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Editor's note

Dear Readers and Contributors,

"Faith is taking the first step even when you don't see the whole staircase."
-Martin Luther King Jr.

We are extremely happy and proud to present the first issue of the journal. It is the first step in this undertaking of a long journey. Our faith draws its strength and tempo from the understanding that there are scholars and students who still are struggling to make their mark research wise. We nudge for a little space with an intention of adding to the good work the stalwarts in this field are able to accomplish.

We consider our journey as an earnest learning experience. We welcome you join us in this growth.

-Editor

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ENGLISH LITERATURE

THE POETICS OF BEATITUDE-A STUDY OF THE 'BEATEN' POEMS OF ALLEN GINSBERG

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Introduction

Ginsberg's experimental poetry clearly illustrates the deathly effect of the New Critical orthodoxies on the work of art as an object. The relevance of Beatitude, its relation to the main theme 'Beaten-ness' should be analysed decisively by a 'Ginsbergian' critic. In an age, where special emphasis is laid on the 'Form' of writing, it is interesting to note that Ginsberg's poetry is marked by a total retreat from it, that he was a bold and an individual stylist and an experimentalist in words, he is borne out by the diverse poetic tools he employed in his poetry. The tools include sketches of bizarre images that aid the understanding of the pictorial poetry. We notice his use of the American idiom and slang and his unorthodox use of the language, which altogether determine his poetic technique.

The concept of Beatitude in the poetry of Allen Ginsberg was born from his experience with various kinds, combinations and doses of drugs. He firmly believed that only drugs could free man from the chains that bind him, and the imposing authority from without. He starts from reality; from the here and the now, and drifts along the drug experience like a cloud in the sky. He has nothing to hold on except the experience, the pen and the typewriter.

One important feature of any type of criticism indisputably reminds us of the absolute abstract arbitrary nature of language, literature and creativity as ideas. Many critics end up judging a body of work not established on objective criticism. This perpetually influences critics of a later generation. In other words the first person to define or establish a form sets a concrete pattern based on which later works are judged. If this is what we conjure, we would irrefutably get a mere mimic of a predetermined, premeditated pattern, a clone of the original; and any novel form is not up to the 'standard', minimally because it does not conform to the 'Established Form'. If literature has everything to do with 'Creativity', how can creation be equated to mere meaningless unimaginative cloning? Such an act degenerates to **clever cultivable plagiarism**. This is where the Beats in general and Ginsberg in particular stand a class apart from their contemporary writers who created mimic poetry in an attempt to answer the impending questions of the post war culture.

Allen Ginsberg had with him the flexibility in form. Many of his poems constitute very few words, which contribute to the intensity and compression of thought. The absence of traditional form aids the process of musing, and form is fused into the content. The poem that best exemplifies this feature is "Land O' Lakes"(CP, 661). This poem has just eight words arranged in three lines. The reader is left to meditate and respond involuntarily. Poems like these are a hallmark of Ginsberg's freedom in choice of form.

In this context Ginsberg can be regarded as one of the leading exponents of surrealistic poetry. It is defined and pure psychic automation that it is intended to express verbally or in writing, or in any other way, the real process of thought. It is a dictation of thought free from any control, by reason and of any aesthetic or moral preoccupation. Ginsberg juxtaposed words and images that had no relationship and achieved a kind of dream poetry that was felt to be truer to the imaginative world of the mind.

'Beaten' is the state of mind wherein one is left simply beaten by a sense of disillusionment, instead of the sought positive perceptions. The expanded consciousness in this state is fanciful and disaffiliated. 'Beaten' state results from a clear motive, hallucination and visions. In Ginsberg's case, the primary motive was to recreate the 'Blake Vision' and the secondary motive was to 'get away' from the mental shackles imposed by the society. The primary motive is a selfish one, hence he is 'beaten' and not able to transcend completely. His 'Beaten' state is confirmed by his visions of creepy-crawlies in place of 'Blake' and 'God'. It was for him an incipient state of Beatitude. For Ginsberg it was a learning process, a stepping-stone, and a realisation that led him to the reconstruction of the path to Beatitude.

Word Origin

The word **Beatitude** originally meant Beat Attitude and is used here in the sense of aesthetic and consciousness. As a noun it represents a state of being extremely happy, ecstatic and raised to level of extreme consciousness. In a truer level, one is free from the societal dictates, subscribing only to what the soul of the heart says, in accordance with the energy of the entire Universe. It is a state of complete liberation from the mundane self to reach that **Self** which is completely a **Mental Self**, the **True Self**, which merely uses the physical body as a place to house this **Self**.

Initially the path of Beatitude with the help of drugs might lead to a state of temporary madness. By experimenting with different kinds of drugs one can experience different levels of consciousness. In-depth knowledge of various religions and an approach to a freestyle religiosity will help accomplish this state in the easiest way. This does not mean that any madcap or a drug addict can reach this state, because to reach this state one has to have a

sane approach to insanity, and a controlled release of the self to reach the **Self** together with a strong faith in the existence of the **Self** and its **Voice**.

A separate stream of poetics stemmed from the Beats' quest for Beatitude that can be termed 'The Poetics of Beatitude'. In seeking Beatitude Ginsberg aims to transcend the accepted limitations of reality, to understand the beauty in the violent and the cruel. As a modern poet he transcends the traditional barrier of poetry by adopting *Vers Libre*. This helped him in the 'spontaneous expression' of life. Ginsberg's 'Drug Poems' unhampered by any artificial expression have an organic evolution and are marked by integrity and a rounded perfection. Instead of repeating the syllables and balancing the accents, he developed a peculiar thought--rhythm wherein he repeated ideas and sentences. His singularity as a poet also lies in his omission of articles, prepositions and proper connectives for they interrupt the smooth flow of thought and hinder natural expression. He names them 'syntactic sawdust'. He believed that these omissions add to a richer texture and greater density of language.

Any discussion of Ginsberg's poetry is incomplete if the 'bum- trip' is neglected. The excited tone of many poems is like that of a man in a state of extreme hallucination. Drugs made it easier for him to express his responsibility and confirmed him in the belief that Beatitude is the centre of poetic expression. Every object is experienced as a sensory quality without the intrusion of interpretation. The poetics of Beatitude envisages that a poet must use words, and the words should be as close to perceived vision as possible. The cries and howls, sounds, symbols and images become metaphors for 'Pure awareness' for attaining blissful ecstatic state of consciousness. Ginsberg's aesthetically envisaged in his works a hallucinated Universe where every possible poetic form made absolute sense.

The **'Beaten' Drug Poems** record faithfully his journey, the 'Bum trip' where he has created a body of poetry with the aid of drugs in pursuit of Beatitude. Where we would expect ecstatic visions, and answers to his impending questions, we along with Ginsberg are face to face with demonic visions and more questions. The very few answers that he gets from this are definitions of the Universe and Time and these are not very encouraging ones. These trips seemed futile and led him to a drugless state later.

The Indian Connection

It required visits to India and interactions with Indians and Hindu Sadhus to make him understand the true effects of drugs, which led him to 'The Change' in the Kyoto-Tokyo Express about which he talks extensively in his *Indian Journals.* His pursuit of the Cosmic Consciousness showed him the path of drugs initially, starting from his Blake Visions. He

affirms that he started "invoking the spirit" (Allen Verbatim,72) and was consciously trying to get another "depth perception of cosmos"(Ibid). It was not blissful at all but it was "frightening"(Ibid) and like a "scary"(Ibid) "hand of death"(Ibid). This led him led him to God but this God was the "devil"(Ibid).

The attitude and the approach, the wrong priority leaves him 'Beaten' off the track of Beatitude. The poems that materialise out of this inaccurate priority include "Lysergic Acid", "Mescaline", "Aether", "The Lion for Real" and others. Nevertheless, these 'Bum Trips' did free him from his psychic blockages. He was taken by surprise when he started to have visions of monsters, grave Universe and Death, which seemed to indicate that he had treaded the wrong path or that there was some other safer method that would lead him to his destination.

The Poetics of 'Beaten-ness' affirms that the meaning of a poem was identical with its form, and the rhythm was identical with the arrangement of the words on the page. The words on the page were what the poet wanted to say and how he wanted to say it. The poet must use his art to please his readers. In order to attract the attention of his readers the poet must speak to them in a language they would understand.

The drug poems should not be judged in terms of coherence in its true meaning, terms of the organization of the content *par se*'. It would be futile judging Ginsberg's poems on the lines of conventional literary criticism or on content alone as he keeps jumping from one experience to another. His greatness stems from his authentic; faithful record of every little experience that is felt from deep within, as well as, the bodily feelings that are recorded in each of his poems written under the influence of drugs. These poems are elaborate in terms of the various devises that are closer to the speech rhythm and pattern. He uses them very effectively to communicate his thoughts, and the thought processes: he uses lacunas, capital letters, various punctuation marks and diction all akin to regular speech. Where words fail, to support him, or when he feels that pictures speak more elaborately, he does not hesitate to provide us with them.

Ginsberg has risked his sensibility to widen the area of his consciousness with drugs. He wrote "Howl" on peyote, "Wales Visitation", on LSD, "I hate America" on heroin, "On Neal's Ashes" on morphine or marijuana, "Denver Doldrums" on Benzedrine, "Kaddish" on methadrine "A Ghost may come" on marijuana "Death to Van Gogh's ear" on cocaine.

At a later stage when he was totally off drugs and found that his quest was not triumphant totally with the aid of drugs he started looking back with regret. Ginsberg's long involvement with mind-altering drugs was more problematic. His exalted testimonials on behalf of his pharmacological experiments gave

sanction, not only to the indiscriminate use of drugs in the sixties, but also to their "glorification as the elixir of cosmic consciousness" (Shechner, 107).

The maximum concentration of drug poems is in *Kaddish and Other Poems* but they are clearly not the weakest part of the volume. Ironically he has confessed in the interview with Gary Pacernick that the drug poems form only a rough ten percent of his entire poetic career. He prefers to name only those poems that have names of various mind-altering drugs for their titles. In the drug poems, a reader might expect a sacrifice of intellect and a total involvement with the senses, whereas the intrusion of the poet's questioning mind misdirects the tensions. Ginsberg seems to be aware of this, as he mentions in "Aether", "the threat to magic while writing when high." Aether, the last poem in *Reality Sandwiches*, comes closest to fulfilling Ginsberg's ideal of the poem as notation of undifferentiated consciousness. Drugs theoretically assisted in such an effort by de-emphasizing mind, a quality felt in the poem's movement toward new line provision and visual impact. Generally, Ginsberg has used drugs as an aid to releasing blocked aspects of his consciousness, which are expressed in his poetry.

The duality pattern, a state of confusion resulting from the choice of path is emphasised in many of his poems. This is depicted vividly by the contrast between "scream" and "laughter", "Faces" and "asses", and "Christs" and "Buddhas". All the contradictions are essentially "cycles", with no beginning or end. Each unit in the Universe has its own contrasts. The contrasts of the Universe are pulled apart, analysed by the poet's questioning mind, the "mental poles". (CP 190).

The plurals "Christs", "Buddhas" and "Santa Clauses" indicate the multifaceted qualities of human nature where everything is relative but dynamic. He elucidates that everything in the Universe is dynamic and "Every hap will have its chance." The statements are full of hope. The ultimate declaration is that "Satan will be my personal enemy". This statement stands testimony to the fact that Ginsberg's attitude toward the 'satanic drugs' was 'non- Satanic'. His purpose was well directed. Ginsberg's journeys into the deep psyche of himself with the aid of drugs are a mystic's experience. Ginsberg comments that the phenomenon is partially articulated in "Laughing Gas". He describes the cycles as small as an "instant". (CP 189).

The primary aim of "Anesthetizing mind-consciousness" is not achieved here because he finds himself in the "void" and "a dream hole". The dream flight "disappears" and "closes". He describes the whole 'Bum Trip' as "Anesthetizing mind-consciousness". The goal is to "catch on/ To the secret of the magic/ Box."

The arrangements of the words need to be observed here. After the word "Important" we have a hyphen, signifying a pause. This is deliberately introduced naturally by the poet's mind. The purpose indicates a point of intense rumination over the importance. It also creates suspense, where we are compelled to ask, what is so important? The suspense continues when the next phrase "To catch on" follows. We are compelled to ask yet another question, catch on to what? The answer is still a line away. The suspense is multiplied by the words "secret" and "magic". Then we arrive at the "Box" that shocks us. The whole line consists of a single word "Box" that helps foreground and maintains the awe struck interest of the reader. The final answer is the anchor of the whole poem: Heroic failure. This speaks for his interest in the philosophy of existentialism, which he has adapted as the Beat Philosophy. The ultimate discovery is that the whole exercise is "An endless cycle of possibilities clashing in nothing" (CP, 195).

Langue

The register that Ginsberg uses here comes from the common man's 'langue'. The use of phrases like "dogs salivating light" and "Eater of Mankind", shock the readers, sustain and enhance the cinematic effect. They aid in kindling and releasing the innermost emotions that lay suppressed. God is the "Light-Creator", referring to Jehovah; God is also the "Eater of Mankind" referring to Kali, the Hindu Goddess

of Destruction. In this journey all that matters is that the world has to be purged from its "Madness of bombs and murder." The "madness" of the world is meaningless. Ginsberg's "disintegration of my mind" with the evocation is the only answer to the insanely sane world. This thought itself is close to 'Beatific' and Beatitude. Yet, he finds himself 'Beaten' because the anguish is real but the method is not.

