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Founding & Chief Editor

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Dear Readers & Contributors,

Welcome to the seventh year of publishing! What happened in the last six years and how we reached the seventh is surprising to all of us at IJELLS. The Journey had been so exciting that the time line never registered with us.

Like always we got to work on some well researched article, some newline thoughts and new texts introduced to the field of research.

Some worthy recommendations amongst other equally worthy contributions are 'The Arrested Life', 'Diasporic Literature: Indenture Deaths in Fiji', 'LOTS & HOTS- The Gym in English Language Classrooms' and 'Demographic Analysis of Students and Inclination to Reading Skills'.

Congratulations to teachers, students and parents who are encouraging their wards and students to write from a very young age.

A 'Literature and Film' special issue is planned to be released in August 2018.

Happy Reading and Sharing!

Dr. Mrudula Lakkaraju
Founding & Chief Editor



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Loss of Teenage

Asha Verma

Though I am a humble girl
But sometimes complex in the world
I want to do exceptional things
And want to remain on the top
But not at the cost of indolence

I can fly like a nightingale
To discover the unknown worlds
Which I always want to achieve
But I do not want to remain in limits

They sometimes stop me of flourish
As the old saying goes
You are a girl not to thrive
I give them the proof of
My success and talent
Only then do they stop to comment

Though I have some wild dreams
And try to achieve them
But things do not always fit me
Many a times I sit and think
If there is someone to guide
And show the path of success, on which I can ride
Then there arises the ray that escorts me

The blaze that lives in every object
This is so positive that I see the world absolutely
The blessings which I felt in me
The blessings which are so true
That can make a seed grow in desert

Lots of sufferings make me painful
Every now and then I think of them
I saw a little kitten died last night
A day before it was happy
Is this the life I think?
Though I remain as natural



The life has many things to store for me

New world is awaiting me
Which I will happily accept
Nevertheless fortunes and hardships are its part
So what life is not only for adore

My dreams are pure and serene
I always remain normal
Many admire my beauty
And say 'I am cutie'
They say my eyes are deep and bright
And lips are like Venus'
But I don't go crazy
And say it's alright

For me beauty lives inside
My soul is innocent and pure
That the air which passes through me
Has the capacity to take me with her





'Sat Chit Anand'

Kumkum Ray

Why do you shed tears?
Mourn my death!
I may not be in flesh and blood
'Dust', I was, and dust, have I become.
But not my Soul;
I delve in the thousand deeds of kindness
I shine in the blades of Golf- Greens
I live in the knowledge scattered around
I remain in the counseling and uncalled for advices
I flower in the bowers of trees
I swell up in the emotions of my siblings, kith- kin and dear ones
I am sung on the lips of 'Shaaairs'
You can feel me in the embrace of friends
I live in the 'Sanskar' of nephews, nieces, all my children.
Why do you shed tears?
Mourn my death
I am 'SAT- CHIT- ANAND'
I may not live in flesh and blood but I am the wind beneath your wings
I may not live in flesh and blood...

I am
SAT - Eternal
CHIT- The complex of vision and knowledge
ANAND - Pure awareness of eternal bliss





The Arrested Life

Praveen Kumar Chinta



Water

When I first saw troubled water pools,
Rippled in warship to hear their cry;
Spouting out tears as wave like fools,
To entangled winds and ways to ask why.

The sailor steers the boat to high-beat breadth,
When the shark which flukes into deep graves;
All the charm buried untimely stroke of death,
Ho God! In depth where the high tide waves.

Who is exempt? To while away life at unrest,
The guilty pain to heart cut by tears cry;
A little away threw lives barking at abreast,
The ocean is full with sparking bubble to die.

The darkness and the waves really never lost,
Looking for the Sun to guide ever road;
His cry for shore, God rests his soul tossed,
Yet, the darkness and silence cruel abode.

The tickles away rasping harsh sound,
But still clouds and water present in barque;
The hot heart and cold eye persisted wound,
Or rather tear away lives unknown marque.

Water in many directions moving amidst graceful side,
Bending the way to the restless of painful glide;
This world is not worth living down the line,
Thirsty spirit might look out for cloud of divine.



