *The Good Terrorist* and *The Fifth Child*." (*Doris Lessing* 1).

Lessing has used her childhood experiences in her fiction very creatively. She says : "I don't think I've directly used it, but I think it's contributed a certain dark view of life which I now try to examine." (Earl. Ingersoll 215).

One of Lessing's novels of wide comprehension is the *Children of Violence* series. It is, in fact, a "study of the individual conscience in its relations with the collective," as Thrope claims (*Doris Lessing* 8). In other words, the novel depicts "conflict between the self and society" (Jean Pickering 18). It traces the development of the main protagonist, "Martha Quest", in a colonial African society of the 1930s and 1940s and it also reflects some autobiographical aspects that might be paralleled to Lessing's private life. 'Martha Quest', as well as Lessing, gets married

twice throughout the series. It is also interesting to point out that on account of the fact that the "Children of Violence" series is written in the third person, Lessing's narrative also enables readers to "move into the character's mind." (Margaret Scanlan 79).

The volumes of the *Children of Violence* series (1952-1969) comprise *Martha Quest* (1952), *A Proper Marriage* (1954), *A Ripple from the Storm* (1958), *Landlocked* (1965), and *The Four-Gated City* (1969). The whole series is based on the self-analysis of the main character, Martha Quest, who goes through a long and complex process of searching for the integrated self. As an illustration, Martha's vision of the ideal city is, in fact, "an image of integration," as Pickering asserts in his essay:

On the level of the collective, it represents an ideal state where all ages and races live together in harmony and beauty; on the level of the individual, it implies the wholeness of the self, the goal of individuation. Thus Martha's vision represents both her political ideal and her unconscious personal goal; well-ordered and integrated into a unified whole, it symbolizes both what the world should be like and what she should be like. (21).

In the second part of the series, *A Proper Marriage*, Martha is also involved with left-wing political activities and it enables her to become a part of the "collective", which also refers to Lessing's political activity. What is more, Lessing presents both outside and inside perspectives to readers - the former being concerned with a social life and human relations, and the latter reflects a self-analysis. The "violence", as the title itself suggests, implies social pressures manifested especially in male-female love relationships and related institutions. In his essay, "Love, Mourning and Metaphor: Terms of Identity", Kadiatu Kenneh explains that "love itself is always that wild and bitter region where violences and fantasies obscure and pervert the meeting and recognition between individuals and groups" (148).

The issue of "free woman" is central also to the analysis of Lessing's novel *The Golden Notebook* (1962). In this context, Walter Allen stresses the importance of the issue of an "independent-minded woman" and he points out to the fact that the novel is "an exposition of the emotional problems that face an intelligent woman who wishes to live in the kind of freedom a man may take for granted" ("War and Post War : British" *Tradition and Dream: A Critical Survey of British and American Fiction from the 1920s to the Present Day* 298). Anna Wulf, the heroine of this novel, is also among major protagonists of the women's movement. Interestingly, Lessing is considered a feminist writer by critics, although she herself refuses to accept this view. It is perfectly understandable that Lessing's narrative structure, which retells the story from a woman's point of view, is marked as feminist : "The fact that Lessing's fiction often (...) presents a woman's point of view has led some critics to label her as a feminist writer" (Jane Allen 64).

Many of Lessing's novels resonate with the quest for identity theme. Whatever the genre, this runs as an undercurrent in all of her fiction. Thus one may say that Lessing is keenly aware of the crucial significance of this motif. And the implications are her particular and definite concept of woman's identity and, further, the idea of not only independence from patriarchy, but a wholeness of character which mark the delineation of her female protagonists. According to Lois A. Marchino, Lessing in her work presents "the unifying theme of the search for self-identity: through knowledge of the self one also discovers one's role in society." (*The Search for Self in the Novels of Doris Lessing* 252).

The predicament of women gained its frontiers and new forces of feminism continued to surface, though modified slightly. Even Lessing's powerful novels testify to varying degrees of illusionment and betrayal. The so-called 'free-women' of Lessing were not so free, after all. In Lessing's novels the women's predicament is intense, as marriage turns out to be an entrapment from which escape lies through a mental breakdown. Lessing's fiction crystallizes the mid-twentieth century women's 'ideological feet'; at another level, the predicament becomes a quest for independent and alternative identities for women.

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A FAITHFUL ATTEMPT BY HANAN AL-SHAYKH IN THE FICTION: "THE STORY OF ZAHRA"

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Introduction

This paper is an exploration of the complex formations of feminism in contemporary Arabic literature in translation. More specifically, this is a study in the intersection of feminist and the religious, political, secular, social, and sexual factors that make and re-make inter subjective experiences. As the paper shows, sexual liberation, in which woman becomes a mere exploited body, represents a failure to woman's quest for freedom and asserts the futility of her attempts to serve all ties with her status as an object. In the fiction of the Lebanese writer Hanan Al-Shaykh, only a portion of whose work has been translated into English, women play the major roles, but only in the sense of plot and conflict. In some cases the female protagonists are more acted upon the active, the victims of an Islam patriarchy that treats them as second-class citizens, powerless both politically and economically. Bewildered and passive, they permit themselves to drift along from event to event with little sense of fulfillment or awareness that their situations might alter. In other instances, when they attempt to assert some kind of independent stance from male authority, it is only with our sense of reluctance-not that this is their right, but simply a matter of happenstance. It is impossible to think of her characters as committed feminists, though the mere fact that Hanan Al-Shaykh herself painstakingly describes the situations that entrench women within the contemporary Islamic world implies that she herself identifies her role as that of a reluctant spokesperson for change in women's lives.

Hanan Al-Shaykh's career as an Arabic writer has been shaped both by her own rather peripatetic life (including obstacles she has encountered in publishing individual works), coupled with the rigidity of her traditional upbringing in Lebanon. She was raised in a strictly Shiite Moslem household, in which she covered her hair wore full-length dresses with long sleeves. Beginning in 1963, she studied in Cairo at the American college for Girls. She worked as a journalist after her return to Beirut four years later, with her husband. She moved to Saudi Arabia for a year, followed by a return to Lebanon (at the beginning of the war) and then a subsequent move to London. Her four novels and a collection of short stories –all published in Beirut –have encountered frequent censorship in other Islamic countries. *The Story of Zahra* (her first novel translated into English) was sufficiently troubling to Lebanese publishers that she published it herself.

In *The story of Zahra* –certainly a major work of Middle Eastern fiction – the situation is even more unsettling. In this novel, set both in Lebanon and in Africa, women are depicted as extraneous, as not fitting in, as mere pawns of the men around them. Their lives are precarious,

always in such flux and in such control by men that they are little more than victims. The men themselves, however, are ineffectual, sexually repressed, spineless spouses, perhaps because of their pampered and favored status. Needless to say, nor is there a hint that there can be until women are no longer oppressed.

Zahra herself is directionless. While still young, she enters into a lengthy affair with a married man, which provides her with no genuine satisfaction. After two abortions, she decides to join her uncle Hashem, a political refugee who has fled to Africa. The move appears to be precipitated only by her desire to try a change of venue, since she herself basically apolitical. Unfortunately, Hashem in his frustration turns toward Zahra, whom he regards as the personification of his lost motherland. Though he repeatedly thwarts his sexual advances, she is propelled into a loveless marriage and immediately denounced by her husband because she is not a virgin. Zahra's sexual encounters take one final permutation after she returns to Lebanon, now in a state of war. For reasons that initially make little sense to her, She gives herself freely to a sniper, once again becoming pregnant and trapped by the possibility of motherhood.

Almost at the end of the narrative the story takes an unusual turn both thematically and structurally. Zahra informs the sniper that she is pregnant, only to encounter the typical masculine response: get an abortion. However, her lover shortly changes his stance and implies that he will marry her. The thought of legitimacy makes her momentarily believe that the war has ended, but then as she leaves him (and the rooftop where they have held their clandestine meetings), she feels such excruciating pain that she believes she is suffering a miscarriage or worse that her sniper /lover has shot her. Whichever it is, she lies in the street, blood draining from her body.

The pain is terrible, but I grow accustomed to it, and to darkness, As close my eyes for an instant, I see the stars of pain. Then there are rainbows arching across white skies. He kills me with bullets that lay at his elbow as he made love to me. He kills me, and the white sheets that covered me a little while ago are still crumpled from my presence. Does he kill me because I'm pregnant? Or is it because I asked him whether he was a sniper? It's as if someone tugs at my limbs. Should I call out one more time, 'Please help!'

Miscarriage or bullet, it hardly matters since the result is the same: her continued plight as a woman at the pursuit of many men.

In the last sentence of the novel Zahra's thoughts juxtapose the horror of her situation with the beauty of transcendences:

I see rainbows processing towards me across the white skies with their promises only of menace.

The war metaphor has been fused with male aggression. Wars kill, but so do men. The difference is inconsequential. Women are still victims, and it makes little difference what one wants to call it. Moreover, the fallacy of having a first- person narrator relates her own death ("I am dying, I am dead "violation) is totally convincing within the context of the novels ending.

Interestingly, there is a possible source for Zahra's sexual Indecisiveness regarding the man in her life .The opening sense of the story describe her mother's multiple liaisons with men who are not her husband, encounter perceived by Zahra as a child, since her mother drags her along in order to help conceal this activities. The purpose of these sense is not to suggest that Zahra is

like her mother (they are worlds apart) as much as to establish a cycle of repetition within the family (and perhaps the culture) itself. As one reviewer wrote of the novel, "Rarely can the family life of Islam have been portrayed in such an unattractive light."

This depiction of a Moslem family with no sense of cohesiveness (and the mother's adultery) is apparently the primary reason for the novel's being banned in several Islamic countries. Zahra's father is portrayed as a tyrant with little control over his wife's promiscuity. Zahra is ever fearful of him. Her brother Ahmed is little more than a spoiled lout. The attention lavished on him as a child manifests itself in his adulthood in his addiction to Hashish, masturbation, and stolen goods (often stripped from the bodies of the dead). The war, in short, serves him well. He lives on other people's miseries, though he is certainly one of the sources of misery (or menace) in Zahra's immediate world.

The wonder of Hanan Al-Shaykh's novel ultimately resides in Zahra herself, ever controlled by the people around her (initially her mother, father, and brother followed by her various lovers; and finally the war itself, represented by her sniper /lover). So convincing is the narrative that the reader feels the immediacy of autobiography, yet with all the frustration that can only be conveyed by a failed life. One hazard to guess how many other Zahra's populate Al-Shaykh's homeland, how much their story has been told in this raw account of one woman's inability to step outside the circle of contempt.

That continuing circle also begs the question of for whom the story of Zahra was written- Al-Shaykh's own Lebanese people, a wider Muslim audience, or one outside the Islamic world? Posing such a question often places the critic (especially the western critic of non-western literature) on dangerous ground. The answer, however, believes Al-Shaykh's dilemma as a woman novelist within an Arabic context, faithfully attempting to write of the world as she knows it. Her subject matter quite naturally becomes that of women in a patriarchy, and that alone can often guarantee a limited readership in many areas of the Third world. This is not to imply that Arabic fiction is devoid of male writers who expound women's rights. One thinks immediately of zohra in Naguib Mahfouz's *Miramar* (and wonders at the similarity of their names) or Hamida in his *Midaq Alley*. Recalling the years that Hanan Al-Shaykh spent as a student in Cairo, it is impossible not to assume some kind of kinship between the two writer's works.

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THE CONCEPT OF INDIVIDUALISM AND INDEPENDENCE IN THE SOCIETY BY RALPH WALDO EMERSON

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Abstract

The paper mentions on the importance of the individualism and independence in a positive aspect. In this competitive society, people live their life in the concept of dependence. Life in this present era without dependence is impossible. The view and the ideas of the individuals are not supported today. But it is very difficult for the people to live more independent. Emerson is a man who thinks out of circle. Independence is the primary element of the author, presents the important elements in front of us. They are, Give all to Love, Obey thy heart, Individuality & the importance of individual freedom, Unending capacity of the human spirit & human nature, Willingness to speak your mind whatever the consequences. But we say that we live in a country that has more independence and liberty. The equality is being equalized to everyone. But it is not the present situation. Here the self-reliance is connected to the concept on the challenges of being self-reliant in the society. There are three Divisions being mentioned as important. They are The Importance of Self-Reliance, Self-Reliance and the Individual, Self-Reliance and Society.