He has realised that he would "drown" in his own "imagination", the kind of imagination that has led him to deadly monsters. He has comprehended that he is 'Beaten' by a state of disillusionment. That is why he hopes that he is not "slain". These requests are directed at God. God is recognised by him as the "Creator of Breasted Illusions" and "Reliever". He calls it "Breasted" because the illusions supposedly originate from the heart. He violates the rule of selectional restriction here. Illusions cannot be breasted. This violation attributes a humane quality to the illusions. It also creates an ambiguity that plagues Ginsberg. God becomes a "Phantom" full of mystery akin to his own state, from the earlier "Light Creator". This brings in an element of unexpected uncertainty, doubt and identity crises.

The innumerable questions that plague him confirm his doubts. He had chosen the path of drugs to invoke the vision of a 'Magic Universe'. He finds himself sad and desperate, where he hoped to be blissful. The very destination is confusing. His foundation is

tremendously shaky as the authenticity of everything in life is doubtful. The discovery is shocking for him. He concludes that "There is threat to magic, by/ writing while high" (CP,248). His urgency is coupled with his desperation in "A Universe in which I am condemned to write statements." (CP,249). He is still optimistic at this point:

The world is as we see it,

Male & Female , passing thru the years ,

As has before & will , perhaps

With all its countless pearls & Bloody noses

And I stupid All in G

Am stuck with that old Choice [. . .] (CP, 248)

There is nothing concrete as evident from his usage of the word "perhaps". The only consolation is that the world has "countless pearls" that add glamour to the otherwise "Bloody noses." The phrase "All in G" is special and significant aesthetically. It is a substitute for Allen Ginsberg because phonologically both are same. It also has an adjective "stupid" to go with it. He is stupid because he is still "stuck with that old choice," the path of drugs that has led him nowhere. There is an "I" that attributes a quality of self-introduction and a confession overall, when we choose to read the line in a single breath.

If we place a morpheme boundary after "stupid", then "All in G" would be directed at God. The sentence would read as 'And I (stupid) (All in the hands of God) am stuck with that old Choice.' Ginsberg concludes that the 'choice' is "Crap"(CP, 249). He is very disillusioned, beaten as a person and as a Beat. Nevertheless, he has succeeded in creating a body of poetry that is aesthetically so rich that one forgets that it is an outcome of harmful drugs. This body of poetry is confessional in nature and aesthetically sublime.

Ginsberg uses the word "vomit" quite often in many of his drug poems for two reasons and at two levels. One, he uses it to describe the physical process of expelling contents from the stomach. In doing so, he creates an instant repulse and shock in the readers. Two, he uses it to depict the process of mental purgation through a forceful expulsion of 'square' thoughts that are etched in our mind by the imposing authority of the society. The 'mental vomiting' is a purgatorial process wherein the soul is purged of guilt and shame. There is not an iota of disgust in any of his poems. The conclusion is that the universe should be accepted with "no fear" (Ibid) and with an attitude of impartiality. The key word is impartiality. His efforts are honest but fail to yield the desired results.

These revelations leave him disillusioned, but he does come closer to being 'Beatific'. He has not reached Beatitude, but

finds himself totally 'beaten' by the interrogatives. His unanswered questions turn into desperate laments in the poem "Lysergic Acid". His efforts to find the answers leave him in a chaotic state of mind. This chaos is partly due to the temporary madness that Ginsberg so fondly cultivated and admired.

His quest for an 'Explosion of Total Consciousness' led him to conclude that the whole 'Bum Trip' was a "It's a horrible, lonely experience" (CP, 245). His desperation for answers through the drug journeys never was fulfilled, and often his mood turns into dejection. The universe is "minor" because it is not the Magic Universe that Ginsberg wanted to be in. Knowledge for Ginsberg is Power, but it is also elusive and confusing. Ignorance is not bliss but a torment. Knowledge is powerfully confusing in its incipient stage. The confusion is very well captured in many of his poems that are dominated by interrogatives. But then the only answer that gawked at him was that " all the knower Knows is know" (Journals Early Fifties And Sixties, 126).

His descriptions are accompanied by a drawing that he created in his hallucinated state. This drawing offers us valuable, tangible insights into Ginsberg's psyche. The picture is grotesque and scary. It also functions as a poem by itself. It offers us a vivid picture of the monstrous universe that the 'Beaten' Ginsberg is in. A clear pattern can be perceived in the chaos.

The drug experience created in him "The Fear of the Unknown" (CP, 244) He finds himself a "Creep" (CP, 231), in the "eyes of all Universes" (CP, 246). "Yet the experiments must continue! "(CP,242) he says. The experiments demonstrated that the consciousness was not the type that he was after. He has concluded that this is not true Consciousness "Because Consciousness is/ A by – product of – (cotton & N_2O)"(CP, 244).

Moreover, the whole 'Bum Trip' was a "waiting for an explosion of Total Consciousness". It is struggle of Ginsberg's mind to cultivate madness. The kind of madness that is defined by him as an "intelligible reaction to unintelligible phenomena" (CP,246). The resultant world of trance is not the real world. He says that, "this consciousness an accident of one of the Ether-possible worlds, not the Final World." (CP,246). Ginsberg feels that the drug-related poems need no special treatment. However, the importance due to them should be given as they trace his psychological quest for the expansion of total consciousness or rather 'an explosion of Total Consciousness' and a freedom from the "Hyper Rationalising society" (PIP).

Conclusion

As a realistic citizen of the Universe he tells us that the image of an empty mirror is the image for the defeat of visionary metaphysical strivings. However, Ginsberg has not quit in either poetry or his life, to protest what he feels

he ought, to point out what he considers wrong, to work for what he thinks is right. Even under the influence of drugs his use of language, metaphors and strange liturgical forms are not in appropriate. His sense of Beatitude is aimed at attaining the highest kind of artistic vision that he seems to be constantly striving for. True Beat Generation is an aesthetic literary phenomenon. Beat really suggests Beatitude.

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CONTEXTUALIZING DALIT AESTHETICS IN DALIT AUTOBIOGRAPHIES

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Introduction:

When it comes to literary aesthetics, one happens to trace the definition of the term as "a doctrine that the principles of beauty are basic to other and especially moral principles" (Merriam-Webster Dictionary), whereas beauty, imagination, artistic sensibility, harmony, sublimity and literary symbols are given prominence over the moral, ethical and didactic concerns. It takes us back to Longinus for whom sublimity "is a certain distinction and excellence in expression, and that it is from no other source than this that the greatest poets and writers have derived their eminence and gained an immortality of renown" (Longinus). The essence of "Art for Art's Sake" further laid emphasis on the idea that "there neither exists nor can exist any work more thoroughly dignified, more supremely noble, than this very poem, this poem per se, this poem which is a poem and nothing more, this poem written solely for the poem's sake" (Poe). Walter Pater's belief that 'not moral earnestness but aesthetic passion was to be the chief end of man' further highlighted the importance of art for art's sake. Disturbed with the undue focus on aesthetic beauty in literature, Plato had already condemned the poets as liars and advocated their banishment from the ideal state, followed by Wordsworth, Arnold, Dickens and others who considered literature as the carrier of moral and social sensibilities. However, Philip Sidney could maintain a balance between moral and artistic purpose of literature when he says that "Poesy, therefore, is an art of imitation … a representing, counterfeiting, or figuring forth; to speak metaphorically, a speaking picture, with this end,—to teach and delight." (Sidney)

With the advent of marginal literatures, the entire debate regarding aestheticism in literature has taken a new turn. Now, the very concept of aestheticism is being defined differently because instead of form, symbols and artistic features, what is considered crucial, is the social sensibility

and representing the people belonging to the underprivileged communities who were earlier considered as 'unrepresented' and voiceless. Here, the questions of essential human dignity, representation, identity, subjecthood, existence and survival, remain more important than the idea of beauty—aesthetic or otherwise. In case of Dalit literature, Sharatchandra Muktibodh remarks that "human freedom is the inspiration behind it… the nature of this literature consists in a rebellion against the suppression and humiliation suffered by the Dalits—in the past and even at present…"(Poisoned Bread, 270). It condemns the general perception that everything that is asocial is artistic because Dalit consciousness is the guiding principle for the writers representing the plight of the untouchables. "Dalit literature is marked by a wholesale rejection of the tradition, the aesthetics, the language and the concerns of a Brahmanical literature that … carried within it the signs of the caste-based social and cultural order" (Mukherjee, 10). Similarly, considering Dalit literature as essentially human literature, Baburao Bagul lamented the denial of representation to Shudras and Atishudras in the mainstream literature which committed itself to 'the ideology of aestheticism or art for its own

sake'. For him, Dalit literature disowns the past traditions and makes the common man its hero and advocates socialism—'it is revolution incarnate' (Poisoned Bread, 294). It is in this background that the present paper intends to apply the alternative aesthetics of Dalit literature (as minority discourse) to deconstruct the autobiographical extracts included in the anthology of Dalit writings *Poisoned Bread*. It is an attempt to explore as to how while 'writing back' to the mainstream literature (where Dalits hardly ever find themselves in true spirit), Dalit writings serve as a means of assertion and resistance. For them, 'Writing' itself has become a liberating process through which they could give vent to their suppressed voices. They seem to assert that the rasa theory of aesthetic appreciation is insufficient and so justify 'revolt' and 'cry' as the essential *rasas*. In the words of Sharankumar Limbale, "Rejection and revolt in Dalit literature have been birthed from the womb of Dalits' pain. They are directed against an inhuman system that was imposed on them. Just as the anguish expressed in Dalit literature is in the nature of a collective social voice…" (Limbale, 31). They present a harrowing picture of Dalit exploitation denying essential human dignity, identity, space and

representation to the people belonging to the lower castes in Indian caste system. Being the narratives of suppression, torture, discrimination, deprivation and denial of 'self', these tales depend on an altogether different aestheticism. Besides being the stories of assertion and awakening, these are the unpleasant and unsavory accounts of the neglected beings where the essential meaning of 'beauty' seems to be defined differently. Most of the Dalit autobiographies show the past and the present coinciding together in such a way that if past signifies darkness, present generation is all set to demonstrate enlightenment. The autobiographies in *Poisoned Bread* centre around the experiences of the Marathi Dalit authors who have the firsthand experience of unimaginable humiliation and disgrace in the hands of upper caste Hindus. For them, even the God has remained extremely unkind in making them take birth in the families of untouchables. Their birth becomes a stigma as the society identifies them with a particular caste destined to be discriminated. Omprakash Valmiki regrets:

> Being born is not in the control of a person. If it were in one's control, then why would I have been born in a Bhangi household? Those who call themselves the standard-bearers of this country's great cultural heritage, did they decide which homes they would be born into? Albeit they turn to scriptures to justify their position, the scriptures that establish feudal values instead of promoting equality and freedom. (Valmiki, 133-34)

Authors are conscious enough to hold the social stratification devised by Manu as responsible for not including them in the mainstream of life. However, the autobiographies highlight the evolution of humanistic perspective as the only remedy for the emancipation of the suffering humanity in Indian caste-based context.

In his essay "Dalit Feelings and Aesthetic Detachment" R.G. Jadhav observes that though social content and aesthetic form are indivisible in any work of literature and social awareness assumes significance when it is expressed in the proper literary form, aesthetic detachment marks Dalit Literature because 'the tradition of social awareness lends a quality of realism to Dalit literature' (Poisoned Bread, 305). M.N. Wankhade takes the debate ahead when he considers the writers proclaiming art for art's sake, living in an ivory tower and producing literature as the imitation of imitation. He

finds that with the descending of Dalit writers, the secure throne of mainstream writers is shaken and "the more they saw their ideas of beauty and their aesthetic principles begin crumbling, the louder they cried 'art for art's sake' and declared that socially conscious art is not art" (Poisoned Bread, 329).

Autobiographical Context

In his autobiographical extract "A Corpse in the Well", Shankarrao Kharat presents the unembellished realities concerning the lives of Dalits in Maharastra. The only concern of the writer in the extract is to depict the harrowing tale of sufferings without even slight inclination towards producing artistic flavour. It nicely depicts the miseries of the people belonging to 'mahar' community who are destined to perform undignified duties like the one narrated in the extract. After reading the story, one can hardly consider it as less literary because aesthetic or non-aesthetic, it has the element of pathos, human sensitivity, suspense, and cathartic effects arising out of fear and pity. Anna, the narrator's father, is made to guard the corpse in the well and his exemplary dutifulness doesn't allow him to take meal unless the corpse is taken to the dispensary. It is a story about human

depravity, caste-ridden society, feudal mentality and consequent exploitation of the 'wretched of the earth'. In terms of form and style, the story is marked with a fine mix of dramatic and narrative elements, local imagery, colloquial style and excessive use of impolite language of Dalits. Sharankumar Limbale appreciates the language of Dalit literature suiting to the real life experiences of Dalits when he observes that "the reality of Dalit literature is distinct, and so is the language of this reality. It is the uncouth-impolite language of Dalits. It is the spoken language of Dalits. This language doesn't recognise cultivated gestures and grammar" (Limbale, 33). They frequently use their caste names like bhangi, chamar, chuhara, katik, mahar etc. and don't hesitate in portraying themselves performing the dirty jobs. However, the beauty of the story "A Corpse in the Well" lies in the undercurrent of change that is portrayed through the narrator's reaction against the exploitative mechanism used by the dominant castes. The narrator protests the ill-treatment meted out to his father when he questions the command of the village chief and the constable in the words:

> What reason have you got to abuse my father? The corpse's relations will come. They will remove the

body. Otherwise, if the government feels like removing it, let them remove it themselves! Are you threatening my father just because he's the Mahar on village duty? (Poisoned Bread, 88)

The autobiographical sketch "A Corpse in the Well" is richer in content than the aestheticism (as perceived traditionally). If one happens to appreciate the aesthetic beauty of the sketch then Dalit aestheticism needs to be appreciated from the point of view that Dalit literature is essentially associated with a movement to bring about change in the existing social construct.