Earth

A place of stone and dust unruly growth,
Have made pot and plant casting where;



Spirit might desire across untruly sloth,
Found dirt and mud stricken to bare.

Here is the path through woods planted untimely,
Lost the way troubled in dark thorns;
Never known eyes would test blindly,
To uncover mystery of soul lifted in mourns.

The earth might protect passion feet to breathe,
The flora could spread binding charm;
Heavenly moment encounter heart underneath,
To freeze the growth to listen to calm.

Sand and stone make life deserted burning,
Slow and still help the woods to grow;
Ever love rise up beyond lovely chirping,
To break silence to sing the heart in woe.

This is the world living in wrenching grief,
Unable to move at least an inch of leaf;
Of sudden moist touched on the eyes of dirt,
To see many faces in broken glass in hurt.

Burry in unshaken ground that never reach,
Worry would not dwell in broken beach;
Quicksand might swallow the spirit at no place,
Homeless could wrestle in unspoken grace.



Fire

My hopes burnt in its long fatal flame,
Tears dried out heart longing back away;
Shadowing the passion of enlighten fame,
Flashed leaves withered ashes to sway.

Sparkling yellow light at fated silence,
Passed through shimmering heart enslave;
Rising occasional shade standby balance,
To make painful heart buried in the grave.

In hot ashes have a great salvation?
When the wind blows its harsh blues,
And lightening help life to blow air ablation;
So the flames rise up to show its bruise.



When I see the Sun rise next morning,
My heart burns in the woods of deep pain;
May God charge against painful mourning?
And I watch fierce flash of fire of blain.

No more fools cry in scorching of the Sun,
Burn red blood yet waited for little breadth;
No men dare to touch the flakes in run,
Dismay and darkness attempt to push death.

I have lived long enough to burn and dried,
Against the tidal wave waited to blow;
Of beaten and worn out heart still glide,
There, and the peace, then the rest we know.



Wind

Soaring birds across the biting wind,
High blow autumn much awaited swing;
Every single day patterned new designed,
Twisting through wind whisper along the wing!

Branches and birds along wales even breach,
The sweet sound of singing and raffling along;
Soothing sound of waves reaching out beach,
Calibrated electronics were made to remind the song.

Crashing wind rushing across the shore of soul,
Tossing my hair ravishing along swayed bays;
Unforgotten moments of welcoming pride on whole,
The wind can bring shivering in babbling days.

The rising waves and sweet sound of flocked birds,
The singing heart and silent tears in locked cages;
The roaring storm and ringing bells of unspoken words,
Alas! The wind is strong to cleave by breezing through ages.

Flipped out my umbrella across the blowing wind,
Stripped of beaten heart along the crust;
As it touched gently on the cheeks in blind,
Gushing air out heart found amidst dried wood dust.



Great winds are fleeing away in gentle breeze,
 Darkness clamours tiding the hope that appeals;
 To raise another day to unlock with unknown keys,
 Trembling leaves, moving clouds, and yet it feels..!



Sky

Watching the stars up cloudless long night,
 Swaying the dream waiting long day all;
 The constellation was bright in dark blue light,
 Marked with dark life is witnessing divine call.

The moon was hiding behind the chilled cloud,
 The night was moving out in distilled drop;
 The heaven for soul; the body indeed for shroud!
 Melted unknown cold passion filled in soft plop.

Twinkle little stars lookout in brilliant spark,
 Moving across faded love of million hearts;
 The sun rise horizon fell on the lives to mark;
 Sinking remind despair jillions of counterparts.

Better sunsets still wave around the sky in peace,
 As creamy pillows reflect chasing the moon;
 They dim and blow breathing dark soul in piece,
 Restoring all dawn and dusk of breadth in a swoon.

The tired all day red sun begins to fade away alone,
 Dark cloud quietly cruising amidst vibrant light;
 Drinking beer at beaded bubbles on lips sweet zone,
 To reflect the life to kiss the last drop in silent sight.