Keywords: Individualism, Independence, Society, Religion, Self-Knowledge, Self-acceptance, Trust

Introduction

Individual gives meaning that a person. A person who can stand on by himself not relying on others. Individualism has got so many views of branches in the society. There are philosophical aspect as well as human aspects. There are different meanings given by the dictionaries. It indicates as the habit of being independent and self-reliant. A social theory favoring freedom of action for individuals over collective or state control.

In the view of philosophical aspect indicates that the doctrine that only individual things are real. The doctrine of belief that all actions are determined by, or at least take place for the benefits of the individual not of society as a whole. Here the individualism is mention in a positive view. Of course people have a negative aspect or understanding about it when someone stand for his own thoughts and views for the well fare and the concern of the society, there will be people who will oppose at the same time.

The Importance of Self-Reliance

Individualism is the habit or principle of being independence and self-reliant. "To believe that what is true in your private heart is true for all men" – Genius. The famous philosopher Socrates says, "Know Thyself", where else the American author Emerson says, "Trust thyself", which implies – self emancipation (not getting pushed around but courage enough by taking decisions on self-knowledge by verifying to the facts of daily life. Self-protection refers by protecting oneself and to enable the intellect to work with the sense of objectivity. Self-affirmation indicates through process of introspection means going to one's own inner conscience and coming and temporary conclusion to terms with "What I am" and what are my

inner Journey experiences – What I experience is the mere fact of I am going to be. But the experiences will mold the person's self-identity.

Self-Reliance is based on one's own thoughts & actions. Individuals like Moses, Plato & Milton – held in the highest regard because they spoke what they thought. They did not rely on the words of others, books, or tradition. If we do not listen to our minds someone else will say what we think & feel & we shall be forced to take with shame our own opinion from another. The difficulty of trusting our own mind lies in the conspiracy of society against the individual for society valorizes conformity. Youth – act with independence & responsibility, & issue verdicts based on our genuine thought.

As we grow older, society teaches us to curb our thoughts & actions, seek the approval of others, & concern ourselves with names & reputations & customs. We call it “maturity”. Emerson calls it as “conformity”. To be self-reliant individual, one must return to the neutrality of youth, and be a non-conformist. For a non-conformist, “No law can be sacred to me but that of my nature”

Self-Reliance and the Individual

Expounds on how individual can achieve Self-Reliance by living self-reliantly with genuine thought & action, one must trust thyself. Trusting oneself is the strongest positive that one can ever create on him/herself. In other words, one must trust in the nature & power of our inherent. The capacity for independence lies on the decisions of what the individual decides. That's what Emerson calls, “Spontaneity” or “Instinct” – the essence of genius, of virtue & of life. Spontaneity is grounded in our intuition, our inner knowledge. The second hand knowledge we learn from others. Emerson believed our intuition emerged from the relationship between our soul & the divine spirit (i.e. God).

To trust thyself means to also trust in God. It is very easy to believe others as following their habits, to live according to them. Self-reliant life shall be fully strange & new. It shall exclude examples & experiences. You take the way from man, not to men. Man postpones everything. He doesn't live in the present. He is in the past. He is unable to be happy. He can't be strong until he too lives with nature in the present, above time. To live in the present with nature & God, one must not worry about the past & future, compare oneself to others, or rely on words & thoughts not one's own.

Self-Reliance and Religion

Religion plays an important role in the view of individualism and independence. What is the aspect of religion? Religion is not something that can be taken as a paracetamol which soothes our inner wounds. According to my understanding religion is a circle where people feel one with the creator and follow their own spirituality. People in the society are trying to see God in everything that they see. Here Emerson points out some concept on religion on the basis of Self-Reliance. Self-Reliance has led prayers to become “a disease of the will” & creeds “a disease of the intellect”. People pray to external source for some foreign addition to their life. In this way prayer become a form of begging. Prayer should be a way to contemplate life & unite with God. Self-reliant individuals do not pray for something, but rather embody prayer in all their actions, i.e. contemplation & unification with God. He believes true prayer involves an avoidance of regret & discontent. Finally Emerson addresses the ‘spirit of society’. According to

Emerson, “society never advances”. Civilization has not led to the improvement of society. It brings new arts & technologies. We lost our old instincts & traditions. Religion should drive a person not only towards contemplation but also the contemplation should become the action. When the action is being utilized, then the meaning of religion comes into existence.

Emerson's concept on Self-Reliance and Society

Individuality is basically based on person who rely on himself/herself. Ralph Waldo Emerson indicates individualism as a profound and unshakable trust in one's own institution. Embracing the view of individualism, he asserts it. It can revolutionize society, not only through a sweeping mass movement, but through the transformation of one's life at a time and through the creation of leader's capable of greatness. Self-Reliance must be applied to all aspects of life & illustrates how such an application would benefit society. It is easy to see that a greater self-reliant must work a revolution in all the offices & relations of men. It works in their education, pursuits, and modes of living, association, property, & speculative views.

Individualism and Independence in “Self-Reliance”

The author says that individualism and independence goes hand in hand it cannot be separated from one person to another. There will be lot of challenges and obstacles that an individual should face but he should not go according to what the society tell. One must be the person who stands for what he is. It must create an ambient to listen to the “Person's Conscience” what is the meaning for independence? Here the independence indicates the capability of a person to stand on his/her own decisions.

Here are some examples being mentioned by Emerson in his prose. People should have faith on their thoughts. The best examples that he mentions are Moses, Plato and Milton. They did not worry about the view that are mentioned in the books and the view they received on their own knowledge and experience. You may ask then how these people believe in God. Is this really a self-reliant? Here lies the explanation for it. Emerson based his view in transcendentalism, which indicates beyond the thinking of human knowledge. He connects three major aspects in this concept. God, Nature and Man. So, it gives a clear picture that hearing the voice of God and the experience from the nature and oneself, is not equalized to be reliant on oneself. “The rejected thoughts of one may be the thoughts recognized as the wisdom of others”, said by William Shakespeare. Emerson mentioned, “In every work of genius we recognize our own rejected thoughts; they come back to us with a certain alienated majesty.” Of course, the thoughts or the ideas of may not be accepted by all. But for us that thought would be our life principle. We should not take funny decisions, but we as rational beings must have the good thinking capacity. If we don't have the aspect to think then we are not worth enough to exist on this cosmos. The great philosopher Rene Descartes said, “*cogito ergo sum*,” meaning “I think therefore I exist”.

Conclusion

All must realize that individuality is of the utmost importance. Each one is unique in this world. All are not equal. Individuality and independence must create confidentiality with in us. It should not bring pride and prejudice among the humanity. The ancient philosopher Socrates said, “Know Thyself”. But Ralph Waldo Emerson comes with a beautiful phrase – “Trust thyself”.

Yes, it is true that one should trust himself/herself. Young people at this present time take decisions very fast. Their actions also very swift. But after that they suffer for what they did. They don't suffer because of self-doubt. They suffer because they are unable to stand on their own decisions. There is no trust on themselves. One must be true to himself/herself – that indicates “CONSCIENCE”. Shakespeare said, “There is nothing good or bad, but thinking makes it so.” It is very true, we must be true to ourselves. Let nothing disturb us from our thinking and our action. What we think should go hand in hand with our deeds. Let the individualism should not lead to us towards dictatorship or change us to be a corrupted being. Let the independence that we breath should lead us to make good us and to the society. As Emerson said, “TRUST THYSELF”.

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FEMINISM IN SUNETRA GUPTA'S NOVEL 'MEMORIES OF RAIN'

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Abstract

In a male dominated society woman is considered to be an ideal wife, a mother, and a homemaker with multiple roles she plays in the family. As a wife and mother she has to sacrifice all her wishes. In India women novelists have given a unique attribution to the Indian literature. Indian English Literature has developed after a long period and writing in English did not achieve its position. Many distinguished novelists took many years to get a recognizable place in the history of Indian English literature. Women writers had started questioning the old oppression and colonization. Women's writing with its content started moving slowly to a dimension wherein we find them asserting themselves and many of them have gained international recognition. Women writers in the ancient period were sometimes upgraded and sometimes degraded. In the modern era women have proved their mettle everywhere. If we study the history of Indian novelists in English deeply the Indian women shown their worth both qualitatively and quantitatively. Even today they are proving themselves without any full stop.

Feminism has become a vital aspect in literature in contemporary society and the female perspective, expressed through woman's writing of all kinds is considered to be more than a valuable connective to an all male view of the universe. The Indian woman have significantly contributed to the overall world literature as equal with men writers. The woman writers contribution of India has been chiefly through the Indian writing in English. The fiction exhibits confidence in tackling new dimensions and experiments with new techniques and approaches to handle these themes.

Keywords: Feminism, betrayal of betrothed, frustration, rational

Feminism in literature refers to a mode that approaches a text with foremost concern for the nature of female experience in it. The fictional experience of characters, the rational, intuition or imaginative capacity of an author, the experience implicit in language of structure that interrogates the cultural prescriptions, that subordinate and trivialize women and treat them as inferiors are the primary concerns of female fiction writers from feminist perspective. Feminism demands of an activity, not passivity, which analyses our sense of the female presence in the world.

Through the topic, I want to present the women belonging to Indian middle class, who are brought up in a traditional environment and one struggling to liberate themselves and independence in the novels of Anita Nair. Sunetra Gupta gives minute details of Feminist writers begun to exploit literary forms, conventions, and modes to express the major feminist themes that had emerged in the prose works such as the male narcissistic death wish, transcendence relationships among women, relationship between women and younger men regression, female dependency, and female sexuality.

Sunetra Gupta is a well known novelist, essayist and scientist. She was born in Calcutta in 1965. From Princeton University she got graduated in 1987 and from the University of London she received Ph.D. in 1992. Sunetra Gupta is an established translator of the poetry of Rabindranath Tagore. She is working as Professor of Theoretical Epidemiology at Oxford

University in the Department of Zoology. Her novels have been awarded the Sahitya Akademi award in 1999. In 2009 she was named as the winner of the Royal Society Rosalind Franklin Award for her scientific achievements. In October 2012 her fifth novel, "So Black In Good" was long listed for the DSC prize for South Asian Literature.

The novel *Memories of Rain* deals with many themes like frustration, silence, betrayal of betrothed, feminism and many more. Here we can remember the quotation of Rudyard Kipling "Oh East is East and West is West and never the twain shall meet". Of course West is greater than East only in education and some technical aspects but not in ethics like in India. Sunetra Gupta proved this concept through the characters like Moni and Anthony very effectively.

As we all know India is the cradle of the human race, the birth place of human speech, the mother of history, the grandmother of legend and great grandmother of tradition. India is a country noted for its unity in diversity. The rich culture heritage, tradition, rites, rituals, customs, and language stands us apart. All this is made accessible to the world at large through medium of literature. In this case we can say East is east and West is west and never the twain shall meet. Sunetra Gupta depicted the character of Moni who belongs to India, who was great admirer of Indian values and traditions. Moni gets frustrated by the infidelity of her husband. It defines about an act of infidelity is dependent upon the exclusivity expectations within the relationship. In marital relationship, exclusivity expectations are commonly assumed although they are always met. When they are not met, research has found psychological damage can occur, including feelings of rage and betrayal, damage to self image. When Moni finds this act by her husband she was stunned. Moni's husband Anthony proved that he was unfaithful person to his wife.

Anthony had entered Moni's life at the height of a rain storm and flood. After their marriage Anthony brings Moni to the new island, which was like demi-paradise. They settle in London. She finds a job in a library and even Anthony is in an administrative job. Few years their life goes well, but gradually the high excitement of their tropical lust wears off. Anthony's passion for Moni turns into mere affection. Anthony falls in love with Anna, a tall, attractive English girl. At first Moni tolerates the triangular relationship in good grace, but gradually she feels offended. When Moni comes to know Anthony's on-going affair with Anna, merciless shadow drenches Moni like the agony of song, her eyes are dead flowers held out in desperation to a storm.