Daya Pawar, in his autobiographical sketch "Son, Eat your Fill", gives voice to the common experiences of Dalits by looking back to his own past. He presents the stunted lives of Mahar people who live in an extremely miserable condition as:

In each little cubby-hole, there were three or four sub-tenants. In between them were partitions made of packing-case wood. In these wooden boxes was their entire world. The men worked as porters. Some went to work in mills and factories… (Women) slaved even more than their men… some women washed

the saris of the prostitutes… some would cook *bajri bhakris* and *barbaat* for the whores who were bored with eating *kheema* and bread. (Poisoned Bread, 92)

The story contrasts the lives of haves and have-nots by showing as to how rich men enjoy clubs, brothel houses, drinking and China-betting (*satta*), while the toiling masses are destined to waste their lives doing menial jobs. The narrator regrets the unavailability of genealogy for the people belonging to *Mahar* community.

In "The Story of My Sanskrit", Kumud Pawde presents a vivid picture of discriminatory practices adopted in the caste-based society to humiliate the untouchables. It narrates as to how education is denied to these people in one pretext or the other. The artistic beauty of the description is marvelous when the narrator ridicules the social taboos confining the growth of an individual:

That a woman from a caste that is the lowest of the low should learn Sanskrit, and not only that, also teach it—is a dreadful anomaly to a traditional mind. And an individual in whose personality these anomalies are accumulated becomes an object

of attraction—an attraction blended of mixed acceptance and rejection. (Poisoned Bread, 110)

The irresistible desire to study Sanskrit and to translate her dreams into reality makes the narrator to succeed in her life according to the pattern she devised for herself. As Dalit literature itself rejects the traditional aesthetics, so does the narrator in the story who goes against the traditions and opts to study Sanskrit in spite of various discouraging factors coming in her way. The story is certainly a step ahead towards establishing equality, liberty, justice and fraternity of human beings, which, according to Limbale, are crucial factors determining the aesthetics of Dalit literature (Limbale, 22). The narrator enjoys the great sense of achievement after having access to language of caste-Hindus as if she had discovered a goldmine. The romance with the language seems to be more rewarding than any other accomplishment in the lives of Dalits. The narrator becomes an object of attraction—"an attraction blended of mixed acceptance and rejection… pride in an impossible achievement. That which for so many centuries was not to be touched by us, is now within our grasp. That which remained encased in the shell of difficulty, is now accessible… that is their victory"

(Poisoned Bread, 110-11). The story explores the traditional Indian society which didn't allow the low-caste people to realise their 'selfhood' and grow. It presents a scornful picture of Brahmanism, Indian politics, society, education system and even economy which discourage an individual to surpass the bondage of caste. The aestheticism of the story lies in the narrator's indefatigable zeal to win over the odd circumstances and to prove a victor which is no lesser than achieving the poetic justice, though the narrator happens to achieve her goal only after getting married to a high caste Hindu.

"The Bone Merchant" by Shankarrao Kharat is a tale of a school going boy who has to collect the bones to sell the same to the bone merchant for the survival of his family. The arrival of the bone merchant thrills the young and the old alike and all of them indulge themselves in the competition to collect more and more bones as if they are collecting pearls. The story reaches its climax when the boy narrator happens to collect human bones with the conviction that "Bones are bones ! As long as we get some money for it." The bone-collectors has to compete not only with the humans but also with crows, kites, vultures and dogs who hover around their heads and even hurt

them. Villagers lay their claim on the carcasses with different reasons –somebody says that he has dragged the ox when it died, while others say that they are the first to catch hold of it. The process of negotiation and conciliation to share the bones is quite engaging as these are not merely bones but are the means to support their lives. The narrator captures the episode of bone trading in the village where "people's faces bloomed with joy as the money was put into their hands… I was thrilled at the sight of the coins in my palm… I went home leaping with joy and gave the money to my mother" (Poisoned Bread, 128). Counter Dalit-aesthetics is at its best in the story as it portrays the typical Dalit language, culture, taste, state of mind, ideology and the pursuit for survival and existence. The torn-self of a Dalit youth is presented in the autobiographical sketch of Sharankumar Limbale "The Bastard" where the narrator experiences the divided self and raises some pertinent questions about the identity of a person born out of mixed parentage. He observes: "Am I a caste-Hindu? But my mother is an untouchable. Am I an untouchable? But my father is a caste-Hindu. I have been tossed apart like Jarasandha—half within society and half outside. Who am I? To whom does my

umbilical cord join me?" (Poisoned Bread, 142). Such existentialist questions are quite common in the aesthetics adopted in Dalit autobiographies and are in tune with the basic features of Dalit aesthetics which posed a serious threat to the traditional norms of literary aesthetics. The reading of these autobiographical sketches suggests that Limbale has been justified when he reacted sharply against the conventional connotations of aestheticism:

> Are human beings only beauty-mad? Do they only want pleasure? The answer to both questions is no, because hundreds of thousands of people appear to be passionate about freedom, love, justice and equality. They have sacrificed themselves for these ideals … Equality, freedom, justice and love are the basic sentiments of people and society. They are many times more important than pleasure and beauty. (Limbale, 119)

Dalit literature advocates essential radicalism and denies the glorification of artistic beauty devoid of real social issues. It is a sort of revolution against those crying for 'art for art's sake' because "the literature

that glorifies pleasure gives central place to the pleasure-seeking aesthete.... If pleasure-giving literature arouses joy and sympathy in people, revolutionary literature awakens consciousness of self-respect" (*Towards* 119). The autobiographical sketches in *Poisoned Bread* "The Stragglers" and "This Too shall Pass" also highlight the typical agony of Dalit experience and subsequent consciousness relegating the lower caste people to a level where even a beast would feel throttled. In these autobiographies, Starvation, discrimination, neglect, indignity, uncleanliness, exclusion, humiliation and disgrace work together as dominant media to capture the essential Dalit aesthetics which can hardly be appreciated by the Brahamanic reader. The elitist critics generally blame these sketches for the use of startling imagery and language just to flabbergast the reader so much so that he fails to apply reason while appreciating Dalit literature. In the recent past, many a new writings have come in the market in the name of Dalit consciousness but perhaps the titles like *Untold Story of Bhangi Vice Chancellor* by Prof. Shyam Lal Jedia and Kancha Ilaia's *Why I am not a Hindu?* are considered as too sensational to allow the reader to apply his balanced sensibility. Besides, Om Prakash Valmiki's *Joothan*,

Mohandas Namisray's *Apne-Apne Pinjarey*, Surajpal Chouhans's *Tiriskrat*, Bama's *Karakku*, Sarankumar Limbaley's *Akkarmasi* and Daya Pawar's *Baluta* are no less influential in sensitizing the readers about the essential enigma of Dalits.

Conclusion

Aestheticism in Dalit literature may be perceived as an individual phenomenon which may not ensure universal pleasure because the one who identifies himself with Dalit experience will obviously rejoice it more than the others. Besides, it certainly pleases the readers who have a sound sense of history and sensitivity towards society. The one who has lived Dalit experiences can think of no other meaning of aestheticism than the one portrayed through Dalit autobiographies marked with counter Dalit aesthetics and an undertone of resistance, assertion and protest. If Dalit literature is judged from the Keatsian perspective of 'a thing of beauty is a joy forever' then this judgement of the aesthete should also be complemented with the notion of 'beauty is truth, truth beauty - that is all, Ye know on earth, and all ye need to know' which gets even sounder expression in '*satyam shivam sundaram*'. Dalit autobiographies as a dominant voice to articulate the pains of the

millions can hardly be taken as an alternative discourse at the time when Dalit literature, with its unconventional aesthetics, has come to stay as a discipline in itself.

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MYTHICAL PATTERNS OF NORTHROP FRYE: A NOTE

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Introduction

This paper is devoted to an understanding of myth and archetypes mentioned in Northrop Frye's, 'The Archetypes of Literature'. It answers few relevant questions like *How mythical pattern works*?, *What does various degrees and 'displacement' of certain archetypes in literature signify?*, and *How myth suggests archetypal significance in poetry?* etc. Through this paper I have probed deep into the mythical patterns, especially in poetry and its impact on human psychology and literature.

Northrop Frye, a Canadian critic developed archetypal approach in his study of Blake in a book titled, *Fearful Symmetry: A Study of William Blake* (1947) and later in his well-known book *Anatomy of Criticism* (1957). Frye wants that criticism should acquire something of the methodological discipline and coherence of the sciences. This, he feels, can be achieved by assuming a total coherence in criticism based on a hypothesis about literature itself. And the primary source of this coherence, according to Frye,

is the recurrence, with various degrees and 'displacement' of certain archetypes in literature of all periods and cultures. This concept has been dealt with characteristic lucidity, economy and wit on "The Archetypes of Literature" (1951).

The term archetype signifies 'narrative designs, character types, and images which are found in a variety of works of literature' and this similarly has helped critics to interpret works of literature. The archetypal criticism owes its origin to James G. Frazer's *The Golden Bough,* and to the depth psychology of C.G. lung, who applied the term, 'archetype' to what he called 'primordial images,' the 'psychic residue.' This type of criticism was first experimented by Maud Bodkin in his book, *Archetypal Patterns in Poetry* (1934). Other practitioners of this kind of criticism were Wilson Knight and Philip Wheelwright. But it is Northrop Frye, who gave a new direction to archetypal criticism in his well known book, *Anatomy of*

Criticism.

The essay "The Archetypes of Literature" contains two sections. Frye begins his essay by saying that one cannot 'learn literature:' 'one learns about it in a certain way,' but 'what one learns, transitively, is the criticism of literature.' He proposes to undertake a scientific study of criticism. His argument runs like this:

Certainly criticism as we find it in learned journals and scholarly monographs has every characteristic of a science. Evidence is examined scientifically; previous authorities are used scientifically; fields are investigated scientifically; texts are edited scientifically. Prosody is scientific in structure; so is phonetics; so is philology. And yet in studying this kind of critical science the student becomes aware of a centrifugal movement carrying him away from literature.(Frye, 1972,p.422-23)

Criticism is a kind of commentary. But the commentators lack scientific discipline. Criticism in the hands of some commentators becomes a kind of 'pseudo-proposition.' Frye laments the lack of principles by which one can 'distinguish a significant from a meaningless statement in criticism.' Hence, he pleads for doing away with 'meaningless criticism.' He disapproves of literary chit-chat and calls it pseudo-criticism. On the other hand, he goes with those critics who say that 'the foreground of criticism is the impact of literature on the reader' and pleads for 'the centripetal' study of literature.

Frye considers the structural approach to criticism inadequate, for it 'brings rhetoric back to criticism.' He underlines the limitation of criticism in the following words:

I suggest that what is at present missing from literary criticism is a coordinating principle, a central hypothesis which, like the theory of evolution in biology, will see the phenomena it deals with as part of a whole. Such a principle, though it would retain the centripetal perspective of structural analysis, would try to give the same perspective to other kinds of criticism too. (Frye, 1972, p.424)

To Frye 'criticism as a science is totally intelligible' but literature as the subject of a science is 'an inexhaustible source of new critical discoveries.' In the creation of a work of literature, say a poem, revision is possible. Poems like poets are born and not made. According to Frye:

The Poet's task is to deliver the poem in as uninjured a state as possible, and

if the poem is alive, it is equally anxious to be rid of him, and screams to be cut loose from his private memories and associations, his desire for self-expression, and all the other navel-strings and feeding tubes of his ego. The critic takes over where the poet leaves off, and criticism can hardly do without a kind of literary psychology connecting the poet with the poem. (Frye, 1972, p.425)

Frye is of the opinion that every poet has his private mythology, his own spectroscopic band or peculiar formation of symbols, of much of which he is quite unconscious. It is true that every poet has his peculiar formation of images or symbols, but when a number of poets use the same images or symbols, the problem cannot be biographical. It calls for a serious debate. That is why Frye searches for a pattern in literature.