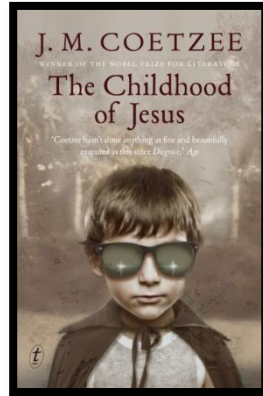
The moon turns on now; the warm light is gone,
 The sky is there up calling me again to pray;
 The winks have gone; the moon shows at dawn!
 Yet, another day is waiting for me to take away.



John Maxwell Coetzee's *The Childhood of Jesus* - A Book Review

Archana Singh

The *Childhood of Jesus*, Author's Name: John Maxwell Coetzee was published on 7th March 2013, Vintage Publication, London.



Powerful and poetic....This book will continue to act, silently and unexpectedly, on the reader's imagination. – Financial Times.

I love to read novels written by J. M. Coetzee and I have gone through almost all his novels. The earlier novels by this noble laureate are full of post-colonial violence. Keeping in mind the same subject, I have bought his latest novel *The Childhood of Jesus* but surprisingly, this novel is different one, a fascinating story of real human beings with a subtle tone, requires a serious involvement by the reader. It's a story of a young boy, David gets separated from his mother and travelling to a new land on a ship. David meets Simon in the ship, a middle aged man. They arrive at the town of Novilla in an unspecified, Spanish-speaking country. David had a letter which describes about his mother but the letter is lost and Simon decides to take care of David and to help him in finding his mother. Simon is quite sure that whenever he sees his mother he would recognize her. Simon gets a job of working at a grain wharf and befriends his co-workers. Simultaneously he tries to find out David's mother. As the story proceeds, both are out for a walk, meet a woman playing tennis, a complete stranger named Ines and Simon assumes her as David's mother. Slowly Ines also has developed an attraction for David and begins caring for him. One fine morning she comes to know that the authorities want to send him to a distant school. Now, at this stage she does not want to leave David and with Simon and David run away from there.

The Childhood of Jesus is not really about Jesus but David seems to be a symbol like Wordsworth, very close to God. His mother Ines is a virgin and she treats him like a prince and hopes that he will grow up to be a life saver, an escape artist and a magician. The novel is full of biblical references. Simon asks him, "If a mother gives milk, what does a father give?" David answers, "A man gives blood and I am going to give blood." When his teacher tells him to write on the blackboard "I must tell the truth." Instead he writes, "I am the truth."

At the end of the novel, there are a lot of questions, left unanswered. Roger Bellin's comment is noteworthy here; "The strongest sensation one has while reading is puzzlement,



the sense that the story is a cipher whose key has been lost.” In my opinion, this novel is not an ambiguous novel rather a mixture or union of Buddhist vision and the striving of Christian salvation. This novel is a quest for meaning itself. This novel is a journey of the protagonist, who was leading an undefined life, is now on a mission, an arbitrary mission, looking for the mother of the child with a strong belief of recognizing his mother whenever he finds her. It’s a philosophy, written not only for entertainment but takes you on a journey inwards where you can satisfy your queries by asking yourself important questions of life. A literary writing which makes you think. As far as the language and characters are concerned they are totally Coetzeean in its true sense, clear, crisp and fascinating that made him a Nobel Prize winner. Just try it or a second reading, a wonderful novel without a proper ending. For me this novel is real-page-turner that keeps you awake at night until you read the last page of this beautiful novel. Like any other literary writings this novel too has some positive as well as negative aspects. Though the ending is not proper and also there are many questions which are needed to be answered but I do love Coetzee’s beautiful writing, tied inextricably to plot, character and action. Hats off to Coetzee’s artistry of laying bare the human self!



Soul Rendering Musical Evening with NBCAF

Rimni Chakravarty



The winter is yet to make way for the spring to spread its music. However North Bengal Cultural artist forum had no time to listen to the call of the winter but invoke spring with two musical evenings on Indian classical music organized for the music lovers of North Bengal at Dinabandhu Mancha in Siliguri on 30th and 31st January respectively inaugurated by Jiban Maharaj of Sri Ramakrishna Vedanta Ashram of Saudangi.