Moni will surprise him with her sorrow, he thinks bitterly, after many years trivial flames have risen, burning the sweet silence within her to thick ash, he will suffocate upon the anguish of the poet who gives shape to her own misery Anthony was fond of her love. It presents itself like the key to freedom and fulfilling life for her. She remembers the intense passion she had felt in the first flight of their love.

When Moni comes to know about her husband's infidelity, she was helpless and silently suffers by herself. Like married women she suffers from these problems. The movement husband betrays his wife, he shatters her word. As a victim, she will experience anger, pain, broken trust and several other life-altering challenges. She would also experience traumatic symptoms that parallel post-traumatic stress disorder. Moni had so much pain in her heart but never expressed it outside.

Moni's life with Anthony had become unbearable. She fears, she questions, and she hurts but never vocalizes. This shows an Indian married woman's societal norms. While interpreting the novel, we can say *Memories Of Rain* becomes a homage to silence, giving voice to those silenced in England as well as in India. Gupta has been spreading the awareness that stands to help and the silence that it curates and creates awareness, a new history, a new language. Sunetra Gupta as one of the privileged, who gives a voice to women who have been silenced, who have disappeared, by putting a spotlight on their silence through her mode of discourse.

Novelist like Sunetra Gupta shows the painful condition of married women through the character called Moni in realistic manner in *Memories of Rain*. As the little illustrates "Memories of Rain" it is the clear picture of the flash back of the protagonist's doomed story.

Indian women novelists have given a new dimension to the Indian English literature. Indian English literature has developed gradually over period of time and their writing in English enriched the novel from both qualitatively and quantitatively. Indian English literature took many years and several distinguished personalities to bring the present status to Indian English literature. The Indian women novelists through their fictions have depicted the experiences, hardships and conflicts of women in the society. Women novelists have incorporated the recurring female experiences in their writings. Their writing affects the cultural and language patterns of Indian English literature. The Indian women novelists have brought a unique stylized pattern in the whole context of Indian writing. Nowadays people enjoy reading the novels presented by the new age women writers like Sunetra Gupta. Sunetra Gupta has reached the zenith of success and won global recognition.

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DESCRIPTIONS OF 'BLACKS' IN AFRO-AMERICAN LITERATURE

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Afro-American literature which is also called Black literature is produced in America by the writers of African origin. This literature made its beginning in the later parts of eighteenth century. In the early stage of Black literature, it was mainly consisted of narratives written from the point of view of black slaves. At this stage black literature was mainly autobiographical and narrative. This created a new form of literature called 'slave narratives' in the nineteenth century. These narratives were written about the people who had generally escaped from slavery. They were written about the journey of the slaves from slavery to freedom.

The black literature in America had a land mark in 1920. This landmark was called a 'Harlem Renaissance'. During this period Black literature underwent remarkable changes and it also made a great progress. During this time black writers from other African countries like West Indies also joined the movement of black literature.

The most outstanding achievement made by black literature was the recognition of the contribution of black writers and Tony Morrison received the Nobel Prize for literature. This was the highest reward given to African American writers.

African American writers lived in larger American society. They dealt with several themes like American culture, racism, slavery and social equality, African American sermons, gospel music and blues. In the later stage African American society also underwent many changes over the centuries. A great change took place after American civil war. But before the civil war, the black literature consisted of memoirs by people who had escape from slavery. It dealt with the accounts of life of slaves, who struggled from slavery to the path of justice and freedom. At this stage black literature was an expression of freed slaves and he was called the literature of free blacks. These free blacks expressed their pains and experiences in a different narrative form. These writers spoke against slavery and racial injustice. They also used spiritual narratives to express their voice.

In the 20th Century many remarkable changes have taken place in black literature. It has also made a tremendous growth. At this stage the Afro-American writers wrote not only fictions but also non fictions. Their main was to fight against racism in America. Such writers were Dubois, Booker Washington, Richard Wright etc. they wrote about the problems of Afro-Americans like 'racial suppression' and 'black nationalism'.

Today, African American literature has become an inseparable part of American literature. Now black literature is recognized as a part of American literature only. The black writers like Alex Heley, Alice Walker, Tony Morrison are very popular as American writers. This is how African American literature covered its journey from its early time to the present day.

Afro-American Writers

Many poets, dramatists, novelists and prose writers can be seen among Afro-American writers. They have become the voice of the Afro-American people and represented many serious problems of Afro-American people like racism, abuse and violence, exploitation of women and also love. Their style of writing has changed over the years but they have captured the voices of their generations. These writers have made remarkable contributions to black literature.

Amiri Baraka

He is also a well known Afro-American writer, poet and political activist. He used his writings as a weapon to fight against racism. His works are known for his social criticism.

Baraka voiced the younger of black Americans against racism and in his works he advocated scientific socialism. He wrote to awaken the black people about their political needs. He also wrote against oppression, 'Black Liberation' and 'White Racism'. As a political activist he spent his complete life to fight for the rights of black Americans. Baraka is considered as a leading revolutionary.

James Baldwin

James Baldwin is also a front line Afro-American writer who fought against racism in USA. He is well known for his novels, essays and poetry in which he has shared the pain and struggle of black Americans.

His first published novel was – 'Go Tell It on the Mountain'. This novel deals with the black struggle in America and this work has become an American classic. He raised the issues of racism and homosexuality in his works. James Baldwin became an inspiration for other black writers.

W.E.B.Dubois

He is a very important Afro-American writer, historian and thinker. He was the most influential black leader of 20th Century. He did several scientific studies on black communities and his main aim was to end racism.

In 1899 he published his most famous work- 'The Souls of Black Folks'. He also published the first black news paper- 'Crisis'. Through this news paper he became a strong voice of black Americans.

Ralph Ellison

He is a famous Afro-American journalist, poet. His ratings are known for his universal truths and thoughts. He was a great critic and scholar. He wrote his works to criticize the white racism. In 1952 he published his first novel 'Invisible Man'. In this work he becomes the voice of a black American, who has become invisible because of the problem of racism.

Alex Heley

He is one of the prominent Afro-American writers. He dealt with geneology and history of black Americans. He is known for his two works- 'The Autobiography of Malcom X' and his novel 'Roots'. He started a magazine called – 'Play Boy'. In his works Heley has traced his ancestors'

journey from Africa to America as slaves and he also tells the story of their raise to freedom. In 1976 he wrote another novel- 'The Saga of American Family'.

Langston Hughs

He is considered as a pioneer writer of Harlem Renaissance. He was the innovator of jazz poetry. In 1926 he published his famous poetic work 'The Weary Blues'. He also published a novel 'Not Without Laughter'. In his works he has given a colourful picture of black life. He was the main contributor to Harlem Renaissance.

Richard Wright

Richard Wright is the best novelist among the Afro-American women's. He is famous for his two novels- 'Native Son' and 'Black Boy'. These two novels dealt with his own struggle with poverty in the journey of his life. In his works, Wright focuses on the struggle of blacks in America for equality and freedom.

He wrote a collection of short story with a title- 'Uncle Tom's Children'. His novels 'Native Son' and 'Black Boy' became very famous and best sellers in America. He was very much unhappy with white America. So, he wrote his novels against white racism.

Thus, above are the some of the important writers of the period of African literature. Most of their themes in the works represent their lives in America. Most of the themes include slavery, racial discrimination, suppression, oppression and etc.

FEMINIST LITERATURE

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Abstract

The aim of writing this article is highlight the women's writing. The word feminism refers to the advantages of women's right seeking to remove the restriction and discrimination against the women in the society. The word feminist refers to the person who advocates or practices feminism and it takes political position female is the matter of biology and feminist have is set of cultural characteristics. The statues of women all over the world, particularly in India, the image of woman in India its very highlight feminism in Indian culture and heritage, individualism, quest for identity, protest and concept of rebelliousness have often remained alien ideas, as far as women were concerned. Women were not raised their voices for their rights, before the feminism. The divergences in the conceptual legacies of western and Indian feminism, and the problem of using analogous arguments from western contexts in India. The current mood in feminist circles is anything but complacent. Feminists in India suffer from being too identified, when they should be more concerned with analyzing local women's issues on their own terms. Indian have also fought against cultural issues within the patriarchal society, such as inheritance laws and practice of widow immolation known as sati. The Western Feminist movements, India was initiated by men and then joined by men.

Keywords:-feminism, life, relationship and psychological aspect in contemporary feminist writers.

Memory and Challenges of Feminism

The collective memory and the challenges of feminism are reflected in the classic themes of equality and examines the sources that have given raise to much of the current contention between men and women. In the west, the notion of an opposition between the sexes dates back to ancient Greek Philosophy. Aristotle for instance, believed that nature always aimed at the perfection, but proceeded to argue that a woman was merely an inferior, in complement version of man, who presented as the ideal enactment to nature objective. The archetypal first woman in Hebrew religious texts was tempted by an evil serpent and together they bring about the downfall of humanity and expulsion from paradise. Indian women writer have often raised their voice against social and cultural inequality that constrained women's liberty and perpetrated institutional seclusion of women. Male novelist like R K Narayan, have also highlighted the suffering of Indian house wives in the course of his presentation of fictional imagination.

The Reality of Women's Life

In the contemporary scenario, one sadly perceives a waning of values of hope, courage, perseverance, belief and faith from the modern generation that claims itself to be technically and technologically progressive and practical in his approach. The best selling novel of contemporary Indian author PreetiShenoy entitled Life is what you make it(2011) as an emphasizes the significance of women relationship based on mutual trust, understanding, care, love and affection in making life worth living and in being the anchors of a successfully charted destiny.

The novel is based on a true life story of a girl who suffered a mental malady named Biopolar Disorder and how she suffered and combatted it to resume to her normal life. Besides, the story also delineated the significance of the values that are much required for sketching one's own destiny despite the upheavals that life bring about in its course. In Shenoy's words:

"It is a story of courage, determination and growing up about how life
Can take a totally different path from what is planned, and yet how one can
Make a success out of it. It is a story of faith, belief and perseverance too and
charting Your own destiny"(205)

The protagonist Ankita Sharma has all the possible accomplishment that a young girl in her twenties can dream of. As she belongs to a conservative family where even friendship with boys is not consider acceptable on the part girls, she has always concealed the latters of her most important friend and childhood crush and also the latter of a boyfriend who tries to woo her from her parents. Worse still, the latter of these boys has actually written a latter in blood and has also committed suicide after she decided to leave her undergraduate college. The latter are discovered by them, and in a typical reaction, they burn the latter in front of her and she is further warned to forget the whole incident . this serves to catapult the U-turn of her life; she gradually start feeling depressed and also ceases to attend her college. In her anxiety- ridden state, she passes sleepless night and in the wrost of her fits, she attempt suicide twice. She is diagnosed with a mental aliment medically termed as Biopolar Disorder, a state of mind which often culminates to suicidal tendencies . Her deteriorating condition becomes to the mental a grave concern for her parents and they try to get her treated at any cost. She is admitted in mental hospital and her grief, gloom and anxiety knows no limit once she is admitted there. Her life at this juncture seemed to be slipping out of her control because of the cruel plan of her destiney.

But she finds considerable support in the doctor that she is affected by a very interesting state of mind that is very much common with sensitive and talented personalities. The regular rounds of consulting that she had with the doctor and his team along with her disciplined lifestyle including the reading sessions, yoga, and outdoor activities teamed up with medication enabled her to regain her lost faith and trust in her abilities. Within the six month, she seemed to emerge from her bleak past in completely transformed manner. The counseling and the warm support that she receives from the people at the institute help her to redefine herself and grow up in term of relationship belief and values. Through all that she undergoes she learn that life is not to be taken as granted but is to be cherished as the most precious attribute bestowed to one. She grows in relation to her understanding of values inherent in making a life truly worth one she remarks that from the time onwards she would never belittle love from whichever source it comes, and try to more sympathetic towards the feeling and emotion of those at the giving end . she learn the importance of sharing and caring for others. The world is indeed a better place where there is love, friendship, acceptance and hope Powered by these, you can indeed overcome anything, included destiny.(SHENOY209) There are thing the women are suffering in more India because of family and religious and society so now feminisms is raised their voice against the problem of society.