He argues that criticism cannot be systematic unless there is a quality in literature which enables it to be so. He suggests that an archetype should be not only a unifying category of criticism, but itself a part of a total form. Literature should be read in its totality-from the primitive to the sophisticated. The search for archetypes is a kind of literary anthropology concerned with the way that literature is informed by pre-literary categories such as ritual, myth and folktale. The term 'archetype' in criticism denotes recurrent narrative design, patterns of action, character types or images which are said to be identifiable in a wide variety of works of literature, as well as in myths, dreams, and even ritualized modes of social behavior.

Frye refers to grave-digger scene in *Hamlet* to say how all the critics from Bradley, Wilson Knight to Stoll and Shaw have taken the archetype of the scene as 'the hero's Libestod' *(i.e.,* the convergence of love and death). One may underline the flow of imagery of corruption as Wilson Knight has done or dwell on the psychological complexities pointed out by Bradley. Even the scene can be examined in terms of the theatrical conventions utilized but the thing that would bring all these strands of scholarly observations together would be to glimpse the archetype of the scene, as the hero's Libestod — the protestation of love, the fatal fight with Laertes, the leap into grave and then, the return from it. He opines that it is impossible to study the literary philosopher and the student of the 'history of ideas' and for the archetype we need a literary anthropologist. He further argues:

…..the literary anthropologist, who chases

the source of Hamlet legend from the pre-Shakespeare play to saxo and from saxo to nature myths, is not running away from Shakespeare, he is drawing closer to the archetypal form which Shakespeare recreated.(Frye, 1972, p.227)

In the beginning of Section III of the essay, Frye takes literature as an intermediary between music and painting — "its words form rhythms which approach a musical sequence of sounds at one of its boundaries, and form patterns which approach the hieroglyphic or pictorial image of the other."[5] Further he says that we may call the rhythm of literature the narrative and the pattern, the simultaneous mental grasp of the verbal structure, the meaning or significance. We hear or listen to a narrative but when we grasp a writer's total pattern we 'see' what he means.

Myth, to Frye is the central informing power that gives archetypal significance to the ritual and archetypal narrative to the oracle. He writes:

Hence, the myth is the archetype, though it might be convenient to say myth only when referring to narrative, and archetype when speaking of significance. In the solar cycle of the day, the seasonal cycle of the year, and the organic cycle of human

life, there is a single pattern of significance, out of which myth constructs a central narrative around a figure who is partly the sun, partly vegetative fertility and partly a god or archetypal human being. The crucial importance of this myth has been forced on literary critics by Jung and Frazer in particular.(Frye, 1972, p.429)

Frye proceeds from a theory of archetypal meaning, which includes apocalyptic, demonic and analogical imagery to a theory of mythoi, which includes the mythoi of spring (comedy), summer (romance), autumn (tragedy) and winter (irony and satire). As a fulcrum is Frye's scheme, the four mythoi of comedy, romance, tragedy and irony become elements of a central unifying myth. The archetypal theme of comedy is anagnorisis (recognition), of romance is agon (conflict), of tragedy is pathos (catastrophe) and of irony and satire is sparagmos (frustration and confusion of heroism and effective action). (Hart, 1993, p.55)

Myth becomes the central point in the literary work. The quest-myth that emerges from ritual helps to sustain the narrative structure of a work of art. Frye has a word of caution for the critics who want to analyze works of literature on the basis of the use of myths in them. He says:

It is part of the critic's business to show how all literary genres are derived from the quest-myth, but the derivation is a logical one within the science of criticism: the quest-myth will constitute the first chapter of whatever future handbooks of criticism may be written that will be based on enough organized critical knowledge to call themselves 'introductions' or 'outlines' and still be able to live up to their titles. It is only when we try to expound the derivation chronologically that we find ourselves writing pseudo-prehistorical fictions and theories of mythological contract. (Frye, 1972, p.430)

Having stated the use of myths in literature, Frye goes on to examine the relation of criticism to religion. He is right in saying that in criticism the divine is taken as a human artifact. For him any theory of actuality has no place in criticism. He elaborates the point in the following words:

In criticism, as in history, the divine is always treated as a human artifact. God for the critic, whether he finds him in *Paradise Lost* or *The Bible,* is a character in a human story; ·and for the critic all epiphanies are explained, not in terms of the riddle of a possessing god or devil, but as mental phenomena closely associated in their origin with dreams. This one

established, it is then necessary to say that nothing in criticism or art compels the critic to take the attitude of ordinary waking consciousness towards the dream or the god. Art deals not with the real but with the conceivable; and criticism, though it will eventually have to have some theory of conceivability, can never be justified in trying to develop, much less assume, any theory of actuality.(Frye, 1972, p.431)

Frye says that if the central myth of literature is with the quest-myth, then the central myth of art must be the vision of the end of social effort, the innocent world of fulfilled desires, and the free human society. The importance of the god or hero in the myth lies in the fact that such characters are conceived in human likeness and tremendous power over human beings. Hero's quest is seen in terms of fulfillment which gives us the central pattern of archetypal images. The essential principle of archetypal criticism is that the individual and the universal forms of an image are identical. In terms of the quest of the hero, the comic vision of life is contrasted with the tragic vision. Frye writes:

1. In the comic vision the human world is a community, or a hero who represents the wish-fulfilment of the reader. The archetype of images of symposium, communion, order, friendship and love. In the tragic vision the

human world is a tyranny or anarchy, or an individual or isolated man, the leader with his back to his followers, the bullying giant of romance, the deserted or betrayed hero. Marriage or some equivalent consummation belongs to the comic vision; the harlot, witch and other varieties of Jung's 'terrible mother' belongs to the tragic one. All divine, heroic, angelic or other superhuman communities follow the human pattern.

2.   In the comic vision the animal world is a community of domesticated animals, usually a flock of sheep, or a lamb, or one of the gentler birds, usually a dove. The archetype of pastoral images. In the tragic vision the animal world is seen in terms of beasts and birds of prey, wolves, vultures, serpents, dragons and the like.

3.   In the comic vision the vegetable world is a garden, grove or park, or a tree of life, or a rose or lotus. The archetype of Arcadian images, such as that of Marvell's green world or of Shakespeare's forest comedies. In the tragic vision it is a sinister forest like the one in Comus or at the opening of the Inferno, or a health or wilderness, or a tree of death.

4.   In the comic vision the mineral world is a city, or one building or temple, or one stone, normally a glowing precious

stone-in fact the whole comic series, especially the tree, can be conceived as luminous or fiery. The archetype of geometrical images, the 'starlit dome' belongs here. In the tragic vision the mineral world is seen in terms of deserts, rocks, and ruins, or of sinister geometrical images like the cross.

5.   In the comic vision the unformed world is a river, traditional fourfold, which influenced the Renaissance image of the temperate body with its four humours. In the tragic vision this world usually becomes the sea, as the narrative myth of dissolution is so often a flood myth. The com-bination of the sea and beast images gives us the leviathan and similar water-monsters.(Frye, 1972, p.432)

Frye suggests that criticism should be systematic and an organic study. He believes that criticism should be viewed in its totality. I am inclined to agree with Harry Blamires when he says:

Frye is one of those critics whose illustrations are more persuasive than all his generalisations. When he traces limited pattern of significance by correlating the phase of dawn, spring, and birth with myths of revival, resurrection, and creation, and finding there in the archetype of romance,

or by correlating the phase of Zenith, Summer and marriage with myths of entry into paradise and finding therein the archetype of comedy, pastoral and idyll, the reader cannot but feel that an elaborate schedule of the obvious is being manufactured.(Blamires, 1991, pp.352-53)

Frye believes that if we are to judge a poem of a particular form, we must judge it in relations to other poems in the same form written before it. This is because it is packed with echoes from the past literature. A poem cannot be examined properly in isolation and hence it must be studied in relation to literature as a whole. This seems to me a

valid observation.

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THE NAMESAKE: COMPARISON OF THE CINEMATOGRAPHIC TEXT WITH ITS ORIGINAL WRITTEN TEXT

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Introduction

Literature and film are two very different mediums and when a literary work is adopted successfully on celluloid; because of cinematic considerations certain changes are incorporated. While the novels have the advantage of keeping readers involved for a considerable period of time, films have only a couple of hours to keep viewers engrossed. On the other hand, films have visuals and music that impact the mind and stay in memory for a long time. Since, a novel and a film belong to two different types of medium it is not an easy task to say whether a book or its film adoption is better. Stuart Hall remarks:

> We have been trying to theorize identity as constituted not outside but within representation; and hence of cinema, not as second other mirror help up to reflect what already exists, but as that of representation which is able to constitute us as new kind of subjects, and thereby enable us to discover places from which to speak [1]

Film is the most popular and significant cultural form and commodity in the trans-national South Asian Cultural and Political economy. South Asian diasporic cinema is a developing cinema that negotiates the dominant discourses, politics and economics of multiple locations. South Asian diasporic cinema negotiates among the two largest global cinemas-those of Hollywood and Bollywood-as well as individual national cinemas including British, Canadian, alternative U.S. and India. First Commercial International film Awards, held in London in2003, has provide that Indian Cinema has deterritorialized itself so that its boundaries are no longer identical to those of the nation-state. Canandian filmmakers like Deepa Mehta make films on Indian and Directors like Spielberg are now working with Indian production houses. According to Jigna Desai:

> One of the goal of the First International Indian Film Awards was identified by the keynote speaker of the evening- Amitabh Bachchan, who defined and promoted

Indian Cinema as a global Cinema, a cinema to be reckoned with suggesting that Indian Cinemas, and especially Bollywood, are poised on the brink of de-territorization at a grand scale. [2]

Impact of Bollywood

The impact of Bollywood on South Asian diasporic film making is multifold. One primary example is the frequency with which Bollywood is referred to thematically within the films themselves. For example *Bollywood Calling* by Nagesh Kukunoor is about Bombay's film industry. *East is East* features a scene in which the family goes to see a Bollywood is essential to a non-assimilated ethnic identity. Ask any immigrant and they will tell you now the images of home reverberate on a continent far away. How the fragrance of Jasmine can take them to the family garden, how a strand of old filmy music can transport them back home. Living in America, a part of their heart is still enmeshed in the India of their youth, loved ones have been lost, friendship fractured, and now triumphs and births celebrated alone, without the ones that really matters.

All immigrants have felt these conflicting emotions, but few have been able to articulate their feeling of loss and longing and neither have their American born children really understood what their parents have sacrificed and what for. *The Namesake*, a film by Mira Nair who first came to the United States as a student and now calls three continents home explores that theme. The film is based on the novel of the same name by Pulitzer Prize Winner Jhumpa Lahiri, herself the child of immigrants, who grew up in London and Kingstown, Rhode Island. Mira Nair was born in Rourkela, Orissa, where her Punjabi father (Nayyar) she spells her surname (Nair) was employed. She studied sociology in Delhi University, where she became involved in political street theatre. At the beginning of her career as a film artist, Nair directed for documentaries. *India Cabaret*, a film about the love of stripers in a Bombay night club, won an award at the American Film Festival in 1986. *Salaam Bombay* (1988), with a screen-play by Sooni Taraporevala, was nominated for an Oscar for best foreign language film, and won many other awards. It is today considered a path breaking classic, and is a standard fare for film students.

The Film 'Namesake'

Nair's most popular film to date, *Moonsoon Wedding* (2001), about a chaotic Punjabi Indian Wedding with Screenplay by Sabrina Dhawan, was awarded the prestigious Golden Lion Award at the Venice film festival.

Her latest film, *The Namesake,* premiered in the fall of 2006 at Dartmouth College, where Nair was presented with the Dartmouth Film Award. *The Namesake* adopted by Sooni Taraporevala from the novel by Jhumpa Lahiri was released in March 2007. Vibhuti Patel interviewed Lahiri, the writer of the novel and asked her out whether this novel could be made into a film, Lahiri answered:

> No I didn't understand, how it could be, because the writing is so internal, so concentrated; it's not a classic scene and dialogue based novel. It was a learning process for me to see how a screen writer works with a book like that: take small details-things I wrote-and create a whole scene out of it with its own arc of drama. I use the narrative technique, but the drama is the backbone of everything I write [3]

Mira Nair read Lahiri's *The Namesake* (2003) as she was flying to India for a traumatic task-her much loved mother-in-law had just passed away. This might happens to most immigrants away from home. In the book, Ashima loses her father in minutes in that sudden, feared phone call across continents which Nair read with a shock of recognition. She says; "When I read Jhumpa's book it was like I had just met a person who completely understood my grief, who knew the Cocoon I was in and everything I was experiencing"[4] There were lot of challenges in turning *The Namesake* into a film. First of all- the book itself Jhumpa Lahiri's prose is luminous, detailed and utterly intimate, often looking inwards into the minds of her characters. The script was only the beginning of challenges. The film needed immigrants, American born Indians, as well as other-Asians. From the very beginning Nair thought of Irfan Khan who plays Ashoke, whom she discovered in *Salaam Bombay* (1988). Ashima proved more of a challenge. At various times, Bengali Actresses like Konkona Sen Sharma and Rani Mukherjee were considered for to the project. Eventually, the role went to a non-Bengali, Tabu. For the role of Ashima (Tabu) Nair says; "I wanted the whole musicality of the way Bengali women talk in English. She had to change her gait. I made her see films every night like (Satyajit Ray's) Mahanagar so she could study Madhabi Mukherjee". [5]

When Irfan Khan and Tabu arrived in New York to shoot, Nair sent them of to spend a day with Jhumpa Lahiri's own parents, who were visiting her in Brooklyn. She even sent Irfan Khan to New Jersey to spend a week with her caterer -Anup-da. Nair says; "He talks with that early accent you first have when you arrive and I wanted that for Ashoke." [6] Interestingly

Nair's protagonist, Gogol (played by Kal Penn) has also changed his name. Kal Penn, actually Kalpen Moody, a second generation Indian Amercian is the leading actor in this film. According to Kal Penn:

> One of the things I really like about this story is that it dispels the myth that being a young American looks a particular way or has a particular tradition. I think it brings us back to the core idea of the American experience- which are all these beautiful shared stories of people coming her from around the world full of hope and promise.[7]

The Namesake is the story of two generations of an Indian family and their struggles to adjust to the West (in older generation) and to understand the East (in younger generation). Throughout the film, director, Mira Nair, works to draw careful comparisons between New York City and Calcutta. The comparison and unification is brought to us largely through architecture (profession of Gogol) which reminds us that the United States and India both possesses colonial history and can easily be considered a new world. Early on *The Namesake* transports us from a humid crowded, colorful Calcutta living room-where young Ashoke meets his

bride to be, Ashima to a bare, wintry New York apartment where the couple, who barely know each other, begin their new life in America. The transition is a visceral and visual shock: we feel in our bones loneliness of the immigrant confronting a world from which all familiar signposts have been removed. Confronted for the first time with a box of Rice Krispies, Ashima garnishes it with peanuts and onions and spices: East meets West in a bowl of cereal, a delicious little symbol of both her adaptive instincts and of the struggles she will face balancing tradition and assimilation.