The message of NBCAF is there are no words equal to the music as it has celestial power which colors the canvas with a divine color with its soft strain that fills the mind layer by layer. Indian classical music both the Hindustani and the Carnatic presents divine energy in the form of vocal, instrumental as well as the dance to render surge of waves in our mind and spirit. The aim of the organization at the very outset of their journey is to spread out the passion of Indian classical music in the heart of the people as does the sun shooting out its rays during the early dawn. The aim is also to provide a platform to the talented artists to unleash their hidden talents so that they can sing in profuse strains and reach the heart of the many and even earn criticism to hone their skills to perfection. With this mission the journey of NBCAF presented "RIYAZ" on 30th and 31st January 2018 at Dinabandhu Mancha auditorium echoing the hall with different ragas and their moods. "Riyaz" means practice. It was a practice to seek and reach the divine glory musically.

In the modern ennui of life when disharmony prevails with violence, hatred NBCAF step up to sail the minds of music lovers away from the mundane world of getting and spending to uplift the spirit with soul soothing ragas and find meaning to their life that lead us to find peace.



To my utter delight I was invited by the NBACF to attend their programme. It was on the 31st January 2018 I after a long time chanced to listen to Dhrupad accompanied by pakhwaj. The sound has a lasting effect on the minds to search for the purpose we are here on this earth.

Dhrupad a genre in Hindustani classical music is the oldest form of compositions in classical music and a form that is also found in the South Indian (Carnatic) tradition. It is a Sanskrit name, derived from the words *dhrupad* (immovable, permanent) and *pad* (verse), a combination that means "pillar". The roots of Dhrupad are ancient, and it is discussed in the Hindu Sanskrit text *Natyashastra*.

Keya Banerjee, notable classical vocalist of North Bengal began her *alaap* or introduction first at a slow pace in a rhythmic process to move on to her *bandish* in *choutal* "*bansidharpinakdhargiridhar ganga dharmukutdharhohosriharihar*". The song is actually a devotional in praise of Shiva and Vishnu which uplift them in quest of peace. Her entire performance was accompanied by pakhwaj played by Sri Sanjay Banerjee and her their seven year old son master Arijit Banerjee on *Tanpura* along with Srimati Moushumi Chakraborty .It was really a delight to see and listen the couple with their child performing on a stage where the audience remained spell bound by their performance .

Another attraction of the day was *kheyal* performance by Sri Shuvendu Nandi with *raag puria vilambitekta* *bandish* – *Tu hi kartar data sabakoucharatateronaam*, then with *drutekta* *bandish bhaili Shyam Ghanshyam manamandir rajepitambare bandish idharana tisundarsaje, mormukut shish dharanangashov apritbarana Mohonteri bashurikidhunsanjhhkisurbaje*. His last performance was *Kafi thumri* – *jabse sidhare rasiya Taraptaarap jiyajayre Binapritam Sakhipranjathae Na aye Pritampyare..*

The song is his composition which were indeed heart rendering and soul ful. The artist went on to enact the pain of Sri Radha in an intense manner for Krishna waiting to see a glimpse of the Lord yet He is nowhere to be seen .Sri Shuvendu Nandi's performance reminds of the poet who sings the glory of the Solitary Reaper who sings a melancholy strain motionless and still and as he mounts up the hill could say: "*The music in my heart I bore, Long after it was heard no more.*" But for me I still feel the songs ring in my ears and would love to listen on to the songs of *Rag puria* and *kafi thumri* several times without feeling monotonous .In fact I am changed from that moment as 'am in love with Classical music. Indeed it is divine. Sri Shuvendu Nandi was accompanied by Sudip Chakraborty on *Tabla* and Pinto Goswami on *harmonium* along with Anushree Roy on *Tanpura*.

The others who performed were Sri Paresh Chandra Roy with his scintillating *flute* recital Bulbul Bose with her mesmerizing *raga* performance accompanied by Asish Kansabanik who too equally stole the show with his wonderful playing on the reeds of *Harmonium*. The musical journey on the 31st December began with Srimati Rooplekha Chatterjee who with her wonderful soothing voice did hold the audience till the last.