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CHILDREN'S LITERATURE

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Abstract

Children's literature first clearly emerged as a distinct and independent form of literature in the second half 18th century which it had been at best only in an embryonic stage. During 20th century however its growth has been so luxuriant as to make defensible its claim to be regarded with the respect due though perhaps not the solemnity – that is due any other recognized branch of literature.

Children's literature or juvenile literature includes stories, books, magazines and poems that are enjoyed by children. Modern children's literature is classified in two different ways, genre ways or the intended age of the reader.

A survey of literature in the past threw into perspective that children's literature appeared to have no place in it and it at all a place, only a peripheral one. 20th century discussions and studies prove that children's literature a fast developing field has parallel the rest of literature from at least the mid 18th century encompassing virtually all genres and thousands of authors.

Introduction

Children's literature, the body of written works and accompanying illustration produced in order to entertain or instruct young people. The genre encompasses wide range of works including acknowledged classics of world literature picture books and easy to read stories written exclusively for children's and fairy tale, lullabies, fables, folk song and other primarily orally transmitted materials.

"fairy tales, stories of adventure and romance are example, books of laughter help dissolve fear and tensions"

Children's literature provides a stimulating and motivating medium for development of language thinking skills intercultural awareness and emotional intelligence. It can be used to supplement existing course material or indeed can provide the basis of an entire language programme. However it is used it is essential that it is enjoyed.

Literature

In the term children's literature the more important word is literature. For the most part the adjective imaginative is to be felt as preceding it. It comprises that vast expanding territory reorganization staked out for the junior audience.

Which does not mean that it is not also intended for seniors, Adults admittedly make up part of its population. Children's books are written selected for publication sold bought reviewed and often read aloud by grown-ups.

Language in Children's Books

In addition to languages restrictions, of style and word play are indispensable in a children's books. Classical illusions mythology puns Irony and satire on an extended scale cause problems to the child reader. Gulliver's Travels ostensibly written for adults with its all.

Heading

Books for children's literature

- Aesop's fables
- Daniel Defoe, Robinson Crusoe 1719
- Jonathan Swift, Gulliver's Travels 1726
- John Bunyan, The Pilgrim's Progress 1678

Pervasive irony and satire leaves children's with severe comprehensive problems unaware of mankind's history and lacking the literary skills necessary to analyze and enjoy such a book.

Adults in Children's Books

Adult's figures in children's books are considerably negligible. It prominent they are portrayed in a negative light or censorious tone. Adults usually relegated to the background, other comforts and necessities to the child protagonist kept away from the vicinity, they turn up in the books to help to advise and in the end to appraise the children's activities as in all E. B. Lyton's innumerable stories of adventure and mystery, Franklin W. Dixon's Hardy Boy and Carolyn Keen's Nancy Drew series.

The realism of magic and fantasy are affluent in children's books as children's are not really interested in reality.

Conclusion

When we think of a children's story today we probably think of it as entertainment rather than as a tool for moral instruction. Children's literature includes books, poems and plays meant for children. Even though the genre is defined by its audience children and adults for children let's delve back into history and see what we can learn about its many forms and purposes.

Today we take for granted those children's books have to fulfill the double goal of providing amusement and moral message.

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CONTRIBUTION OF SHOBHA DE TO INDIAN ENGLISH FICTION

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Shobha De is one of the most popular and well-known writer in the history of Indian English fiction. She is one of India's bestselling authors and is well-known for her portrayal of urban women in her novels. She was born in Maharashtra in 1948 in an upper middle-class family. She received her education from Bombay and Delhi. She began her career as a model and then entered journalism in 1970 and edited three popular magazines Stardust, Celebrity and Society. She is a columnist and also a freelance writer. Shobha De has written seventeen books so far out of which seven are novels.

De writes from women's point of view, her novels explore the women who are bold and strong. They recognize their status and position in the society and thus struggle to maintain their image. They are not ready to compromise for the sake of others; they fight against any injustice done to them. They are in search of unlimited freedom and liberty which is usually denied by the male dominated society to them. De, projects the spirit of new women through her women characters in the novels. Her novels portray a new morality for women, challenging the existing traditions and conventions of the Indian society which derives the vulnerable space for her.

Shobha De's first novel *Socialite Evenings* was published in the year 1989. The novel is set in the background of Bombay's urban society. The novel gives the picture of modern urban women trapped into meaningless marriages. Firstly, the women are suppressed and subjugated by the male dominance and later, they realize their suppressed image and revolt against it to emerge with their true rebellious images. Karuna, the protagonist of the novel is a bold new woman who makes no stone unturned to maintain her own self. When her father tried to suppress her being on her own she rebels against him by doing the things the way she wanted to do. She led the life on her own terms before marriage by turning rebellious against her father when he tried to dominate her. After getting married, Karuna's life changes, her progress and efforts of her being on her own starts making difference. Marriage stops her independence and liberty. As she was locked up into meaningless marriage this suppressed and subjugated her real identity. Notwithstanding this, Karuna rebelled against her husband by divorcing him to get back her unlimited freedom and liberty. Divorce, creates a new way of life for Karuna where she establishes herself as a successful ad-script writer. Karuna becomes a successful, independent woman at last.

Her second novel *Starry Nights* was published in 1991. This novel portrays the harsh realities of Bollywood film industry by portraying the exploitation of women and her survival in the sex-starved society. Aasha Rani, the protagonist of the novel comes from Madras to Bombay to become a part of the Bollywood film industry as a heroine. She is exploited by each and every men in the industry and is also used as a sexual object in the hands of men though she was

talented. But, Aasha Rani emerged so strong that inspite undergoing exploitation to a greater extent she never gave up unless she became a successful actress. Her dedication and struggle made her a popular image in the industry. She lived life on her own terms and on her own decisions. At the peak of her career she decided to marry and settle down with a foreigner in New Zealand. She even fell in love with an actor and wished to marry him even after knowing him to be a married man. Hence, Aasha Rani, survived in the film industry by being bold and daring.

De's third novel *Sisters* was published in the year 1992. The novel is set in the Bombay's corporate world of business and is about the story of two half-sisters Mikki and Alisha. Through these women characters De projects the image of new women and their struggle to survive in the world of corporate sector which is full of liars, deceivers and double-crossers. Mallika Hiralal(Mikki) is the strong woman who leads her life on her own terms independently. After her parents sudden demise, she is least affected, as she decides to head her father's industries and manages to arrange for its smooth functioning. Though she was new to the corporate world she managed to study the environment and acted accordingly to make run the industries successfully. Mikki, in order to save the industries from going bankrupt decides to marry business tycoon Binny Malhotra. Later, finding herself trapped into a meaningless marriage that suppressed her individuality Mikki decides to come out of her marriage by divorcing her husband. Now, Mikki is successful again in owing back her industries from her husband and by the time she also established herself as successful business woman, who started her own catering business which was a successful one. Alisha, is also a strong woman as Mikki. She too like Mikki struggles in the corporate world by establishing her identity. Alisha, leads her life on her own will and wish, she is so ambitious woman that she reaped success in her own business in a very short period of time.

Strange Obsession is Shobha De's fourth novel published in 1992. The novel depicts the Bombay's urban society and the lives of two young women Amrita and Meenakshi Iyengar(Minx). It is completely a different novel which deals with the lesbian relationship between Amrita and Minx. Both the women are so strong and bold in nature and attitude and have high spirit in leading their lives in their own ways. These women do not hesitate to cross the taboos of the existing society by indulging into a lesbian relationship. Amrita Aggarwal, a beautiful girl comes from Delhi to Bombay to establish herself as a successful model. Though forcefully undergoing lesbian relationship with Minx Amrita struggles her own way and becomes a model. Whereas Minx, is different from other women fell in love with Amrita, and goes to any extent to get into lesbian relationship with her. She openly expresses her love for Amrita and is not hesitant to maintain lesbian relationship. Both, the women struggle to make a place for themselves in their own ways.

Sultry Days is Shobha De's fifth novel published in the year 1994. This novel presents the life of numerous people along with the life of Nisha and Deb in Bombay. Most of the characters in the novel are associated with print media in one way or the other. De, with her experience in the field of journalism has been successful in portraying it well. The women in the novel turn rebellious when their husbands try to subjugate them. These women attempt to come out of their marriage and lead their lives independently.

Snapshots is Shobha De's sixth novel published in 1995. *Snapshots* is completely a different novel as the title itself suggest 'snapshots'- a source of reminiscence. The novel revolves around the life of six school friends who gather together after fifteen years of their departure from school. After meeting everybody discuss their hidden secrets of past which still influence their present. Each of the women characters are trapped by their own social condition. They try their best by making efforts to free themselves from the clutches of male dominance. These women are bold and confident in leading their lives on their own terms.

Second Thoughts is Shobha De's seventh and final novel published in the year 1996. This novel is set in the backdrop of Bombay's middle class society. The novel presents the life of Maya and her husband Ranjan in Bombay. Maya, a young attractive girl from Calcutta goes in for an arranged marriage with Ranjan, who resides in Bombay. After marriage, Maya realizes that Ranjan is a typical conservative man who expects her to stay within the boundaries of four walls of a house serving as a good wife, though Maya was educated and ambitious girl. Moreover, Ranjan's attitude towards Maya was cold and unaffectionate, when he fails to meet physical and emotional desires of Maya she has second thoughts about her marriage. She chooses Nikhil, a young college boy and also her neighbor to fulfill her physical and emotional needs.

Thus, Shobha De's novels explore the journey of modern urban women who are strong, bold and confident enough to lead their lives independently in this male dominated society. Though they undergo subjugation and are marginalized, they revolt against it and hence free themselves from the clutches of male chauvinism. They struggle against all the odds that come in their way and emerge victorious finally by being on their own terms. Shobha De, through her projection of these bold new women in her novels have made a genuine contribution to the field of Indian English Fiction.

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THE INTERPRETATION OF ECO-FEMINISTIC VIEWS IN TONI MORRISON'S NOVELS

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Introduction

Toni Morrison's novels with an Eco-feministic approach and it is based on the two novels of 'The Bluest Eye' and 'Beloved'. Eco-Feminism describes Movements and philosophies that link feminism with ecology. As the environmental movement along with environmental crisis raised the construction of women to decay of the earth, they began to see a parallel between the devaluation of the earth and the devaluation of the women. The concept of Eco-feminism uses the age-old connection between Women and nature as a bridge to strengthen both the feminism and the ecological movement which seek to end the opposition of women and nature.

Eco- feminism connects the exploitation and domination of women with that environment and argues that there is a connection between Women and Nature that comes from their shared history of oppressed by a patriarchal society. Thinkers like Linda Vance argue that eco-feminism must re-conceptualize the relationship of women and nature as "sisters" based on shared oppression of the women and the non-human world. Both Nature and Women are important themes in Toni Morrison's novels which provide the appropriateness of applying this theory to her novels.

Morrison's novels are represents the theories of Eco-Feminism and Cultural Eco-Feminism has been analyzed through the illustration of Rape, menstruation and natural images in these novels. This illustration highlights Women's femininity and the connections with nature. And also these novels are focused with the social eco-feminism through the description of housework's. Social Eco-feminists insists that women are close to the nature through their long time social roles which are pregnancy, giving birth, raising children and doing housework. Vandana Shiva describes Eco-Feminism by saying that it is the "medicalisation" of childbirth and industrialization of plant production.

Morrison's novels are filled with the natural images that shows in the 'The Bluest Eyes' compares women destiny with nature and uncovers the double pressures from white culture and men suffered by Negro women, criticizing ruling logic which gives oppression to negro women and nature. The important note that the black family and community a play is highlighted and dominating role in the black individual's life, because of the lack of parents love and irresponsibility of the community, Pecola loses her sanity, while with the love of their parents and the support from their family, Claudia and her sister grow up healthily. Maybe, "The Bluest Eye" the black culture is portrayed mainly through the black blue eyes and Aunt Jimmy's funeral. This novel very beautifully depicts the comparison, relation, and state of Nature and Women.