The opening scene of the film begins with a remarkable performance by Ashima, a trained classical singer; the stage is set for the film's questionable contrast: India, with its ancient culture, its Taj Mahal and its rituals versus America, the cold, and "cool", land of opportunity. A word needs to be said about an important line in the film. When Ashoke tells, his son that 'we all came out of Gogol's overcoat', he means that if it were not for Gogol the Russian author, Gogol Ganguli would not have been born. That has perhaps two meanings, one less literal than the other. First, Ashoke identifies the story come what mystically with his survival on the train, and second, he means that the boy would not be what he is if his father, Ashoke had not followed Gogol's example and made a life for

himself outside of his own homeland. Nair rather trivializes this, or removes herself from the discussion to some extent, by commenting in an interview: My community is Monsoon Wedding, the raucous, beer-drinking party animals. And (author Lahiri's) community is more the erudite, cultural and professional Chekhov-reading people."**8**

Planes and trains and occasionally cars and rickshaws take us across both India and America, reminding us that each are vast and continually foreign landscapes on which the characters from *The Namesake* are merely small players. Not that this notion prevents *The Namesake* from having an epic tone. Rather, this is almost inevitable with Nair, who has a habit of making movies about small and often internal stories and articulating them in vast, cinematic language. Unfortunately, Nair builds up the emotional intensity and symbolic moments early and too often in the film, making it difficult to journey or experience a revelation alongside her characters. Throughout the film we need time to understand recurring details, such as the image of shoes by a door…meaning visitors, foreign culture death, hospitality, memory, home… but we were always too quickly hustled onto the next equally interesting, but overloaded symbolic piece of the film's landscape. Gogol's struggle to find his identity as a man

suspended between two cultures is obviously one near and dear to Nair's heart, and she navigates the journey with swift, confident, witty strokes, comfortable with both the Bengali tradition of Ashima and Ashoke and the hip Manhatan world to which Gogol aspires. In the second half, the spotlight swifts to Gogol (Kal Penn) who is unusually named Gogol after a Russian author. Gogol has an affair with an American but finally marries an Indian and gets separation from her eventually. And when all the episodes from this Bengali family have been deal with, the film comes to an unexpected climax.

There is slight ambiguity in the narrative since the focus of the film shifts from one protagonist to other and it is seen through the eyes of three different characters. It starts from the view point of Irfan Khan-shifts to Kal Pen and concludes with Tabu. And when Tabu's character achieves a sense of satisfaction of having lived her life, the film comes to an unforeseen termination. It's neither happy nor a sad ending just unassuming! Besides a sterling performance by Kal Penn, there are superb performances by Irfan and Tabu. For that Tabu says:

I'm not an immigrant, but I've always wondered how people make these incredible transitions and

departures, moving to a new country where everything is different, where family, marriage, all the institutions have different rules…Ashima is very Indian woman but she must find a way to create a family in the United States without losing herself. [9]

In the film Mira Nair mixes and travels between two major metropolises, Calcutta and New York, as many immigrants must in their daily-truncated lives juxtaposed on two continents. Nair says: "I also wanted to capture visually the dazzling feeling of being an immigrant where you might physically be in one particular space yet you feel like you are some place else in your soul" [10] But in the film, there is no connection between the Russian writer's original work *Overcoat,* and characters developed by Nair in *the Namesake* film. In the novel, when the clerk's beautiful coat is stolen and no one will help him to recover it, his hopes are dashed and he dies without much struggle. But in the film, Nair has shown Gogol's striving for social status and the efforts he makes to attain a certain life-style, come at a huge cost. The film also depicts on upwardly mobile social layer in both India and the U.S. It remains the film's almost exclusive focus. As a reader and critic, one cannot understand, why did Nair find it necessary to sanitize two deeply socially polarized cities-New York and

Calcutta by placing out of sight all but a privileged segment of the population?

A film critic pointed out;

The difficulty is the fact that the films considerable aesthetic appeals, or at least its picturesque character, acts largely to dilute, rather than to sharpen its view of things. The artistry function too often takes a form of anesthesia. For example, the movie's mesmerizing composition and colors are seductive. Perhaps, too seductive. [11]

The Comparison with Book

Fundamentally, the book and the film both deal with the same topic of displacement and creation of identity and the film is, for the most part, true to the narrative of the novel. It is only incidental that in the film Ashoke and Ashima come to New York instead of Boston, as the Queensboro Bridge over the East River in New York and the Howrah Bridge over the Hooghly in Calcutta cinematically connect the two cities and help in comparing the viewer two different cultures. In the film, despite all the modern conveniences of a big U.S city-in one scene, Ashima excitedly writes that, in America, one can use the gas 24 hours a day-the adjustment is a difficult one, and these early scenes are particularly impressive for the subtlety with

which Nair and her acts map out the lives of two people who are strangers to each other assimilating to life in a strange land, and culture. Some characters like that of Maxine are not allowed to develop in the film. Better drawn is Gogol's subsequent girl friend, a fellow Bengali named Moushmi (Zulekha Robinson), who like Gogol himself, find herself from between obeisance to tradition and pursuing her own desires. But what sets this culture conflict drama apart from other NRI films (Karan Johar-Aditya Chopra's films) is that at any point of time the film doesn't get preachy with the 'Bharatiya Parampara' angle nor does it get judgmental by disapproving the American culture out-right. This perhaps comes from the fact that director Mira Nair is an NRI herself and knows both world. This helps her to strike the balance of culture.

According to a film critic, Assem Chhabra, who writers for India Abroad news;

> This is not the first time that a film maker has attempted to portray the Indian American immigrant experience. Just last year Karan Johar directed his over-the top melodrama about rich and sad Indians in New York who cheat on their spouses-*Kabhi Alvida Na Kahena.* And desis in the US (including this writer) flockled to theatres-making the film big a success…But Johar's K.A.N.K was full of Cliches, with no understanding of how Indian Americans actually live in the US. [12]

When Mira Nair chose to adapt Lahiri's novel, she must have something in mind about the character of Gogol (the protagonist of *the Namesake).* It indicates the desire, not uncommon among contemporary artists to make a connection to a cultural figure of the past. The contemporary artist invokes the older figure, but whether he or she is following the older artist is a moot question. The novel is dense in details and many incidents that occur in the book do not find a place in the film . For example, the film leaves out the Montgomerys, who were Ashoke and Ashima's first neighbor in the US and with whom they shared a washing machine. This omission does not show Ashima's realization that woolens shrink in a washing machine, while she visits a laundry. Also in the book, there is a detail about Montagomerys that illustrate cultural misconceptions, such as when Ashima mistakenly assumes that the Montegomerys, as Americans, must be Christian, when infact they are Buddhist , and when Judy mistakenly assumes that the Gangulis, being Indians, are vegetarians, though they are not. In the movie, it is the relationship between Gogols parents, Ashima and Ashoke, that makes great impact.

Ashima's difficulty in adjusting , her loneliness and the growing love between husband and wife. It is very moving. May be it was because of the power of talented actors. But there are scenes, where Nair disagrees from the book. For example the movie does not show Gogol living with his girl friend's parents. The movie is simply unable to bring out the complexity of the novel, for example; in the book it is clear why Gogol leaves Maxine. It's his realization that his girlfriend is not really interested in his Indianness. Again in the book, one can understand why his wife (Moushmi) falls in love with another man, but the movie is unable to communicate the reason clearly. The film is sometimes too ambiguous. There are certain mistakes in the film, for example, the film has a Bengali wedding taking place with the sun shining out side. According to its critics, in an immigrant film (story), reliable narrative realism is crucial and everyone knows that Bengalis get married at night. This is not perceived by the non-Bengali, audience. But it can be said that Nair was making a film about the experience of the Indian Diaspora as a whole not about Bengali diaspora.

The growth of Gogol occurs at an unhurried place in the novel, but due to obvious time constraints, the film had to leave out a few vital incidents in Gogol's life. One such incident is when Ashima lifts the child

Gogol high over her head and a stream of undigested milk regurgitates from Gogol's mouth into Ashimas open mouth. This scene puts up the mother son relationship into a new perspective emphasizing unseen ties that bind a family. Instead, much of Gogol's life in the film revolves around his romance with Maxine and his failed marriage with Moushmi. His growing up romances with Kim and Ruth are deleted from the film script. Similarly Moushmi's relationship and break up with Graham is only mentioned in the film where as the novel was able to offer details of the relationship, there by garnering greater sympathy for her character.

Most importantly a preoccupation with Indian poverty or exotica is not as visible in Lahiri's book. Instead the struggle of 'exile' experience reverberates through the book. Among the most powerful moments of the book is the night that Gogol spends alone in his father's flat after the death of his father. None of this is realized in the film. Yet interestingly, one of the climatic scenes of the movies that have Gogol walking into the air-port to meet his mother after his father's death, with shaven head, is also missing from the book. This brings us to the biggest difference between the film and print medium. While a film is about visual appeal and dialogue, a book is about visual appeal and dialogue, a book is about

prodding your audience to imagine. The greatness of the Lahiri's *The Namesake* (2003) lies in its detailing and the abundant fodder for thought that she leaves her readers. Nair is unable to match Lahiri in the movie. There are movies, where the younger generations of NRIs come to peace with themselves and cultural dualities. For example, Akhil Sharma's *Cosmopolitan*, is about a man who falls in love with his neighbor after being deserted by his wife and daughter. The film, which stars Purva Bedi, is unusually free from identity issues. Bedi herself confides; Our cinema does not have the melodramatic flair of Indian commercial Cinema. The style of creating is closer to the naturalism of Hollywood. But the presences of strong Indianness make it unique.[13]

Gogol is not main character in the movie, while in the book, he is the main protagonist. Cultural clash and adaptations to new life/world not only occur with a younger generation but also an older one. Nair looks at two sides of the story. Another thing, Nair successfully depicts is Ashima's confidence in the book; Ashima takes after her father and his passion for drawing on the other hand in the movie, Ashima is a classical singer, through which, she may show her free willing nature and adaptability to change. The movie has depicted a lot of symbolism perhaps missed in

the book. Ashima's foot-stepping in Ashoke's shoes, which shows how one takes for granted how one travels so far in this world. There are several footages in the movie where you could not tell if it was Indian or New York.

Ashoke's death is pivotal in both the novel and the film. In the novel, Gogol becomes aware of the significance of his connection to author, Nikolai Gogol, as an adolescent beginning to seek autonomy from his family. In the film, Ashoke does not tell his son about his rescue from the train accident until shortly before his death, at that time revealing the impact in his life of the expatriate Russian writer, and the true reason behind his son's surname. Perhaps this is why the film does not end with Gogol retrieving the short stories of Nikolai Gogol, gifted to him long ago by his father, and finally reading its story, *The Overcoat*. The film conjures another episode at the end, to show Ashima back in Calcutta practicing Indian classical vocal. However, the plot structure of the book is definitely far superior to the movie. In course of Lahiri's narration one incident leads to another. In the final analysis, this contributes to the greater impact of the book. Yet, it is also true that the finest element of the movie lies in its star-caste like the book, the film, faithfully renders what is set-out to explore-the universal theme of migration and ambivalence of living

simultaneously in two worlds. The scene where Ashima looks through the tinted glass window at the lonely figure of Ashoke walking through the snow to work speaks volumes for the depiction of the state of alienation in a foreign land that hundreds of words might fail to deliver. Luckily strong performances from the leads including Kal Penn, who as Gogol conveys a fascinating mixture of vulnerability, intellect and stereotypical *American Male* swagger, and Tabu, who is ageless, graceful and raw in her performance as Ashima, keep the film engaging. Nair also almost avoids allowing *The Namesake* or its actors to step out of themselves to help Anglo audiences understand Bengali culture.