Vocalists perform with grace and grandeur. They have been gifted with the divine power to sing in profuse strains which require a lot of devotion ,dedication ,passion and a love for the over soul who bind us all together in a unified spirit to lead spirituality pervade and permeate the entire atmosphere far away from the din and bustle of mundane life. But their performance rise to the occasion when accompanied by musicians. The musicians of the days were Sri Chhandarshi Das, Sri Bikash De, Sri Apurba Banerjee, Sri Sudip Chakraborty, Sri Satyabrata Banerjee, Sri Tamal Hui, Sri Gautam Dasgupta Sri Aridam Biswas and Sri Arghya Bhattacharjee on Tabla followed by Srimati Debika Guha, Asish Kansa Banik, Sri Piuntoo Goswami on Harmonium and above all Sri Sanjay Banerjee on Pakhwaj.

The other artiste who excelled their performance on the previous day were Srimati Barnali Basu, Srimati Anamika Dutta Srimati Somali Bhattacharjee, Sri Sayantan Paul Choudhury as Vocalists while Sri Subhabrata Dey and Sri Pabitra Chattopadhyay played on Sitar while Sri Prakash Sen rendered a solo performance on Tabla. Being a lay person I have no words to analyze or describe the performance of all the artists. It would be audacious on my part to evaluate them All I can write is love to listen to them again and again for life time .I am indeed grateful to the North Bengal Cultural Artist Forum for have invited me to listen to hear them and would be ever grateful to be a part of them in lifetime.



Rejection of Blackness in Toni Morrison's *The Bluest Eye*

Abdulwahab Mohammed Saeed Mohammed & Mohammed Alamrani

Introduction

Racism begins right in the plantations, where the white masters brought the African slaves to work as labourers to fill their own treasury. The basic myth is that cultural superiority is brought by white skin, which is more intelligent and virtuous than the black. Blackness is connected with sin and dirt. Hence, the blacks feel the pain of being black in America. Dubois in his *The Soul of Black Folk* portrays the racial prejudice in the minds of the blacks caused by the white America.

Racism devastates the self-image of the Africans in general and African women in particular. All the characters in Toni Morrison's novels exist in communities that are defined by the racial barriers formed by the surrounding white society. These barriers are both topological and psychological. The dominant white society violates, denies and sets the rules for these borders causing black communities to suffer from confusion and anxiety. Being aware of these facts, Toni Morrison aims to portray the experiences of black women in her novels.

Morrison's *The Bluest Eye* succinctly expresses the vulnerability of black girls and how easily they can become the pariahs in a white society. It also reveals a consistency in Morrison's vision of the human condition, particularly in her preoccupation with the effect of community on the individual's achievement and retention of an integrated, acceptable self. It is a tragic tale about a young black girl's desire for the blue eyes, the symbol for her of what it means to be beautiful and, therefore, worthy in society. The pivotal idea in the novel is the domination of blacks by the existing American standards of beauty-blue eyes, blond hair and white skin. The novel deals with the damaging influence of white standards and values on the lives of black people. It examines the consequences of black womanhood in an oppressive white world. The reader witnesses the psychological disintegration of Pecola Breedlove, a young girl whose blackness is shame to a society in which blue eyes are valued above all others. Raymond Hedin rightly says, "Pecola Breedlove is a young black girl driven literally insane by the pressure towards absolute physical beauty in a culture whose white standards of beauty . . . are impossible for her to meet, though no less alluring and demanding. Surrounded by cultural messages that she is ugly by definition, she can achieve peace only by retreating into schizophrenia" (49-50).

The novel deals with the great range of black feminine voice into the artificial mould of stereotype. It allows us to get a deeper look into the black woman's intuitive dilemma, oppressions and trials symbolised by the tragic life of Pecola, who is obsessed insane by the pressure of having absolute physical beauty, the beauty of a white woman, by having fair skin, blond hair and blue eyes. This was the description of beauty in the society, which was



impossible for Pecola to meet them. The wisdom of “unsettling emptiness” and the “enemy within” forces Pecola to the need of a man who could make her happy. The emotionally deprived life of Pecola’s parents forces her to a state of schizophrenia. Her mother Pauline is troubled by the feeling of motherhood in her life. “the daily needs of her children denied beauty and romantic love” (Wade-Gayles 74), the very belief of an perfect feminine life. Even the life of Pecola’s father Cholly is an example of negligence, frustration and quest for identity. Without parental affection and care, he feels himself alienated from his family.