There is a connection with nature that this novel is divided into the four seasons, but it pointedly refuses to meet the expectations of these seasons. The examples shows that how Claudia has connected with the nature in this novel, Spring, the traditional time of rebirth and renewal, of new lights ,colours, and new ways reminds Claudia of being whipped with new switches and it is the season when Pecola is raped. Pecola's baby dies in autumn, the season of harvesting. Morrison uses the natural cycles to underline the unnaturalness and misery of her characters, especially female characters experiences. Marigold is also used by Morrison when Claudia and Frieda associate marigolds with the safety and well-being of pecola's baby. Their ceremonial offering of money and the remaining unsold marigolds seeds represents an honest sacrifice on their part. They believe that if the marigolds that they planted grow, then Pecola's baby will be all right. More generally, marigolds represent the constant renewal of nature. In Pecola's baby, this cycle of renewal is perverted by her father's rape of her.

The formation of World view really as a machine, rather than a living organism sanctioned the domination of both nature and Women. Reductionist science is a source of violence against nature and women, in so far as it subjugates and disposes them of their full productivity, power and potential. Eco feminism is combination of a philosophical and political theory and a movement which juxtaposes ecological concerns with feminist ones regarding both as repercussions of the male domination of the society. Eco feminism serves as a symbol in Toni Morrison's *The Bluest eyes*. *The Bluest Eye* is a work of complex symbolism right from the starting point of this novel. This rhyme- like text is highly symbolic and paves way for the reader to silt in his / her mind that despite this novel being a story of a Black American family, there is no mention of the blacks in the given rhyme. There is a great confusion between in this novel while the readers start reading from this novel in the first page because of this novel gives the picture of easy relation between this text and the novel. The symbolic that found at the family name of pecola's father 'Breedlove' is highly noticed. And Cholly, who is unable to 'Love' and is only capable of breeding, breeds with his own daughter doing the most heinous of the things in the blurry thoughts of love and lust. This novel have many symbols, some on the surface, others concealed a bit deeper it is still interesting to find how symbols of eco feminism endeavour to convey new insights of feminism in relation to those of ecological concern.

Eco feminism is combination of a philosophical and political theory and a movement which juxtaposes ecological concerns with feminist ones regarding both as repercussions of the male domination of society. It reveals the relationship between Women and nature where the feminist aspects such as Childbirth and mood swings are synonymous with creation and seasons with many other features including fertility, silence and symbolic protests as points of common characteristics. Even though there are many forms of oppressions, including those related to the binaries of the white and the black, the rich and the poor, the youth and the old, the affluent and the devastated, yet in their discussions of interrelated systems of unwarranted domination, eco feminist highlights claims about Women as Women.

Morrison's Eco-feminist concern for nature has seldom been studied. Toni Morrison's "Beloved" shows the history of African American Women's views of nature and how the institution of slavery fractured African American relationships with the environment and rendered nature as a place of conflicts for slaves. In "Beloved", Toni Morrison, through excavating the relationship between female and nature from the peculiar angle of a women

writer, demonstrates the strong desire of black women to get rid of the miserable fate of slavery and pursue liberation and independence. In this novel Morrison shows the victimized status of both Women and Nature. This novel deals with Sethe's former life as a slave on sweet home farm, her escape with her children seems to be a safe heaven and the tragic events that follow.

Although Sethe physically survives, she remains emotionally dominated and psychologically upset or oppressed and her desire to give and receive love becomes a destructive force. The feminist perspective is able to go beyond the categories of patriarchy that structure power and meaning in nature and society. This novel focused with the both psychological and eco-feminist movement shows through the female character Sethe was struggles with the haunting memory of slave- past and the retribution of beloved, the ghost of the infant daughter whom she has killed in order to save her from the living death of slavery. Beloved is also a ghost story that frames embedded narratives of the impact of class, race and sex on the capacity for love, faith and community of black families, especially of black women, during the reconstruction period. Beloved contains Morrison's most extraordinary and spell binding womanist remembrances of things past. It was all the more important in that era of slavery because there was a profound and real need for physical as well as psychological survival.

Conclusion

The historical Shaping of the relationship between nature and humans, this pleasure explains that the patriarchal relationship between women and men is based on the sexual diversity of labour. In early patriarchal relations, women's activities of generational and domestic reproduction were naturalized. The ideology of domination which equates Women with nature and controls both emerged with the establishment of patriarchy. Tracing its history explains how women and men had different relationship with nature since the very beginning. Marx's writings have inspired the feminist movement; traditionally production analysis provides a framework to understand the dynamics of the society including that of the changing status of the women.

The feminist qualities that Morrison advocates through Sethe's portrayal are the traditional beauty, strength resistance and integrity of black women. Morrison enhances the world of beloved by investing it with a supernatural dimension as well. These novels show the recovery of black people under the guidance of nature. In the light of eco-feminist theory the ideology of the fate of black women in "Beloved" and "The Bluest Eye". Morrison, being a black women writer, in her novels, shows her concern for and reflection about the destiny of black women, the African American culture and their communities. Eco feminist talks about the relation of women and nature. Environment of the nature is being degraded in the novels, based on the research achievements and limitations; this proposal is based on a tentative reading of "The Bluest Eye" and "Beloved" from the Eco feministic perspective to show Morrison's eco- feminist consciousness and explore the deep literary value of the novels.

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IMPACT OF FORCED MARRIAGE IN THE LIFE OF JASVINDER SANGHERA IN THE NOVEL SHAME BY JASVINDER SANGHERA

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Shame is an autobiographical novel written by Jasvinder Sanghera and the novel was published in the year 2007. This novel explores the life of the writer itself, who faces her mother's wrath due to not accepting her mother's choice of marriage. When Jasvinder was only 15 years old she was shown a photograph of a man by her mother, to whom she has to marry, whom she never saw and met. This was a great blow and shock to her, the man whom she never saw, never met and suddenly she has to marry that man and more than that she was still so young. She didn't want to marry that man for whom her mother goes on insisting to marry as her all sisters got married at the same age and she was not something special to reject the proposal. Even her sisters insist her to marry the man whom her mother showed, nobody tried to understand her feelings.

Jasvinder was a free minded girl as she has grown up to believe in liberality, equality and fraternity of England in London and thought to have her own way of life of her own choice. So to escape from forced marriage she elopes with her boy friend Jassey, a chammar, an outcaste. This was not tolerated by her parents and they tried to search her which has become vain. When she ran away with a chammar they thought she brought shame to their family which usually happens when a girl runs away from the house as they think she is the honour of the family especially in Asian families when a girl runs away from the house it will become an up roaring matter and they were not going to give her any respect and place in the family. Her mother thought she was dead to them as she shamed them by running away from the house.

Though Jasvinder becomes successful in running away from her house, she faces so many problems in her life. Her parents disowned her and they thought she was a great shame to them. The detachment from her family made her to suffer from mental and physical traumas. She was unable to control the wrath of her parents and her sisters towards her. Her mother said to her 'In our eyes you're dead'(80). The words were so harsh that she got hurt by her mother's words then also she always wanted to have contact with her mother and other family members, though they were hateful towards her. After leaving her own home to escape forced marriage, she came with Jassey she faces the problem of staying, where they could stay. At last when they came across a small dingy room which makes Jasvinder remember and miss the comforts she had in the secure home of hers. In Jasvinder's own words: It was very dingy:one room three floors above his shop, with a shared kitchen and bathroom one flight down. (74)

There were cigarette burns in the carpet and the only furniture apart from the bed was a chest of drawers and two hard chairs. The bed looked quite clean but the mattress was really thin. The kitchen stank of old grease, only one ring worked on the cooker and there was a plane

missing in the bathroom window so it was permanently freezing. I felt my stomach lurch as Jassey said we'd take it. Home, in comparisons, was a five-star hotel.

Her beginning of a new life has also become a threat to her. She missed her family so much, she felt alienated in her life without her family's love and affection. She always wished to reconcile with her family and always she used to get hurt by her mother's harsh words. Life seems to be a hell without her family members who think she is nothing, a waste and a shame to their family. So Jasvinder thought to prove herself that she is not a waste and she wanted to show to her family, how wrong they were in believing in the old tradition. Jasvinder lead a good life with Jassey and even continued her studies in her life. When she gave birth to her first child also her mother proved her to be a brutal woman who thought her own daughter and granddaughter as an outcaste again she was insulted by her mother for running with a chammar. Though also Jasvinder never lost hopes in her life and started proving herself that her mother was wrong in her thinking that she was a shame to the family. When she starts to going to the university she was attracted by Rajvinder. She thought her marriage with Jassey was not because of love and affection but out of security for which she has run away with him and she also thought her marriage life with Jassey was fading away so she it would be better to stop the relationship. So she breaks up the relation and got married to Rajvinder. Unfortunately this marriage also proved to be nothing to her as her second husband started treating Jasvinder brutally.

Jasvinder enrolls herself as a volunteer at the Rape Crisis Centre to make her contribution to the society and helps other women like her, who were the victims of honour based violence and crimes. At Rape Crisis Centre, Jasvinder undergoes to be a good listener, which needed her to attend two sessions of discourse which she had no idea of what it was. Jasvinder started helping to those women who were the victims of forced marriage like her and thought to tell her own story to them that what she suffered in her life because of the forced marriage. Jasvinder, with support of Lold and many other women's organization begins Karma Nirvana. The centre for supporting and providing help (both physical and emotional) to the victims of forced marriage and honour based crimes. The centre's first base office is handed to Jasvinder by the rape crisis centre, after her long speech to its authorities, thus she sown a seed towards providing justice to the troubled individuals of cultural conflicts resulting into honour based crimes.

Though she herself the victim of a forced marriage she never lost hopes in her life. To escape from such a brutal act of her parents she ran away from the house that is also with a chammar, who was an outcaste for whom her parents were never going to accept. When she got married to Jassey she struggled hard to lead her life with him. though he showered on her the love and affection towards her she always felt that she didn't really love him and she developed relationship another man. After this she started feeling guilty about herself that, the man who showed her lot of love and affection when her whole was against her that she was cheating him so she told the truth to him but he forgives her. though also having feeling guilty about herself she left her first husband and got married to Rajvinder who in the beginning showed much love and affection but later he too turned against her. so she left him too and started Karma Nirvana and starts helping those women who were the victims of forced marriage. Because of which she has become so famous that the whole world remembers her.

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LANGUAGE, LITERATURE AND SOCIETY

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Abstract

The word feminism seems to refer to an intense awareness of identity as a woman and interest in feminine problems. It relates to the belief that women should have the same social, economic and political rights as men. Feminism movements in general and specifically rises of feminist writings in Indian English Literature. The writers considered here from pre and post-independence era of the country. It aims to understand the oppression in terms of race, gender, class and communities and societies.

Introduction to Feminist Literature

Feminism in literature is essentially concerned with the representation and position of women in society. The term “Feminism” was first used by the French dramatist ‘Alexander Dumas’, in 1872 in a pamphlet ‘L’ Homme Femme, to grapple the attention of people towards the rights and status of women in society. It is generally thought of as a phenomenon of the 19th and 20th centuries and focus on the women emancipation, so as to achieve complete equality with men, in the enjoyment of all human rights moral, social, political, educational, economical and so on.

This movement aims to fight against the unfair treatment and gender discrimination which received by women at the hands of the male. The motive behind this movement is to analyze the reasons which resulted in the sad plight of women and their untold sufferings. They encouraged female writers to write and to raise their voice against the maltreatment which they have suffered silently.

The definition of feminism is seen as the struggle against all forms of patriarchal and sexist aggression, such oppositional definition of feminism as the necessary resistance to the patriarchal power, logically then the aim of feminism as a theory of imagination becomes abolition of itself along with its opponents.

“The essence of feminism has a strong fundamental case intended to mean only that there are excellent reasons for thinking that women suffer from systematic social injustice because of their sex, the proposition is to be regarded as constituting feminism.”