Unfortunately, minor characters, including Gogol's WASP *girlfriend* are so stereotypical they don't convincingly serve the function they were meant to address. This could be because *The Namesake* is a two hour film. Ultimately, *The Namesake* is engaging and moving, especially for anyone who feels the tag of two cultures, whatever they may be. It is perhaps harder to connect if you do not have a particularly close (even if troubled) relationship with your family. Beautiful and honest, *The Namesake* surprises not with it's beauty, but with the sources of that beauty. For all its problems, this is a solid film that will certainly endure and is a good offering for

those looking for a mature drama that is neither exploitive nor contrived. It would be apt to quote Mira Nair's own reactions to film; "It encompasses, in a deep humane way, the tale of millions of us who have left one home for another, who have known what it is to combine the old ways with the new world, who have left the shadow of our parents to find ourselves for the first time". [14]To conclude the visual text tries to portray the predicament of the diaspora and hence its artistic aim is not different from the written text. Ultimately the visual text artfully complements the written text and poignantly highlights the complex problems faced by the Indian Diaspora in the west.

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English Language Teaching

AN ECLECTIC APPROACH TO TEACH GRAMMAR

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INTRODUCTION

The problem with the knowledge-transmission approach to grammar is that for most of the students it leads to limited language acquisition. Most of us are familiar with the phenomenon of students who know the rules of grammar but who are nonetheless unable to introduce themselves. Grammar has been regarded as a set of rules to be memorized. Today, grammar is still taught and tested this way in many parts of the world. So, there is every need for an eclectic approach to teach grammar.

WHY SHOULD WE TEACH CONVERSION OF SENTENCES?

Traditionally, teachers have been teaching rules how to transform active to passive. In the real life does a student transform active to passive? Teachers can't be blamed for teaching transformation. This is because of our examination system. Our examination system is as such. Simply teaching rules to transform is not sufficient. Without teaching usage of particular concept, how can the student acquire competency in the language?

Instead of teaching transformation the students were taught differently in his classes in **Eritrea (North East Africa)** as well as in **K. L. University** in India. They were made them compare active and passive forms, which helped students to understand how passives are put together. Students were taught when and where to use passive voice. Students are informed the importance of passive voice.

a. *When the doer of an action is not as important as the action itself.*

Example: This room was cleaned yesterday.
Our house was built in the 16th century.
It was made in Mumbai.

b. *When the doer of the action is obvious.*

Example: The thief was arrested.

Mr. Siva was appointed governor.

c. *When the doer of the action is not known.*

Example: I think their car will be stolen.

It was bought in Delhi.

Gold has been discovered in Eastern Canada.

Students were also informed that when they **need the variety of sentences** in a write-up they can use passive voice. So that monotony can be avoided. Later it was observed that a remarkable change in the usage of passive voice in students' language.

Regarding *speech*, students are advised to use direct speech in conversations as far as possible, because they make unnecessary mistakes while converting into indirect speech. Using direct speech is easy and better.

CONDITIONAL CLAUSES

Conditional clauses are nightmares to students. First, second, and third kinds of conditional sentences are rather misleading and confusing. Instead it was taught in the following way, which is a better way to teach students.

A. Open conditions

In this kind of sentence with *if* use the tenses which are normal for the situation.

Example: If Sara *came* yesterday, she *won't come* again today.

If you *love* me, why *did* you *call* me a fool?

If she *passes* her exams, she's *going* to study medicine.

I *will phone* you if I *am* in town.

The only restriction is that it is unusual to have *will* in the *if*-clause.

After *if,* a present tense is usually used to express a future idea.

Example: If you *come* tomorrow, I *will see* what I can do.

If I *have* enough money next year, I *will travel* round the world.

B. Hypothetical conditions

In the other kind of sentence with *if,* use special verb forms to stress what might not happen, or might not be true. In the *if-*clause we use a past tense to talk about the present or future; in the main clause use a modal auxiliary (usually would). This is so-called 'second conditional'.

Example: If I *knew*, I *would tell* you.

If you *came* tomorrow, I *might be able* to help you.

If John *were* here, he *would* know what to do.

What *would* you do if you *won* a million rupees?

To talk about the past (the so-called 'third conditional') we use a past perfect tense and *would have+past participle*, or a similar structure with another modal verb.

Example: If you *had invited* me, I *would have attended* the party.

If you *had been* on time, we *would have won.*

Conditional clauses are also taught using the example like the following one, which creates some interest in the students.

Example: If I get rank, I will join M.B.B.S. If I join M.B.B.S, I will study well. If I study well, I will become the doctor. If I become the doctor, I will treat the patients. If I treat patients, I will kill them. If I kill the patients, police will arrest me. If police arrest me, they will take me to jail. If they take to me jail, I will escape from jail……..

MODALS

Grammar is dynamic; it changes over time. Giving a more realistic picture to the students, teaching modals will become easy. Many

students often get confused with *have to and must, have to and have got to, and mustn't and don't have to.* The following description helps students understand the difference between these very easily.

Have to: To talk about rules, laws, and other kinds of permanent obligation.

Have got to: Informally to talk about immediate obligation

Example: If you want to drive you *have to* take a test and I'*ve got to* take my driving test tomorrow.

Have to: Often, have to refers to an external obligation which already exists.

Must: Often, must is preferred when obligation is imposed by the speaker or hearer.

Example: I *have to* be at the office at eight every morning and I really *must* get up early and write some letters tomorrow.

Mustn't: Obligation not to do something.

Don't have to: No obligation to do something.

Example: You *mustn't* come late to the class, where as you *don't have to* give explanation for today's late.

ARTICLES

Especially while dealing with indefinite articles 'a' and 'an', teachers encourage rote learning by simply saying, use *an* when the

noun you are referring to begins with a vowel (a, e, i, o, u). They tell there is an exception that use *'a'* for the nouns 'University' and 'European'; and *'an'* for nouns 'hour' and 'heir'. They don't say reason for the exception.

In fact, we are supposed to refer the vowel sounds not the vowels. It is better to switch the code here. T*ake the help of students' mother tongue for example (Telugu) L1.* By switching the code inform the students to use *'an'* before the L1 vowel *(in Telugu Achuu)* *'a'* before the L1 consonants *(in Telugu Hallu)*. Now students can use articles without any problem.

CONCLUSION

With simple changes in our approach in teaching grammar, we can teach grammar to students in a better and easy way. An eclectic approach to teaching grammar encompasses that the teacher introduces the target grammar in a meaningful context; explains the form, meaning, and use. That's the way we can generate some interest in the students. Ultimately, students can acquire competency in the language.

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Practice in ELT: An Overview of the Teaching Methodology

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Globalization on one hand has narrowed down the world and on the other it has widened the horizons of education and learning. We are dealing with specialized and super specialized fields of study and are constantly striving to make learning and training more effective in terms of the outcomes and the professional needs served thereby. English Language Teaching is also drawing serious attention on the global scenario owing to its increasing demands and professional expectations. Subsequently, the researchers and the educationists are feeling increasingly concerned towards their role and responsibility in preparing professionals who can stand up to the expectations of the corporate world. With the advent of technology as one of the major resources in training and learning, the teaching and learning scenario in the classroom has undergone a remarkable change. It has facilitated language learning in an effective manner yet it also makes it somewhat challenging. In order to move forward and to tap the maximum potential of this potent resource, it is essential that we assess its use and effectiveness in language learning, the challenges inherent and the ways to overcome and improve.

Internet

In the series of technological advancements facilitating interactional language teaching, first successful step was the use of internet for ELT. Several possible reasons can be cited for the increased use of Internet in language teaching. One rationale is found in the belief that the linguistic nature of online communication is desirable for promoting language learning. It has been found, for example, that electronic discourse tends to be lexically and syntactically more complex than oral discourse (Warschauer, 1996a) and features a broad range of linguistic functions, beneficial for language learning (Chun, 1994; Kern, 1995; Wang, 1993). Another possible reason for using the Internet is that it creates optimal conditions for learning to write, since it provides an authentic audience for written communication (Janda, 1995). A third possible reason is that it can increase students' motivation (Warschauer, 1996b).

Before the internet, communication amongst different countries was limited. The only way to communicate with people across the world was by visiting those countries or on telephone, provided one was fluent in their language. With the birth of the internet, all of that changed. Suddenly communicating with the world was virtually at everyone's finger tips twenty-four hours a day, seven days a week. Besides, it created online foreign language programmes to start teaching people other languages. Through these programmes, people could pick any language they wanted to learn and learn it right there in their own homes, at their own pace, any time of day. There are now countless such online products which teach foreign languages which are effective and time saving also. But as in any new programme, there are both negative and positive factors to learning languages through the internet, but no one can doubt that these programmes have definitely made language learning easier.

A number of online activities on vocabulary, grammar, phonetics, effective communication skills, presentation skills, interview skills etc. are a rich source of learning for the beginners as well as the students who wish to do some advanced practice on these.

In order to integrate the Internet and Foreign Language Teaching, basically two types of technologies are available on the Internet: non-interactive and interactive. Non-interactive technologies, such as the Mozilla or Internet Explorer are often used as reference tools which allow users to view input information via online newspapers or Web sites while interactive technologies, such as E-mail or chat lines provide opportunities for users to receive input and produce output (Lafford and Lafford 1997). There are also many online interactive exercises available on the net which can be accessed by the students for practicing their writing and speaking skills. Online current information resources produced around the world allow users to seek out and examine a variety of topics. E-mail systems offer opportunities for real world, authentic communication, making possible immediate cross-cultural information exchanges with native speakers around the world. "The benefits of using e-mail for teaching are that it is often more motivating for students than web-based learning as it gives them an opportunity to interact with other students and a teacher, albeit largely on a written level. Also, as students can be in different locations around the world and have

different backgrounds and jobs, this offers a ready information-gap for the teacher to exploit.

Similarly to web-based learning, e-mail study can often be self-paced, meaning students can work on an assignment or task when it suits them. Should they have questions or queries along the way they can e-mail their tutor for clarification. E-mail learning also allows students to take their time when formulating their thoughts; especially for learners who feel pressured in classroom lessons this can be very valuable." (Baber 2001)

Foreign language teachers have now become aware of the massive amounts of online information that can be accessed through net and therefore are learning how to use these resources effectively and efficiently. While implementing Internet resources for foreign language instruction, one needs to consider how Internet can create a learning environment in which learners can gain both "linguistic" and "cultural" competence through exploration and personal experience. We also need to keep in mind how the application of Internet activities can support the theoretical perspectives and principles of foreign language learning.

Electronic Journals and Online Libraries

Another important milestone in the journey of technology facilitated learning is the access to electronic journals and online libraries. These are the sources that facilitate online access to the information. Generally, the journals are free, are published on a regular basis, and do not exist in paper form. Several electronic journals target foreign language professionals and there are a number of reasons for publishing a journal online. Firstly, electronic journals can be accessed by large and diverse audience in a timely manner and without the printing costs of a paper journal. Second, the hypermedia nature of Web-based journals enables articles to include links to related background or reference information located elsewhere on the Web.. With good submission policies and a strong editorial board, an online journal can be as dependable as a similarly run traditional journal. Of particular interest are, "ELT journal" (http://eltj.oxfordjournals.org/archive/),"Language Learning & Technology (LL&T)" (http://llt.msu.edu/) and "Asian EFL Journal" (http://www.asian-efl-journal.com/), "The Internet TESL Journal" (http://iteslj.org/) and "TESL-EJ"

(http://www-writing.berkeley.edu/TESL-EJ/). Similarly by becoming members of the online libraries, one can access comprehensive information, while sitting at home.

However, besides being a rich and effective learning resource with tremendous potential for giving desired outcomes, use of Internet also poses certain challenges for the teachers.

- **Time and learning curve:** While teaching through technology one has to remember that there may be frequent problems with the technology and with students' use of the equipment; technology based teaching will also take twice the time than is required for the traditional method of teaching as it mediates the teaching between the instructor and the learner. Besides this, Internet sites and computer software change so rapidly that one has to frequently refresh one's materials and skills. This also leads to increased costs for updating the software as well as the users.

- **Poor access:** Even after being provided excellent facilities and support by the institution, some of the students will not have good access to functioning equipment and to the Internet.

- **Equipment failure and software incompatibility:** Even the best-maintained equipment will sometimes function poorly or break down (frequently at the most inopportune time); the rapid pace of product development (and the vicious competition among developers) constantly raises incompatibility issues even on the Web, which was created to be universally accessible regardless of platform and software.

- **Cost Factor:** Providing equipment, facilities, and adequate support staff is very expensive, though an adequate technological infrastructure is increasingly accepted as integral to the progressive academic goals rather than an add-on.

- **Lack of Students' Interest:** Inculcating interest among the students towards technology oriented language learning is quite difficult. "It is considered a Herculean task to orient students to use technological tools. Furthermore, as a large number of students exhibit below

average proficiency in using language skills at their entry to colleges they need to be given individual attention in the classroom. Paying individual attention through technology is not considered to be an attainable goal." (Vishwanathan,2008)

Electronic Language Laboratories and ELT

Another significant technological development in the field of language teaching is the concept of language laboratory. The language laboratory is very useful for assessing students' spoken competence. It provides students with the technical tools to get the best samples of pronunciation of the language. The electronic devices used in the laboratory stimulate the eyes and ears of the learner thereby facilitating the quick and easy acquisition of the language.