Pecola hence becomes the victim of her parent’s bitter discontent with life; frustration is greatly connected to the various forms of discrimination with which blacks have to live within white American society. She is ensnared in a world of taunts, threats but yearns for love and protection. But neither Pauline nor Cholly can provide her with any emotional or moral support since they themselves are without roots and are emotionally and spiritually deprived. Pecola and her family members, all accept the expression of the people around them. “The community senses the Breedloves self-hatred and encourages it by agreeing that the Breedloves are ugly” (Kubitschek 34). Thus, Pecola herself knows the truth that she is a coloured person and ugly. Morrison suggests that the vibrancy of the folk culture persists through the fortunes and misfortunes of the characters and that it serves to baptize them into kinship with each other. Pecola comes from a poor family that is virtually cut off from the normal life of a community. The Breedloves despise themselves because they believe in their own unworthiness which is translated into ugliness for the women of that family. Pecola’s mother, Pauline, who works as a domestic servant in a beautiful house, hates the ugliness of her house, her daughter, her family and herself. And what is worse blames her sense of shamefulness on being black and poor. Having inherited the myth of unworthiness, the Breedloves can only live the outlined saga to its expected conclusion. The novel therefore, becomes a myth that defines human worth and explores the potential greatness of the people who are waylaid by the beliefs they have adopted from outsiders.

Pecola’s yearning for blue eyes, the white American standard of beauty, is an external manifestation of the internal need to be loved and accepted by the white community. Pecola, who never considers herself beautiful, is all admiration for the eyes of the whites which she longs to possess through some miracle. Her obsession with physical beauty leads to disastrous consequences. Morrison in *Black World* states:

When the strength of a race depends on its beauty, when the focus is turned to how one looks as opposed to what one is we are in trouble. The concept of physical beauty as a virtue is one of the dumbest, most pernicious and destructive ideas of the western world, and we should have nothing to do with it. Physical beauty has nothing to do with our past, present or future. Its absence or presence was only important to “them,” the white people who used it for anything they wanted. (89)

But Pecola never realises this, being as she has been under the spell of white cultural domination. All that she has experienced is repeated rejection and brutalization. Even more chillingly, her parents, who have never experienced nurturing love, do not know how to love,



and so they cannot give their children a sense of worth. This predicament of her parents is also the outcome of racial injustice.

Pecola is the representative of both psychologically and physically abused girl. Pecola's only concern is not having the bluest eye; she also wants to get rid of the racist behaviours of white people. She is the central scapegoat of the novel, for, she is not only made a scapegoat by her parents but also by the mulattos in the novel, and even by the narrator, Claudia, a once caring friend who shuns Pecola in the end. At the end of her assessment, Claudia recognizes Pecola's role as scapegoat:

All of us-all who knew her-felt so wholesome after we cleaned ourselves on her. We were so beautiful when we stood astride her ugliness. Her simplicity decorated us, her guilt sanctified us, her pain made us glow with health, her awkwardness made us think we had a sense of humour. Her inarticulateness made us generous. Even her waking dreams we used-to silence our own nightmares. And she let us, and thereby deserved our contempt. We honed our egos on her, padded our characters with her frailty, and yawned in the fantasy of our strength. (The Bluest Eye 163)

As a black girl, Pecola undergoes all the traumatic experiences. She wants to rise up out of the pit of her blackness and see the world with blue eyes, but the pity is that she is not allowed to. Excluded from reality by racial discrimination and inequality, Pecola goes mad, fantasizing that her eyes have turned blue and so fitted her for the world. She has lost her balance of mind. As Cynthia Davis points out, "Pecola is the epitome of the victim in a world that reduces persons to objects and then makes them feel inferior as objects" (330).

The experiences of black children growing up amid the standards of the larger, white society are conveyed through a number of images which are both grotesque and ordinary Blue eyes, which are Pecola's unfulfilled dream; seem to stem from the background in surrealistic dominance, Elizabeth House aptly remarks, "Pecola Breedlove believes that exchanging her brown eyes for blue ones will make her beautiful and loved. The people who influence Pecola as she grows up are clearly the source for this harmful idea. As appearance approved by dominant white society, such people damage both themselves and others" (59).