Feminism is a part of woman empowerment which indicates that woman is successful and also she is writing the story of her own success and challenges. These writings deal with brave feeling and have faced the world criticism of gaining the equality and opportunity to establish themselves, not as a weaker sex but as a powerful individual who has broken the existing shackle of the male bondage and come out to struggle for her existence. The feminist writer advocates for equal love, care, status, freedom of women.

Thus, women are deprived not only of equality with men but they also been exploited by their male counterparts. They have been subjected to exploitation, discrimination and unequal

economic and social status since drawn of humanity in all the ages and all countries which is evident from history of human thoughts and human social system of various races, communities and societies.

Feminism as an ideology and as a movement could not have left untouched Indian English Writings. Better education and employment opportunities have created a new awareness among Indian women.

"Feminism emerges as a concept that can encompass both an ideology and movement for socio-political change based on a critical analysis of male privilege and women's subordination within any given society."

Feminist Writer in Indian Literature

The emergence of Indian women writer signifies the birth of a new era of freedom and emancipation for Indian women. After years of suppression women in India have new opportunities for self-expression and participation in public life.

Women writer are expressing through their work the feminine consciousness in such a way to bring out clearly its difference from the male. Many of the Indian women writers have dealt with issues related to women, they have a women perspective of the world.

The Indian women writer in English have dealt with the place and position of women in Indian society and their problem and plight from time to time. Some of the earliest women novelists are Toru Dutt, Rajlakshmi Debi, Krupabai Sathianathan, Swarna Kumari Debui etc. Their works aim at conveying their views on women's problems and desired social reforms.

The voice of feminist concern has been the most dominant voice which is well manifested particularly in the women novelists of modern and postmodern era such as Anita Desai, Bharati Mukherjee, Shashi Deshpande, Kamala Markandeya, Manju Kapoor, etc.. All these women novelists, frankly and boldly, express their dissatisfaction with the male oriented social order and assert women's independence, her equality to man and her power, prestige and status. They have also tried to give a voice to the silence women against female exploitation, women's deprivation and the negation of her status and identity as a breeding animal or the angel of home. The study shows feminism is a struggle for equality of women, an effort to make women become like men.

Feminist movement grew and assumed international dimension and today its voice is expressed through the different schools of feminist thought such as Liberal, Marxist, Psychological, Socialist and postmodern schools. In Indian English Literature, feminism and feminist ideology has emerged as a major field of speculation.

Various Models of Feminism

- i. *Liberal feminism*: Men and Women are equally rational.
- ii. *Socialist-Marxist feminism*: they represent demarcation between private and public spheres of activity maintained by capitalists for their own interests.
- iii. *Radical feminism*: Man is the source of all oppression all culture is male dominated. Patriarchal separate women's culture with separate set of values, which are different from the male.
- iv. *Psycho- Analytical feminism*: Women should use different language for themselves based on their sensations of their bodies. It should be different from language of men.

- v. *Individual feminism*: It speaks about frustrations of middle class women. it emphasis on liberating sexuality of women.
- vi. *Rational feminism*: Women's rights of in terms of child bearing or nurturing capacities when compared to men.

Features of this Feminist Movements

1. Their main objective was to have women's control on their own bodies specially the right to abortion
2. To protect against domestic violence
3. To pose an essential femaleness which women must seek to reclaim beyond the structure of the patriarchal family.

The long and painful sufferings of the movement constituted by women, the bitter struggles for the acceptance of the idea of equal pay for equal work, the continuing battles on behalf of woman's right to abortion and to the practice of birth control are some of the visible marks of the gender inequality. Feminism is a political perception based on the fundamental previews that gender difference is the foundation of a structural inequality between women and men, injustice and that the inequality between the sexes is not the result of the biological necessity but is produced by the cultural contradiction of gender differences.

Feminism have recognized the factor of gender differentiation as the root cause of women's derogatory status in the hierarchical order of the most societies. Many Indian women novelists have explored female subjectivity in order to establish an identity, which is imposed as a patriarchal society. The theme is from childhood to woman-hood developed society respecting women in general.

Conclusion

The study shows feminism is a struggle for equality of women, an effort to make women like men. The agonistic definition of the feminism sees it as the struggle against all forms of patriarchal and sexist aggression. This study reveals the growth of Indian feminism and its development. Indian women writers have placed the problems of Indian women in general and they proved their place in the international literature.

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FEMINIST IDEAS IN MAMTA KALIA'S POETRY

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Abstract

Mamta Kalia poems concerned with issues related to Indian woman. Her poems reveal her feminist ideas in a witty, idiomatic and colloquial style. Her poetry is highly autobiographical in content. Her poem depicts contemporary woman condition with great concern. Kalia's poetry would like to appeal to understand the position of women. Her struggle for identity is the struggle of women in general.

Keywords: Indian woman, feminist ideas, colloquial, autobiographical, identity.

Introduction

Mamta Kalia (born.1940) is a leading indo-Anglican poet very much concerned with issues related to Indian woman. She deals with feminist ideas in a witty, idiomatic and colloquial style with 'understated' irony and played down 'persona'. Her poems reveal her feminist standpoint. She published only two collections of poetry in English, *Tribute To Papa* (1970) and *Poems* 78(1979). But she left a trace in modern Indian poetry in English. In her poetry, she has mainly deals with themes such as love, marriage, social and family relationships and the degeneration of human values in modern society. She portrays, through her poetry, sensitivity and the difficult situation of the woman compared to her parents, her family, her life the great external social life. She also articulates the psychic frustrations and compulsions of love and marriage: Her poems deal with frustrations of a woman's life in and outside the house, boredom of married life and chaos of values in society. (Bajaj, 1996:19)

As an Indian poet, she is aware of her identity in traditional Indian society and raises her voice against women's oppression with a great sense of vigour and participation. Her poetry is highly autobiographical in content as her early life with a dominant father, a relationship without love with her husband and family and humiliation in her professional life develops her anger and a feeling of revolt against repressive patriarchy under which she is victimized and defeated. So, her poetry represents the agonies of women in the Indian patriarchal tradition which is largely due to subjugation and bondage under male culture.

Her poem depicts contemporary woman condition with great concern. Joint family is a great crusher of a woman's happiness. Mamta Kalia also feels the disparaging influence of this system as she says:

I wanted to tell them how I wept in bed all night once
And struggle hard from hurting myself.
That it wasn't easy to be happy in a family of twelve.
("After Eight Years of My Marriage" 15-17)

Sacrifice, submission and stamina are required of a woman in middle-class Indian families, often leading a repressed and depressed condition. Kalia's poetry would like to appeal to understand the position of women. Her struggle for identity is the struggle of women in general. Very ironically, she comments on the question of the parents of their daughters after their marriage:

After eight of marriage the first time,
I visited my parents
They asked me,
Are you happy? (25)

The first visit of the parents' home after the huge gap of eight years itself suggests the pain and miseries of married Indian women. She is extremely angry about the social structure. She would like to sarcastically answer her parents' question.

I wanted to tell them that I was happy on Tuesday,
I was unhappy on Wednesday.
I was happy on day at 8 o'clock.
I was most unhappy by 8:15. (25)

Simply, her popular poem "*After Eight years of my Marriage*" has focused on the Indian family system and its disastrous effects on women. In an interview she observes: I still remember when I used to cook, I used to dust 'atta' from my clothes and get into the car and move to college. I also couldn't leave my family hungry... the progressive career of a girl is hampered in marriage because girl may be expected to be at a certain place at a certain time by our traditional family. (Kalia)

The same thought is made in "*Matrimonial Bliss*". Kalia brings out the compulsions under which a woman is forced to spend her life, the superficiality of living with a husband with whom she has a relationship devoid of love and understanding, feeling separate together. There is no one to share her feelings, she feels lonely but pretends to be happy to please her husband.

I feel all disjointed inside,
But the moment I hear your footsteps,
I put all of me together
And give you my best smile. (TTPOP)

She is confused and depressed about love and marriage. Kalia presents how she is subjugated internally by the patriarchal society against its will and desire. So even if she is in misery and totally broken from the inside, she is still "anxiously" waiting for her husband. She is ready to suffer only to please her man. Thus she presents the predicament of a woman as, "I keep hanging on to you like an appendix/ but you, don't mind". (TTPOP) In the poem she presents a typical Indian tradition where women are forced to show concern more for their domestic bliss and completely ignore their personal problems and miseries.

Hence, she is disappointed over the situation. In *Matrimonial Bliss* she expresses her feelings:

I felt all disjointed inside,
But the moment I hear your footstep,
I put all of me together

And give you my best smile
That's eternally saying cheese. (30)

Indian women are searching for identity. They have not received their real identity and status in the society. Kalia remarks: The search for an identity of a woman is an identity image that means asserting our identities. It is all about women search for her independence, liberalization and her status of equality. It is searching for 'asmita' her existence. (Kalia)

According to some feminists, marriage is a social institution through which a woman is exploited physically, mentally and psychologically because it is a weapon through which patriarchy is maintained. Women are often trapped in marriages without love. Mamta Kalia portrays agony and the misery lived by women eternally through marriage in many of her poems, and is in open revolt against traditional marriages. "*I Am a Great Fool*" presents Kalia's loss of faith in matrimonial relationships. Marriage seems to her destructive and hazardous as it snatches away love from her life.

I am a great fool
To think that marriage is bliss
Was it last month or last year
That we exchanged a kiss (P-78)

A woman has to struggle hard to survive in this world of man. Kalia describes very minutely the oppression of women with a note of protest. The inner feelings of a woman is depicted in her poem "*Oh, I'm fed up of being a woman*".

Simone De Behaviour says: One is not born, but rather becomes a woman... Only the intervention of someone else can establish an individual as another. (Behaviour, 295)

A married woman is always craving for her identity. Married life is full of tensions. The Poem *Anonymous* unfolds the picture of a middle-class woman. The title itself suggests the plight of a woman. Situation makes a married woman helpless. She loses her identity after marriage.

Conclusion

The agony of a woman is very nicely presented in her poems. She wants to establish her personality. She says: Life of a woman is very difficult especially for modern woman, where there are so many responsibilities for her. There are so many rubbish works for women as housekeeping and chores that are really tiresome. And, ultimately nobody realize your worth, but when you are a writer you are free from all the responsibilities so I am satisfied as a writer because at that time you are nobody but a writer. So I sneak time to write, I don't want to be a defeated person, I am a woman who always want to win everywhere. (Kalia)

Mamta Kalia is not satisfied at all with the man-dominated society she wants to lead a dignified life. As a keen observer of life she expresses her bitter experience of life. Her poem reflects her emotions and sentiments very brilliantly.

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KAMILA SHAMSIE'S NOVEL "KARTOGRAPHY" THEME AS MAPPING KARACHI

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"A map does not just chart, it unlocks and formulates meaning; it forms bridges between here and there, between disparate ideas that we did not know were previously connected."

Set in violence ridden Karachi, *Kartography* is a story of how wars and political turbulences, far from just affecting the countries' borders, carry with them the oblivious germs of changing the intricacies of relationships and thus, have a far reaching, extremely complex and percolating effect on human aspects. It is a story of personal-political entanglement, narrating how a nation's history has impact on personal equations, the way it alters life and creates permanent fissures. It is also a story about Karachi - Karachi with all its open manholes, Karachi with its broken roads, polluted air, overly decorated buses, beggars and crazy traffic, Karachi with its night life, parties, class stratification, Karachi with its breathtaking but dirty beach, with its ethnic differences, political unrest, Karachi the city of load shedding, the site of mushaira sessions, enterprising to country's rich globetrotting businessmen and glamorous socialites and ultimately 'home' to the characters.

In *Kartography*, Shamsie takes a hard look at the impact of historical events on even the best-intentioned people. *Kartography*(2002) begins when the protagonists Karim and Raheen are in their early 20s, but descripts their 1970s childhood through a series of flashbacks which also tell the stories of each of their parents. As the childhood friendship of Karim and Raheen develops, the will-they -wonts- they sexual tension of their personal story is set against the turbulence of political violence in Pakistan. The flashbacks particularly emphasise the 1971 civil war.