It acts as an effective language learning resource as it offers other advantages too, as follows.

1. It is a technology designed for teaching languages and can be used for any language training.

2. It can contribute a lot in learning pronunciation, accent, stress and intonation, including other aspects of phonetics as it can read and evaluate the sound graphs more accurately

3. Effective communicative training programmes can be conducted through the lab for all groups and sections from the general public, private and corporate sectors to junior and senior level officers.

4. Web-based, computer-based training programmes, online courseware, Short-term and long-term coaching classes for international examinations like IELTS, TOEFL and teaching materials can be developed and created through the language laboratory.

5. It facilitates all forms of technical documentation including General documentation, software documentation etc

6. Online courses for language and online examinations can also be conducted through the language laboratory.

With all these features and advantages Language Laboratories can contribute significantly developing language competence of the students. However, it is easier said than done, for we are still facing challenges with handling of technology and its various tools. Therefore, even with such

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well developed and designed tools for language, there are very few trainers and institutes that are using them for language teaching courses. Still, most of the teachers prefer traditional mode of teaching and are reluctant to employ the technological tools. According to a research conducted on 20 English language teachers all over the state of Rajasthan through a semi structured interview, the following are the challenges being faced by them:

1. Lack of training and familiarity on part of the teachers makes it difficult to organize and conduct classes in the language labs.

2. Technology, in the form of software, available for this kind of teaching requires budget for training in this area.

3. If we talk about Rajasthan, here teachers are especially anxiety prone to computers since they often have little experience with computers.

4. For the most part, computers in schools/colleges are used for business or computer science courses. Costs related to training, as well as on-line costs of using a provider are issues that may interfere with implementing such a technology in institutions, especially in the institutions that have little funding.

5. In the context of academic experience the teachers' observation was that languages are not given their due importance in most of the professional colleges/ institutes. There may be no budget constraint for setting up Biotech labs or physics lab but for language labs authorities are usually hesitant to spend such a huge amount. In India, language classes do not get the required attention as compared to the classes of other subjects.

6. Such technology, like any other technology, too requires costly maintenance as well as regular up gradation. These are the certain challenges that most of the institutions and English language teachers face. On the part of the institutions setting up of a language lab and then training the faculty for its efficient handling and operation, involves high costs. On the other hand for a language teacher (especially in Rajasthan) without technically sound background, working on the software may be very challenging.

Subsequently either the institutes of language learning do not have properly equipped and well designed language labs or if they have, they are not being used as effectively as they should be on account of teachers' hesitation or students' reluctance.

Recommendations

Keeping in mind the present industry expectation and lacunas on the part of academia in terms of technology oriented teaching methodology, it can be recommended that

> ➢ Teachers should be given appropriate training in the use of software and for this software providers should be contacted to conduct workshops for the teachers on the on the use and the features of the software.

> ➢ Computer training should be made an integral part of the curriculum so that not only the hesitation on the part of the students in its use can be overcome but also the institutional support in its incorporation and development can be sought.

Although much emphasis is placed on new applications of the Internet and technology oriented programmes for language teaching, proper training for such programmes and the high costs involving the implementation of technology for language teaching is the area where still efforts need to be put. These innovations are today--and should remain--an important part of the technological tool chest for language learners and teachers alike.

With the advent of the new century, it is becoming increasingly essential that we make informed decisions about how the technology based language learning can be successfully integrated into the language classroom and as educators we will have to make efforts to rise to the challenge. Integration of technology in our teaching with a refocused approach to teaching will propel us a long way to making technology and the Internet a more rewarding partner in the teaching and learning process.

English & Communication Skills

ASSESSING COMPETENCIES OF ENGINEERING STUDENTS THROUGH DEVELOPMENTAL ASSIGNMENTS

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Introduction

It is well recognized that the repertoire of skills that successful entry level employees bring to the workplace has two categories: Technical Skills and Soft Skills. Soft Skills are those that are crucial to an employee's ability to work 'smarter'. Infosys under its Campus Connect initiative has 'soft skills' training program for the partnering colleges. CBIT as a partnering college offers this training program to the 3rd year B.E/B.Tech and MCA II students. The following are the 5 modules covered in this soft skills program:

- Business Communication Skills
- Intrapersonal and Interpersonal Relationship Skills
- Campus to Company
- Group Discussions, Interviews and Presentations
- Entrepreneurial Skills Development

These 5 modules are taught to the students approximately in about 40 hours spread over 4 months. They are interactive sessions filled with activities, questionnaires and self analysis quizzes. The students record their findings in the participant manual. After the completion of the 5 modules, the students are given the Developmental assignments.

Developmental assignments – Overview

There is a shift from the traditional approaches to training to a focus on the application of learning through assessing competency. This shift from a training activity to a focus on performance is generating a significant increase in:

- Awareness of how students learn and what facilitators should do to encourage effective learning.
- Understanding of the pivotal role of assessment in the learning process.
- Capacity to develop and deliver competency based behavioral training for students.
- Expectations by organizations that training professionals will direct their attention beyond the training activity to improving or enhancing performance right at the collegiate level.

As described by Gilbert (1996) there are two elements in performance: the behavior or activity and the outcome or accomplishment. Therefore the activity component of the training was delivery or facilitating and the outcome was the participant learning. For training to support improvements in learner performance it needs to connect with the learner's experiences and current activities in a way that promotes transfer of learning.

Concept behind the DA

The concept behind developmental assignments id to encourage and strengthen skill practice. It addresses each of the four stages described in Kolb's Learning Cycle. The emphasis on doing encourages both active experimentation and concrete experience ; the emphasis on review and journaling encourages reflective observation and finally, the result of the review/reflections takes the form of new hypothesis building or abstract conceptualization.

Review Process

There are two types of review methodologies:

Individual Review Process (IRP)
Here students have to complete the DA's assigned to them independently without any help from external sources.

The purpose of this is multi fold:

   i.   To see if the students have grasped the concepts that were taught to them during the classroom training sessions.

ii.   If they are able to apply these learnings to practical everyday situations.

iii.   To track student progress over a period of time.

iv.   To assess retention and application of concepts.

Group Review Process (GRP)

Here the students are divided into teams and assigned their projects. The aim of this methodology is to see if students are able to work in teams – sharing knowledge, helping each other and clearly defining roles and responsibilities.

Each competency has multiple group developmental assignments, which the students have to complete within the specified period of time. Group review process also helps the facilitators in observing how students deal with conflicts within teams and finally accomplish the tasks assigned.

Evaluation Criteria

The criteria for evaluation are quite simple. Students are graded on a 5-point performance evaluation scale, which clearly states the level of competence the students display on each of the parameters.

Grade	Grade Interpretation
A+	Performance on the DA is exceptional and exceeds expectations. All the competency behavioral indicators are well displayed.
A	Performance on the DA is good. Clearly meets the competency behavioral indicators.
B+	Performance on the DA is satisfactory.

Just about meets the competency behavioral indicators.

B	Performance on the DA is below average; needs improvement.
	Is able to satisfy only a few competency behavioral indicators.

C	Performance on the DA is unsatisfactory.
	Is unable to satisfy the competency behavioral indicators

DA – Allocation & Supervision

After the 5 modules mentioned earlier are taught in the class, the assignments are allocated. Each student is given 1 IRP and 2 GRPs. Different competencies are mapped in the DAs and a time frame is given to the students.

Some of the IRPs and GRPs along with the competency and time frame are listed below:

DA	Competency Mapped	Methodology Review	Time Frame
Handshake	Communication Skills Body language	IRP	5 mins everyday for 7 days
Becoming Assertive	Assertiveness	IRP	2 days
Email Writing exercises	Effective Emailing	IRP	2 weeks

How do leaders Manage their time	Time Management	GRP	1 week
Individual Presentations	Articulation & Presentation Skills	IRP	10 mins per person
Visioning Exercise	Corporate Etiquette and Business ethics	GRP	3 hours

There are many such DAs which test the students' understanding of the competency and the application. Each DA has objectives, a definite procedure and a time frame. The students are guided, counseled, monitored and assisted at every juncture. Each DA has evaluation parameters, behavior indicators and the grades. A sample is given below:

DA - Crossing Boundaries

Evaluation Parameters	Behavioral indicators	Grade
1. Presentation	Confident while making presentation to the class. Interacts with the audience, making the session interactive and interesting. Maintains eye contact with the audience	
2. Knowledge of Concepts	Accurately interprets positive as well as negative body language signals. Clearly highlights differences between cultures	

And countries in behavior and gestures.

3. Team Work	Roles and responsibilities of team members were clearly defined. Everyone in the team contributed towards making the presentation.

Conclusion

As facilitators we have used the DAs to assess the various competencies of the students. The DAs helped us to monitor and track individual and group performance of the students. From the participant's perspective, the developmental assignment provides the proof of the pudding – they provide him with an opportunity to test the new skills and concepts he has learnt and decide for himself if they do make a difference. Therefore the DAs provided us with ample resources to support learning activities and proved to be an ideal platform to assess competencies of the students.

IWB TECHNOLOGY – AN EFFECTIVE TOOL TO ENHANCE READING SKILL OF1ST YEAR ENGINEERING STUDENTS

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Introduction

Although English is not an indigenous language, it remains as an 'Associate Language' in India, alongside Hindi, the 'Official Language of the Union of India' and twenty two 'National Languages'. (According to http://en.wikipedia.org/wiki/Languages_of_India the Government of India has given 22 "languages of the 8th Schedule" the status of official language.)

Teaching English language in such a multilingual country is really a challenging task. The demand of English is increasing day by day as it has been titled as 'International language'; other than this it has a unique place in India. Amidst the 22 regional languages and thousand of dialect it is enjoying the status of most popular and elite class language.

"English has not only continued to flourish in the educational and official network of India but has also become one of the official languages of the nation and thus continues to enjoy the patronage of the Indian elite." (http://www.waseda.jp/ocw/AsianStudies/9A-77WorldEnglishSpring2005/LectureNotes/08_India_TejKB/Bhatia_Summary.pdf)

English teaching is based on four major skills: listening, speaking, reading, and writing. By listening and speaking English can be learnt easily, but one have to sit tight it by reading and writing. There are two ways of learning any language one is oral which include listening and speaking while second is written which includes reading and writing. There is a lot of difference between both the ways. Sometimes grammatical and structural rules are avoided while talking but in writing we respect grammar. In this paper stress will be given on written form of language learning. Reading is one of the

input mode skills. Learning to read is essential to success in school and outside the school too. Reading is important to understand a language in a much better way. It's true 'We write as we read'.

Reasons for poor reading skills –

After interviewing many students who came from different state board under the same roof of an institute I found several reasons why the students of these boards are weak in English reading. These reasons are, sometime, related to environment, sometime related to the teachers who were teaching them English, and sometime the problems are related to students' attitude. Following are some most said reasons by the students -

- Lack of trained English teachers who are not fair in English.
- English is not practiced at home or in environment.
- English reading is done only in school in the English period and that to seldom because teacher pays more attention to other exercises.
- Mostly teachers and Students remain busy in doing other different exercises like question & answer, word & meaning, writing comprehension etc. rather than

giving stress on reading and then understanding.

- English has become a subject rather than taken as language learning programme.
- The reading is not done on the regular bases.
- The lacks of practice make the students poor in reading English.
- Lack of interest of teachers in reading as they think it unnecessary for a subjective course
- Reading has not been given a proper place in government and state board course curriculum.
- There are very few exercises based on reading practice in the text books.
- Hesitation of weak students makes them weaker in reading.
- There is no proper guidance for reading practice

Various methods have been adopted to improve the reading skill in English but the result is not satisfactory. Technology has also been incorporated in the schools to improve the reading skill of the students. But the main problem is related to their right guidance from teacher side. If teacher can make reading interesting then only students can take interest in reading. IWB is such a

tool which makes learning interesting and innovative, in this respect it can enhance the reading skill of students.

Interactive Whiteboard

IWB is not very new to the world but to India it is in infant stage and penetrating education sectors very fast especially in the private educational institutes and schools. This technology, in language learning, is in experimental phase in India. This technology works on touch screen technology. A big whiteboard is connected to a computer and a projector either via wires (USB) or wirelessly (blue tooth). This giant white screen becomes live when projector projected the desktop of computer on it. Now board is ready to take command. One can control the computer through touch sensitive board. Commands can be given either by finger or a special pen called stylus. This board is called interactive as it is attached with audio-video equipments as well as multi user sensitivity technique in it. It is really nice to work on IWB with your students as it facilitates both the teacher and student to find new ways of learning. It has been designed for business purpose (Griffon, 2002) but later is has been recommended by the educationist in the education field. Later various subjects have been benefited by this

technology and language teaching is not an exception. It is found that it is useful in English language teaching as it has some salient features which make it

- Interactive (BECTA, 2003), (Higgins, Beauchamp and miller, 2007)
- Flexible to topic presentation and versatile (Austin 2003; Jamerson 2002)
- Revolutionary (Arnott, 2004)
- Fascinated and efficient (Boyle 2002; Thomas 2002)
- Multitasking and multi sensory presenter (Thomas 2003).
- Motivator (Levy 2002)
- Time saver (Latham 2002), & (Beauchamp and Parkinson, 2005) and so on.