Thus, Morrison states that the black females are only seen as housemaid or slaves at the hands of white race. Even, the white little children order something and they act as if they have no wish. The white people ". . . use to despise African Americans" (Kubitschek 34). The coloured women are always viewed as a person who should endure violence and hardness even they are at home. The black women should ". . . combat the waywardness of their husbands and children and the racism of whites" (McKay 70).

Conclusion

The obsession of black with an American standard of beauty seems both inescapable and destructive. Morrison states, "the concept of physical beauty as a virtue is one of the dumbest, most pernicious and destructive ideas of the western world" (*Black World* 89).



Morrison's purpose in showing us the psychic state and the resultant behaviour of Pecola under the pressure of white domination is to expose the vicious genocide effects of racism on the black girls, thereby raising the question of what it means to be black in a racist society. As Shelby Steel states, "to be black, was to be a victim, therefore, not to be a victim was not to be a black" (58).

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Search for Illusory Happiness in Badal Sircar's *Evam Indrajit*

Aditee Ranjan

Introduction

The search for happiness is a universal goal that every human strives for. His/ Her thoughts and actions largely focus on the endeavour to be happy. *Merriam-Webster Dictionary* defines happiness as “a state of well being and contentment”. As understood in a broader sense, it denotes pleasure and a satisfying experience that a person has gained from anything, be it work, family, occasions, festivals or even a physical state of being. But, basically it is an intangible term which is generally experienced as a positive state of mind or as positive emotions. Happiness had always been an important part of our community living.

The works of Plato, Socrates and Aristotle are focused upon creating happiness “the goal of all human activity” (Ryan Rynbrandt, “The Pursuit of Happiness”). During the Enlightenment, philosophers like John Locke, David Hume and most importantly Jeremy Bentham and J.S. Mill explored the concept of happiness to develop ideas and theories of the same. Bentham introduced the idea of ‘Utilitarianism’ with ‘Greatest Happiness Principle’ as its basis. In response to Kantian idea of morality, he gave a principle to measure collective happiness against the collective pain as a principle to guide our activities in daily life. Refining the same, John Stuart Mill distinguished between higher pleasures of knowledge and creativity from lower bodily pleasures, hence creating a higher aim for human being. In different religions too, happiness is described as an ultimate goal of humanity.

But, is this ultimate goal really attainable? Are we all just chasing an illusion? Does the happiness we have been made to believe really exist? How can one achieve true happiness? Is happiness just a temporary high? These mind boggling questions still trouble human beings even after the generations of illustrious philosophers, spiritual leaders, scientists and artists have specified their understandings on happiness. In contemporary age, feelings of uncertainty, dissatisfaction, hopelessness, emptiness, loneliness, insecurities, self-doubt and loss of faith have only deepened further as compared to earlier times. This is why the modern man is more caught in the vicious circle of chasing happiness.

Contemporary literature showcases the prevailing unhappiness in the world and the reasons behind it. Modern Theatre too throws light on the pursuit of happiness by mankind in the present age. Realist dramatists like G.B. Shaw, John Osborne, Harold Pinter, Eugene O’ Neil have accurately depicted the trials and tribulations of ordinary man. Indian dramatists such as Vijay Tendulkar, Girish Karnad, Badal Sircar, Mahashweta Devi, Mahesh Dattani etc. have also explored the prevalent misery of humankind continuously in the quest of happiness in their own ways.

In the history of modern Indian theatre, Badal Sircar stands as a true social realistic dramatist. Popularly known as a ‘barefoot playwright’, he is considered as an innovator of contemporary Indian theatre. Liberating plays from the confines of the auditorium, he triggered the third theatre movement that revolutionized stagecraft in India. His plays present



philosophy and vision to make people aware of their social responsibility. His plays have portrayed modern youth caught in the age of disillusionment and the world where ultimate happiness is far from reality. This paper is an attempt to examine the theme of happiness as reflected in one of his most famous plays, *Evam Indrajit*. It also aims to analyse whether permanent happiness is real or just an illusion.