The plot revolves around Raheen and Karim, childhood family friends, destined to fall in love as they mature. Their parents, Zafar and Yasmine, and Ali and Maheen, are also best friends, and they jokingly refer to the fact that their marriages are the result of a "fiance swap" many years before. Rioting in Pakistan cause Karim's parents to move their family to London, and the best friends are separated. As tensions mount in Karachi, Raheen sets out to discover just what happened between the two sets of parent's years before. Interwoven into Raheen's narative are flashbacks of early 1970s, when the Bangladesh Liberation War caused political turmoil in Karachi. These flashbacks slowly unfold the secrets Raheen desperately wants to know about her own family. But what is important is how her own family history echoes the histories of two nations- Pakistan and Bangladesh. Shamsie builds anxiety over why Raheen's father abandoned Karim's mother (as fiancee). Raheen's father calls off the engagement becuase Karim's mother was from Bangladesh, a Muslim but a Bengali speaking one. Karim's mother made Karachi her

home at the time of partition, and so she lives with the ghosts of partition. She was labeled a 'Muhajir' (an immigrant Muslim)

In the sense Kartography maps not just Karachi but also maps the tension and turmoil that relationships undergo as a result of national histories. Through the various characters in the play, one begins to understand the position of an 'immigrant', a 'muhajir'. Dislocation in this novel, becomes an important trope. And it is this dislocation that conjures up memories of home and belonging. The obsession that Karim has in Kartography is that of mapping. But unknowingly, he maps not just cities and memories but also cultural difference between nations. In this case, territory determines culture in both, Bangladesh and Pakistan. At one point in the novel Raheen says that, 'From there to here is no distance at all if you look at the map of the world. But distance is not about miles and kilometres, it is about fear'.

The memory maps in the novel, along which the character travel, redefines the spatial and social boundaries. This draws our attention to the fact that how mapping challenges the fixed notions of territorial conception of nation and identities. Through the journey of Karim and Raheen's parents, Shamsie makes us look at what happens to the relationships of people from divergent backgrounds and when they find themselves on different sides of history/politics. In what situations can such relationships endure, and in what situations do they crumble.

In this novel, two families, one from Bangladesh and one from Pakistan; and the history that these nations share also gets reflected in their own situation when it is impossible for the characters to feel themselves living outside history; the interaction of 'muhajirs' and 'nationals'; and in the process something is gained and something is lost. It is almost like a 'Clash of Civilization'.

Kartography delicately illustrates the power of fear, deep-seated racism and particularly the agony of long-held shame (of being a Bangladeshi Muslim) and regret, as well as the hidden daughter (and her relationship with Karim) and friends. However, if maps are about going away, about creating distances, then they are also about seeing connections, maps are then not just taking us away but are also capable of taking us back. And that is exactly what Raheen and Karim do. If KARACHI was disputed land in many ways

Conclusion

Kartography records the disintegration of Bangladesh or East Pakistan from West Pakistan, an event in Pakistan's history that had a deep effect on the consciousness of the nation. The way defeat faced in the war, which also saw the involvement of Pakistan's staunchest enemy and its erstwhile conjoined twin, India, is painfully accepted or rather unaccepted by the Pakistanis and has a deep bearing on the psychology of the nation as a whole. As the defeat of 1971 war holds a much repressed status in Pakistan's history, literature dealing with the event assures the proportions of a historical text. The large-scale sectarian violence and racial hatred that the war resulted in, anti-Bangladesh feelings that were rife during the time, the state of Muhajirs against the background of the graph of friendship between Kaieem and Raheen are the issues that the writer has dealt with. The novel also is Kamila's tribute to her home city Karachi which explains the presence of 'K' in the novel's title. She also very beautifully tries to bring out familiarity in places one grows up in through the multiple stories that Raheen uses to give directions to places in Karachi, thus resonating every place with deep personal element.

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TRANSNATIONALISM IN JHUMPHA LAHIRI'S THE NAMESAKE

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The novel *Namesake* explores how the South Asian diaspora participates in transnational bondages shaping and transforming the notion of American identity in the contemporary society. Lahiri presents us a striking account of transnational identity in which southAsian immigrants and their American born children import practices from their country of origin, which they adapt in the new environment and in turn adopt practices from the new environment, in an innovative ways to help them feel more at ease. Lahiri, the first South Asian American recipient of the Pulitzer prize for her debut short story collection, *Interpreter of Maladies* (1999), has gained a great deal of recognition, both within the United States and internationally.

A number of critical essays on *The Namesake* focus on the complexity of second-generation South Asian American experiences from various perspectives. While these perspectives are fruitful to understanding the existential confusion and struggles of second-generation children, especially in negotiating the cultural borderlands, this discourse not only by showing how the South Asian diaspora involves participation in transnational connections, shaping and transforming the notion of American identity in the contemporary global era, but also by explaining how American identity is always, and already, transnational. The novel reimagines American identity as necessarily the heterogeneity of different cultures. This novel, helps us reimagine—given the specific differences of the contemporary status of South Asians in the United States—how transnational identities can function.

The term transnationalism from *The Namesake* itself, it offers a striking account of transnational identity which means as a cultural space where immigrants and their American-born children import practices from their country of origin, where they adapt to the new environment and, in turn, adopt practices from the current environment, which they adapt in new ways that help them feel more at home. Transnationalism results from immigrants' and their children's voluntary adoption of cultural practices from their country of origin. In other words, transnationalism, as shown in the novel, is a cultural phenomenon in which both first-generation immigrants and their American-born children maintain their ethnic properties—even when they do not experience racial discrimination and marginalization—in adaptive ways, and make connections between their country of residence and country of origin. It challenges the traditional understanding of migration as a permanent relocation from one country to another, a process eventually culminating in full assimilation into a dominant culture. This definition has particular relevance because it reflects the contemporary global relations and interconnectedness of the United States to South Asia, redefining American identity in a broader context. The transnational cultural exchange has accelerated in the modern era along with

globalization, technological advancement, and migrations of people and ideas from one place to another. It has evolved and changed over time, conjuring numerous definitions. Some scholars define transnationalism as hybridity; some define it as a dual identity; while others define it as a process by which migrants create and sustain multi-stranded social relations. Anthropologists and social scientists define transnationalism in reference to migrants' ties across countries that link individuals or groups in one or more nation states, by crossing and opening up various national and transcultural spaces.

Ashok Ganguli shows what is called transnational maturity which enables him to interact with the ways of the host country without losing his emotional attachment with his home land and the unique Bengali culture. He is an American Professor at the University but at home he seems to be a typical Bengali family man following the Bengali culture rituals and practises. He is mature enough to communicate with his children, and patiently understands what the second generation migrants feel and think. He perceives neither of the cultures as superior and never attempts to judge one using the episteme of the other. He neither baffled at the more individualistic American culture nor alienated like his son Gogol when confronting with his native Indian culture. But he goes even beyond the binaries of host and native nationalities and seems to possess an identity which is more Transnational and global. His transnational empathy provides him with the capacity to acknowledge his roots and accept his roof. It is very much appealing that Jhumpa Lahiri is the child of Indian immigrants when we think of literature on Indian Diaspora. Immigration became blessing in disguise as that makes her a Diaspora writer. She crosses borders when she migrates from England, her birth place, to the U.S.A. and became an American citizen. The recurrent theme in Lahiri's writing is the bitter- sweet experience of emigrant to America from India. Her characters are often caught in a cultural indeterminate state- excited about their new home but grieving the loss of their country of origin. Lahiri belongs to the second generation of Indian Diaspora whose ongoing quest for identity never seems to end. Her characters also bespeak the glory of common life, "I know that my achievement is quite ordinary. I am not the only man to seek his fortune far from home, and certainly I am not the first. . . . As ordinary as it all appears, there are times when it is beyond my imagination." (Lahiri, IOM 198). In *the Namesake*, Lahiri's experiences of growing up as a child of immigrants resemble that of her protagonist, Gogol Ganguly. Regarding the self in the text versus the self as text in Asian-American Autobiographies, Rocio G. Davis says, "Asian American autobiographies generally highlight the protagonist's growing comprehension of the meaning or value that society places on questions and attitudes about ethnic differences, historical reconstruction, and the place of their communities in American societies" (Davis, 2005). In *the Namesake*, she reflects on the Indian Diaspora and creates a narrative that reveals the inconsistency of the concept of identity and cultural difference in the space of Diaspora. In an interview Lahiri has admitted: "I'm lucky that I'm between two worlds... I don't really know what a distinct south Asian identity means. I don't think about that when I write, I just try to bring a person to life". And that is exactly what she does through her characters. Names are symbols of identity in life. Names help people to communicate with each other, they play an important role for people to identify themselves. As identity becomes the core issue, the names become quite significant. Indian tradition follows various kinds of rituals and ceremonies of naming a born baby. Names play very important role in life. In literature, dealing with the clash

of cultures, countries, and races, names emerge as identity symbols. In Indian perception good names represent dignified and enlightened qualities. Pet names are sometimes meaningless and silly. The title *The Namesake* reflects the struggle Gogol Ganguli goes through to identify with his unusual name. The novel represents the experience of a very specific community which has no name. The novel centers around the couple and community of Bengali origin in the USA migrated for various reasons. Sociologically, they are first and their children second generation south Asian immigrants or south Asian Americans. Narrating the story of Ashoke and Ashima Ganguli, Lahiri focuses on the cultural dislocations of a family, immigrants from Calcutta who settle in Boston to study, work and raise a family. The novel moves quietly, eloquently across its central arc from the birth of a son to the death of a father.

Throughout the novel, Lahiri's characters remain transnational agents who are routinely mobile, maintaining transnational ties with their country of origin. Their positionality de-territorializes the specific national and cultural identities of Indian immigrants and suggests that individuals cannot confine themselves within the narrow concept of national and cultural boundaries in this globalized world characterized by transculturation and migration. In this regard, Lahiri's representation of Indian immigrants echoes Arjun Appadurai's suggestion that the notions of nativeness and native places have become very complex as more and more people identify themselves, or are categorized, in reference to deterritorialized homelands, cultures, and origins. Appadurai coins the idea of "scapes" to explain the understanding of the contemporary global system and interconnectedness of the modern world. His concept of "scapes" indicates a changing social, territorial, and cultural formation of group identity, in which people regroup in new locations and reconstruct their histories and identities far from their place of origin. Early in *The Namesake*, Lahiri shows how the circle of Bengali acquaintances in Cambridge, Massachusetts, grows. Many bachelors go to Calcutta one by one and return with wives. They start living "within walking distance of one another in Cambridge" and "there is a new home to go to, a new couple or young family to meet" every weekend. The husbands are "teachers, researchers, doctors, engineers." Their "homesick" and "bewildered" wives turn to each other for recipes and advice, wondering if "it's possible to make halwa from Cream of Wheat". They indicate their simultaneous allegiance to both India and the United States through their activities. *The Namesake* may be read as a test of varying accounts of transnational identity, each of which has been posed as the defining theoretical account.

The novel's focus on transnational connections broadens the boundaries of the United States beyond national borders. It rediscovers the United States as a place of heterogeneity and multiplicity of identities, in which immigrants practice both: the cultures of their present country of residence and the country of their origin, and in adaptive and familiar ways that help them feel at home. By extension, the novel helps readers grasp a diasporic and transnational vision of American identity—rather than Pamela's version of a reified and exclusionary nativist American identity—and they do so by understanding the complex transnational networks and dynamics at work.

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ENGLISH LANGUAGE LEARNING THROUGH INFORMAL ACTIVITY – BASED TEACHING

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Abstract

The slow learners among students have found it difficult in adjusting to the urban, integrated under graduate class rooms due to lack of experience and adequate exposure to the use of the language. Formal classroom atmosphere, differences in culture and traditional methods of teaching have instigated uncertainly, fear and inconvenience to the native learners which have resulted in poor performance and low grades. Formal student-teacher relationship experienced by them till the higher secondary level, have shaped them into passive listeners rather than active participants. Despite the fact that English has been taught as a second language or as a medium of education till reaching college, it cannot be denied that most of them remain silent or feel embarrassed if forced to communicate in class. It has been observed in this research that using informal communication patterns through simple activities to promote language acquisition has produced better results in assisting their learning process and initiating involvement in regular classroom learning. As Byrne opines on the perspectives of language fluency: "The main goal in teaching the productive skill of speaking will be oral fluency. This can be defined as the ability to express oneself intelligibly ... reasonably accurately and without too much hesitation. To attain this goal, one has to bring them to the point where they can use the language without inhibition to express their own ideas.