Due to above mention and many more other qualities IWB has set its position in language classrooms. Teachers and students both appreciated it for its versatile nature and flexibility in presenting data, text, and pictures, PPTs, in addition to audio assistance. It gives novelty to classroom and creates longer effect on students due to video impact in the mind of the receiver. IWB is helpful in practicing all the skills

(reading, writing, listening, and speaking) in learning a language.

IWB in Reading

Improvement in reading can be brought by motivating students to read extensively and for that we need to make them interesting in reading. IWB can do a fovour for English teacher. They can bring attention of reader in the class to the content on the white giant board. Once the reader is in the class attracted by the colorful screen he starts taking pain of reading in the class.

IWB can support the reading skill in many ways –

- Can present the text in no time. Reduce the tension to bring text to class.
- Can annotate the difficult word for the whole class
- Can highlight the difficult words
- The difficult words highlighted throughout the exercise remain long in the mind of the student.
- Reading text can be easily relate to any picture to make reading a fun
- Group exercise can give them confidence

- Peer discussion before reading will give them support to read in the class
- Motivation from their group members will improve their morale
- Teacher can pay more attention to weak group
- Audio player helps them to pronounce the word correctly and confidently
- Certain grammar point can also be highlighted.
- In later stage mike can also be supplied

Aim of research

English language teachers are facing difficulty in almost every country to make their student learn how to read a language effectively to give better result. Teaching English language in a multilingual country in India is a challenging task. Much has been done by the educationist to improve the reading of the students in the schools but the result is not satisfactory. Most of the students who passed their senior secondary are not able to read out simple instructions which are generally written on the forms which they need to fill to register in any entrance exam or college. Recently, much has been said and promised about the potentiality of IWB in language teaching in

different countries. Teaching reading English language is the demand of the hour and the aim of this research is, too, study the impact of IWB Technology in enhancing reading skill in English language learning and to help teachers to find a solution to enhance reading English when they leave school. This research investigated the way in which IWB attracts students to read more.

Place of research

This research has been carried out in a reputed Engineering College i.e. Parul Institute of Engineering and Technology, Limda, Vadodara, Gujarat, India. The college in tie up with Globarena Technologies Pvt. Ltd. (A private company giving training to students and corporate employees to improve communication skills and develop employability skills) has set up smart class to give student the experience of future generation teaching learning environment. Firstly teachers were introduced for a short training period and then class was open to every faculty. This College was targeted because the students are a good mix of different state boards and government schools. Most of them have one common thing in them i.e. difficulty in reading English.

Methodology

The reading practice has been done in a reputed engineering college where interactive technology has been already set up in language classroom. The students were from different states qualified their senior secondary from state board schools. 45 students were targeted to fill questionnaire after giving them reading practice in IWB classrooms. A direct question has also been given to them.

"How did you find IWB the most helpful/the most unhelpful in enhancing reading in language class?"

After collecting written data, an open discussion has been done in the class to discuss the points that why did they felt so.

Procedure of data presentation, and Result:

The collected data has been segregated according to the comments written by the students. Somewhat similar answers were put in categories.

The whole data has been put in to seven categories then presented in the form of table as given below (table-1) –

Sr. No.	Helpful or unhelpful features (while doing reading with IWB)	Total answers in favor	Result in percentage
1	I love listening to a difficult word and practice with it.	13	28.88889
2	Reading in group helps overcoming hesitation.	09	20
3	I love how reading is associated with pictures and cartoons. It makes reading fun.	07	15.55556
4	I love when teacher annotate any word or highlight a word and we use it in many sentences.	06	13.33333
5	It reduces the tension of forgetting the text.	05	11.11111
6	It allows peer discussion which is the best thing to support reading.	03	6.666667
7	It is new to me and I fell nervous	02	4.444444

Table-1- data presentation of helpful or unhelpful features of IWB

Discussion:

The summary of the collected data is presented in table-1. By putting a glance on the table we come to know that majority of the students favor this technology while we also got some remarks which are not strictly against but also not in favor. The percentage of those comments is very low but we are not ignoring them so we'll discuss those comments too and given a place in the table for the same purpose.

A> Students enjoyed the combination of various features of IWB as a result of combination of various audio-visual equipments to make IWB a unique tool to enhance interest of students so reading. About 28% students love the combo of display and the listening of difficult word through audio player.

B> 20% students appreciated the group activity which makes them really confident and helpful in removing hesitation to which they were a victim since childhood (as they told in an open discussion.) they love to be reviewed by their peers rather than their teachers.

C> Near about 15% students love the picturesque use of IWB in reading

comprehension. Students felt that it is easy to relate story with the given picture. Picture grabbed their attention to read more lines to find out what will happen next.

D> Approximate 13% Students very much appreciated the feature of highlighting and annotating the difficult words and repeating the same to make other sentences in discussion time.

E> 11% students were very happy as they were tension free to bring the targeted text for the reading class. Before that either this or that student were out of text and felt himself in embarrassing situation in front of teacher. IWB solved this problem the text presented on the board is universal for class students.

F> Near about 6% students love to share that they love review from peers than teacher. They love to learn more from their friends in the group and IWB is helpful as teacher in IWB class love to see their students talking and sharing so teacher prefer group activity even in reading too.

G> Nearly 4% students wrote that they were afraid of the new technology. They hesitate to discuss even within group because they think that if their friend come to know that they don't know about the latest they will laugh on them.

Conclusion:

Written feedback to question and statements of students after in group discussion showed their fascination towards new technology. They haven't seen such type of language classroom before this college and novelty in education is a rare thing. They appreciated the combination of audio- visual presentation with text which helps them to restore the word in their memory for a longer time. As it is a well known fact that Motivation, attention, and behavior represent an overall student attitude in the classroom, and IWB motivates students, catch their attention through audio-visual aids and bring a change in their behavior not to see the reading as a boring exercise but do it passionately to enhance their language competence.

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DEATH OF THE TRAINER

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Pardon my morbid title, and the depressive use of words!!!

Though much has been said about the different approaches of teaching and training the practical implications are still unrealized by many. Many seminars and workshops are conducted to spread the awareness but the effect is short term. The realization, even if it happens, does not sustain as it's much easier on the ego to teach, than to train.

Teaching ensues that the teacher gets to talk, gets hold of the control of class and it's easier to manage. On the whole, it's a tightly controlled ambience with predictable results. On the other hand training has the trainer talking less, has to relegate the control and authority in the classroom and hence very difficult to manage, a total chaos from the conventional point of view.

But out of this disorder is born the learner's own order. The results are positively unpredictable because in a way certain parameters are fixed. Owing to the free learning environment the learner explores his potential for learning and learns his/her lessons which were existing as gaps earlier. Teaching presupposes that there are a set of gaps common to all learners and have to be filled, on the contrast, training allows the learner to evaluate for himself/herself.

The learner centered approach, that is discussed here is a lesson learnt in a course undergone at EFLU formerly CIEFL. It was an eye opener. Instead of applying this policy to only some sessions it was used for every lesson that was ever taught within syllabus and without syllabus. As it was an experimental effort, the method was constantly under observation, with regards to the trainer's performance and that of the learner's to constantly assess the progress and the validity of the adopted methods. The observations, findings and realizations during training sessions are the lessons which help the teacher transform into a trainer and with better results.

Braving the criticism that would follow this idea as an over-simplified one, but having realized this and having spent 13 years training young students and watching them bloom, has stressed and reinstated the belief that Language acquisition is a skill and has to be imparted as training and not teaching.

The death of the trainer is an attempt not to plagiarize Roland Barthes' essay The Death of the Author but giving him all the due credit he is worth, is an attempt to understand the similarity in the predicament explained through his essay.

Roland Barthes' assumptions are

1. <u>The Death of the Author</u> liberates the text from its creator and interpretative tyranny for its myriad interpretations, lying in the texts multiple layers and meanings.

Likewise 'The Death of the Trainer' is an attempt to liberate the trainee from the trainer and the set behavioral tyranny into his/her myriad ways of processing and internalizing a concept or a skill. Each learner is free to have his/her unique interpretation.

2. As in the essay, <u>The Death of the Author</u> , the scriptor is born with the text, is in no way equipped with a being, preceding or exceeding the writing.

'Scriptor' as used by Barthes, owing a fascination for his theory, I am being tempted to use the word 'facilitator' who is born with the activity undertaken for the purpose of training without preceding and exceeding the activity.

As the scriptor exists to produce but not to explain the work, so is the facilitator, who produces an activity for the trainees, but, should opt out of predicting and expecting the outcome in a particular predetermined way.

If the trainer comes up with an activity for team building, after the training session the lesson that the students have learnt might not be exclusively of team building. Some students might have learnt a lesson in speaking, some in listening; some might have learnt how to overcome inhibitions…likewise. The trainer is a medium in designing and bringing the activity to the learners, it's the learner's unique personality which will process the information and design his/her learning processes.

Though 'death' in this article is used for figurative purpose and a sense of representation, a skills training session would be best conducted if the trainer is at least partially paralysed. Oops!!

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The Spider in the Corner

She knit while listening to lectures

Sitting comfy in her webs

At heights out of the sight of academia.

She looked down at the futurekids

Weaving webs in heads, Lost in virtual webs.

And waited with them

for passing flies. Until one day,

when she was swept out of the classroom

from under the noses of dust allergic professors.

Lectures on eco-diversity and inclusive growth

resounded on the cob-less walls.

She knit her web among the bamboo poles

at the class-room window.

And continued listening.

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Am I…

For few, I am someone special,
just a random one for others.
Few consider me to be intelligent,
for few I am the dumbest person alive.
Some see me as an expert,
some take me as a naive.
I am 'the best friend' to some,
and for some I am the greatest foe.
There are people who admire my humility,
and then there are those who say I am rude.
I am the guiding light of hope for some,
for some a hole of terrible darkness.
Few admire my wisdom,
few think I am superfool.
Some see the hard labour I offer my passion,
others call me a lazy dog.
Some consider me a sinner,
Few declare me great.
So,who am I?
I ask myself again and again,
Am I the impression I have on others?
But I dwell not in thoughts of other,
I am not what they think I am,
We are judged rather by our deeds,
It is what I do that defines me.

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The Conflict of Conscious and Subconscious Brain - ROCK STAR

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MOVIE: ROCKSTAR(2011)
DIRECTOR & STORY: IMTIAZ ALI
ACTORS: RANBIR KAPOOR, NARGIS FAKHRI

A pragmatic good quality movie completely different from the regular stereotypic trends and box office principles. Rockstar deals with behaviouralism, perception and conflicts that arise with different perceptions. Before going into the details of the movie, let's discuss this serious topic. Generally we consider heart and mind as the two decision making authorities in humans. The exquisite details of the mind are we have conscious mind and subconscious mind (on the basis of the effort we put). As we know we are conscious of few things that are going around, and we fully aware of the decision we make, generally making it feel is the work of mind. The subconscious minds perception, decision we make, are generally overlooked or taken as feeling of heart, because they depict your real-self.

Many a times we are so much shadowed by the surrounding environment that we fail to understand what is real? And what is illusionary? So there is always a conflict between the conscious (brain) and subconscious (heart) in relation to authority of decision making. When we synchronize brain with heart we generate tremendous energy. This energy can be used or misused depends on the authority of the beholder.

We are like a man riding a chariot with five horses; the five horses are five senses, which lead the way. As riding a tamed horse is grace, riding untamed horse is hellish, because the consequences can be terrible. So, through the controlled senses we control our heart, and that is the only way out. But we have a problem here, when we are working on taming an unruly horse, you are taking the natural element from the horse. This reduces the productivity of the horse.

Creativity is different and intelligence is different. As we say IQ is related to the use to the use of brain i.e. conscious brain. Creativity on the other hand is the use of subconscious brain i.e. heart. So, when we are trying to hold the thoughts through censoring the five senses then we are holding the creative element, nature is the source of creativity, so it's divine.

When we are frequently taking decision through the subconscious mind (heart) we tend to be very creative. The more you unleash yourself the more creativity oozes out. But at times we don't have control on ourselves. This may reflect as high handed madness to the whole society. But what do

we do the perception of the individual is different! We are not discussing who is right and what is right or wrong.

Now coming back to the Rockstar, the hero unleashes his heart to bring his creative element. But when unleashed he does not have the ability to control the consequences of subconscious mind (heart). So, the result is utter chaos… on the other hand, the heroine who has got similar temperament, inhibits the subconscious mind and again the result is utter chaos. So the story is about two similar individuals with similar perception, the extremity is in their unleashing their subconscious mind (heart) and consequences that fall through their decision.

So, watch the movie to know the minute details of the movie. The director has taken great care in putting such a complex subject in great detail. So hats off to the director Imtiaz Ali. My friends watch the movie - as a conflict between conscious mind and unconscious mind. If you haven't viewed with that angle, then view it once again, I am sure you will love it.

Author Profiles

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