Key words : motivation, involvement, active interaction, language acquisition

Role of Activities in Promoting Informal Learning

The role of activities according to Richards:

Activities that involve real communication promote learning. A second element is the task principle : activities in which language is used for carrying out meaningful tasks promote learning (Johnson 1982). A third element is the meaningfulness principle : language that is meaningful to the learner supports the learning process. Learning activities are consequently selected according to how well they engage the learner in meaningful and authentic language use (rather than merely mechanical practice of language patterns)..(161).

Rebecca Hughes Claims it important to make a distinction in teaching language. She points out, "A Key question to ask, therefore, is whether a teacher is engaged in 'teaching the spoken form of a language' or teaching a language through speaking'." The purpose of using communication activities for informal teaching is to motivate speaking and learning in the process of participating which cannot be expected from a formal atmosphere. Students are exposed to an atmosphere that creates conducive learning conditions. Activities encourage them to find information, break down barriers and talk to each other without any inhibition or fear of committing errors. For primary level learners, it builds confidence and opens them to more learning. It calls for easy understanding and shifts them from passive listeners to active

participators. Methods of implementation could be flexible, depending on the level of understanding and the response from the students. It breaks monotony and keeps the class lively throughout. Initially, response from the students may be feeble but it is bound to increase pace gradually. Well-planned, relevant activities could produce remarkable results. Subsequently, students begin to come up with their own ideas on conducting activities related to the context. It is student-centered and calls for minimal interference of the trainer. When compared to formal methods of teaching, activity-based teaching lists more advantages. Classrooms become enjoyable, active and safe places of learning which is most comfortable for shy-learners. Students learn what they need and want. They learn to assimilate ideas and understand concepts through simple ways. Students will not be hesitant to question the instructor when needed, unlike in regular classrooms. Group activities urge better participation since they boost courage and encourage peer patronization. Appreciation and encouragement go a long way in pulling out shy students from their shell. Simple assignments like collecting information, preparing for discussion, etcetera, would be duly executed when competition activities are involved. It gives a chance for every student to do his best in proving his competence level. Ultimately, students are made aware of the fact that much depends on self-interest in the process of learning.

Challenges Faced in the Learning Process

The informal teaching process aims at focusing on each student, individually. The trainer is forced to acquaint himself with the learning problems of each participant in the group, in order to reach up to their level of competence. Students hailing from native medium background need more more attention and assistance than those who had taken up English as the medium of education. As M.L.Tickoo proclaims:

We need to know what makes it difficult to teach English for effective communication in an ordinary EFL class, Difficulties seem to arise because :

1. The English language normally gets used for about 30-40 minutes a working day; and
2. Class room teaching being controlled by textbooks and examinations, often makes it both difficult and unnecessary to pay attention to the essentials of everyday English...

Given such constraints the teacher must look for materials outside the curriculum that offer opportunities to work with real-life language. She must also plan tasks that make learner interactions with one another, and with the materials authentic. It is also important to employ ways which make it possible for learners to work with text in real (and not artificial) ways (145-46).

Teacher- directed coaching and responding in unison is all that they are familiar with, at length. To get them to participate and respond to a different method of teaching, calls for great tolerance on the part of the trainer. Interactivity with peers also needs adjustment and understanding which contribute to the successful implementation of the activities. In a multilevel classroom, the trainer may find it extremely difficult to control the enthusiasm of the brighter students and pick on the dull and silent ones. Students who acquire an average competence level could be introduced to books on enhancing speaking and cognitive skills. How to speak better English by Pramila Ramasamy, for instance, offers a number of trips that could be followed for 'practical introduction to pronunciation and usage of contemporary English'.

The trainer could use the assistance of such students while executing activities. This would provide a kind of motivation for the assistants as well as the learners, since the trainer shoulders the responsibility of putting across the concept behind each activity thereby bringing home the importance of participation and involvement.

Effectiveness of Activities

The effectiveness of any activity depends on the reciprocation and level of understanding of students. Undoubtedly, activities to promote informal learning have proved to be very successful for performers of varied competence levels, especially in building confidence and supporting independence in using the language. Pillai compares the process involved in first language acquisition to that of second languages:

In this process of research, it would do good for us to take a lesson or two from the context of first language acquisition. How do children acquire remarkable mastery over their mother tongue in the first three or four years of their life? Is it possible to recreate this context in the second language classroom? To what extent is it possible? Or think of situations where children 'pick up' even second languages outside the classroom. How does a child born to a Tamil father and Telugu mother in Karnataka, manage to speak all three languages equally well, appropriate to the context?

Explanation of answers led committed teachers to a new approach popularly known as the communicative approach to language teaching. While the earlier approaches had communication as the goal or end of language learning, and adopted various means to achieve this end, communicationists suggest that communication is the end as well as the means of language learning. In other words, learners learn to communicate, through engaging in meaningful communication, just as people learn to swim, by swimming. The principle adopted here is 'learning by doing'. As Allwright puts it learners are learning to communicate through English – rather than learning English in order to communicate .. if we want learners to become good communicators, we should create opportunities for them to communicate. (20-21)

Students must be given opportunities to promote their speaking skills through informal methods so that firstly, they are relieved of the compulsion of regular study and secondly, they understand that to participate in activities gives them scope to learn through trial and error without any taxation for errors. Trainers talk to a minimum, apart from giving instructions about the method of proceeding with an activity, in order to allow the students to ask for doubts and details. It can be considered that the more independently the activity moves on, the more successful it is. Activities have to be made lively, interactive and fun so that classrooms instigate comfort, cooperation and confidence. Appreciation and motivation are the key factors to involvement. Errors could be corrected without offending the participant and pronunciation rules could be relaxed, at times. Variety also generates interest, so diverse situations and topics could be chosen to enhance vocabulary and fluency. Frequent interruptions on do's and don'ts could be avoided during the activities. "It needs to be said at the outset," suggests P. Ur in his book *A Course in Language Teaching: Practice and Theory*, "that the aim of pronunciation improvement is not to achieve a perfect imitation of a native accent, but simply to get the learner to pronounce accurately enough to be easily and comfortably comprehensible to other (competent) speakers. 'Perfect' accents are difficult if not impossible for most of us to achieve in a foreign language anyway, and may not even be desirable. Many people – even if

subconsciously – feel they wish to maintain a slight mother-tongue accent as an assertion of personal or ethnic identity.” (52). For the sake of native learners such modifications could be allowed. This provides scope for better and faster learning.

Sample Activities

The activities listed below have been designed on the basis of the simplicity of procedures adopted in order to create an atmosphere of comfort and interest in the participants so that it eventually leads to participation as well as learning, students are expected to follow the instructions given prior to the execution of the activity. However, relaxation is allowed in the process of understanding to boost confidence and instill the urge to learn. Several repetitions of the activities with slight variations in the procedure tune them to understanding and responding better.

Activity 1	:	Icebreaker
Level	:	Primary learners
Aim	:	Interact in groups, develop interest in participating in the activity, work on pre-learned material.
Class Time	:	30-40 minutes
Procedure	:	Students get a handout each with a set of five questions. They are five members of the opposite group by turns based on the questions in the handout. (What is your name? Where are you from? How long do you watch Tv everyday? What shows do you watch frequently? Why do they interest you?) They collect information of as many peers as possible (confining to a minimum of five students each). With the information at hand, the students get introduced to their peers. This allows them to share each others likes and dislikes in watching shows which also help them in getting to know each other and also build confidence. Students are prompted in times of difficulty in expressing themselves. The trainer goes around observing the students' participation.
Activity 2	:	Information Gap
Level	:	Multilevel groups
Aim	:	Follow simple oral description and perceive details, asking questions; develop understanding.
Class Time	:	30-40 minutes
Procedure	:	Students are divided into groups. One learner is given a handout containing a picture and the others are to work on the instructions given by the learner. Each student in the group draws a picture with the information given, and each student is allowed to ask three questions to clarify doubts. The results are then compared within the group. Students are then shown the picture in the handout. The group then discusses the information

perceived, in case of difference in the results. The activity can be followed by exchanging the pictures. Students are prompted to create their own pictures and make their instruction list. Students are asked to read out their lists one by one including the questions asked to read out their lists one by one including the questions asked by their group members for clarification. Errors are checked and rectified. Repetition of the activity promotes oral as well as description skills.

Activity	:	3 Favourite Childhood Stories
Level	:	Primary-level students
Aim	:	Developing sequencing skills; developing narrative skills and simple vocabulary
Class Time	:	50-60 minutes
Procedure	:	This activity encourages the students to recollect childhood memories and remember old native stories. Participants are expected to use this as resource material to narrate their stories related to this context. Story selection, sequencing using simple vocabulary and narration according to the order of events is observed. Peer assessment is encouraged. This activity also supports the narration of real life incidents. Students get more involved and interested. However it is time consuming in case of larger groups.

Activity	:	Cartoon Clip
Level	:	Primary and multilevel learners.
Aim	:	Develop conversational abilities.
Class Time	:	30-45 minutes
Procedure	:	A short clip of a cartoon videotaps is selected with the dialogues in mute. Students watch the show at a stretch and then a few exchanges at a time are run in the same form, from the beginning. Students guess the dialogues by turns. They are allowed to discuss their responses in groups if desired. As a follow-up exercise students are made to write the dialogues individually, thereby keeping a check on formation of sentence. For further promotion, students are asked to create their own dialogue patterns based on the cartoon clip viewed. They decide on their situations, in groups, and come out with different exchanges, subsequently.

Activity 5	:	Creative Thinking
Level	:	High Intermediate +
Aim	:	Develop understanding and appreciation
Class Time	:	30-40 minutes

Procedure : A folk tale or a fairy tale is chosen for which students are likely to have an emotional response to. A story skeleton is written on the board. The students are then told the story, emotionally building up the suspense or climax. Towards the end, the students are asked to write down why they found the story interesting or why didn't they find it so. Students are asked to give their own imaginative ending to the story. Each student is asked to read out the written material by turns. Learners give their own reactions to the story in groups of two or four. They are even asked to voice out their appreciation of the context. They learn to capture the others' points of view besides their own.

Activities occupy a significant place in the process of teaching. Students are taught to teach themselves through active interaction and are made to understand the real force behind language acquisition. Though this proves to be a slow and time consuming procedure, the outcome shown after a certain period is remarkable. It has to be agreed that the success of the entire procedure depends on the willingness of the students to learn and benefit out of it.

Summary

As Nunan states "Spoken language provides a means of interaction for the learner. Because learners must interact to achieve understanding, access to speakers of language is essential. Moreover, learners' failure to understand the language they hear is an impediment, not an obstacle, to interaction and learning (1995:V)". It proves essential for every primary learner to concentrate on understanding the target language and keep themselves comfortable and confident to respond better to regular curriculum. Informal learning helps in breaking away from the stereotyped process of passive listening, practiced in formal teaching. It opens new avenues in imparting language skills through simple, uncomplicated methods and reaches out to the students, continually focusing on their learning capacities. Though it cannot be denied that this form of teaching implemented on large groups may not produce the intended results, it does prove effective when worked on smaller groups of students. Student could be segregated in accordance to their competence level so that the course offers benefits to those who are primarily less competent in understanding and practicing the target language. Aslam strongly believes that, "English, though a foreign language, has always occupied a unique position in the educational system in India English had been the medium of instruction, the language of administration and law; the main vehicle to continue to occupy a unique position in India not only at the school level but also higher education (2008: 5-8)." Hence it can be summed up that it proves most essential and vital in language teaching to focus benevolently at the large majority of primary learners and adopt a flexible pattern of educating them with English language, at first, and then move on to their curriculum to achieve approvable results. Language acquisition needs emphasis for better understanding, good results and most important of all communication.

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