Search for Happiness in *Evam Indrajit*

His first original play, *Evam Indrajit* is a complete departure from the well established, realistic, nineteenth-century conventions of the westernised Indian urban stage. Its existentialist tone created “the first anxious protagonists in modern Indian theatre overcome by the burden of history and the emasculating effects of middle-class urban life” (Dharwadkar 65). It is a non-linear narrative without a well-structured plot. A play within a play, it unfolds at two levels. The first level deals with the nameless ‘Writer’ who tries to write a play but each time his attempt goes in vain. He is not aware of the harsh realities of his society, so he sees himself to be incompetent to write a play. On the next level, the play discusses the boredom and monotony of life as experienced by the urban middle class youth exemplified through the characters of Amal, Vimal, Kamal and Indrajit. The Writer probes their lives in their various roles and reveals the complexities of a modern life.

All the characters of the play are in the constant search of happiness. But, on one hand Amal, Vimal and Kamal are chasing for materialistic happiness, on the other, Indrajit is on the quest for the higher form of happiness i.e. bliss or ‘*ananda*’. He is not satisfied with the mundane and monotonous life in which no one is different from the other as they all go through the identical processes of study, examinations, interviews, loveless marriages, middle class family problems, responsibilities, failures etc.

Yes! Marriage! Birth, marriage and death! Birth, then marriage and then death (Evam Indrajit 36).

The repetition of words denotes monotony and absurdity in life. Indrajit finds himself misfit in the prevailing system and tries to find the true happiness of being human. His life seems insignificant to him and he ventures to the path of finding meaning of his existence. Writer, who is the alter ego of Indrajit voices his sentiments when he watches everyone caught in the rat race of minting money to achieve happiness,

Amal's left. Vimal's left. Kamal's also left. Only, Indrajit sits there thinking... Now he's also left. And me? I am thinking. Yes, I am thinking... I sit in the dust and think of the earth... I still think of Man, the whole man, and the fragments of my consciousness are still searching- searching for something else (Evam Indrajit 34).

The meaninglessness of this existence often results in anguish and existential crisis. Writer and Indrajit, who suffer tremendously with their capability of probing and criticizing their futile life, make them restless and disturbed. They are the suffering entities, as they are



unable to attribute meaning to life. This awareness of the futility of life results in anxiety and despair. The writer reflects on certain basic issues on existential crisis,

Who are we?

What are you?

Why are we here?

Why should you suffer and blame it on fate?

Why should you live? Why should you die? (Evam Indrajit 34-35)

Delineating this pale, insipid, dull picture of common man in the play, Sircar upholds the absurdity in existence of human being in this world. Archana Biswas comments, "The unending process of 'being' and 'becoming' continues in every individual, whether he is conscious of it or not. Man is aware of the evanescent nature of joy and happiness. The pursuit, therefore, is from the temporal to the eternal" (380).

But, there is no escape from the predicament of modern man. At the end of the play, Indrajit leaves his pursuit of happiness as he accepts the conventionalities of society. He prefers to be called Nirmal and conform to the dictates of the society,

Indrajit: I didn't have it in me to do that. Never did. I just dreamt that I could, that's all. So long as I couldn't accept my ordinariness I dreamt. Now I accept it.

Manasi: Indrajit...

Indrajit: No, Manasi, don't call me Indrajit, please don't. I am Nirmal. Amal, Vimal, Kamal, and Nirmal. Amal, Vimal, Kamal and Nirmal... (Evam Indrajit 58-59)

He realises that he is just like any other common man who is caught in the pursuit of worldly happiness and is unable to find the 'bliss' in life. The idea is applied to all educated modern middle class youth, and not just to Indrajit. Lifelessness becomes a curse for the modern man who is helpless, hopeless and finds no relief for sustenance.

Both the characters, 'Indrajit' and 'Writer' remain in the constant search for the true happiness of life but cannot accomplish till the end. The play ends on the note that there is no destination, only road,

Writer: Walk! Be on the road! For us there is only the road. We shall walk.

.....
Forget the questions

Forget the grief,

And have faith

In the road-

The endless road. (Evam Indrajit 59-60).

This implies that happiness is illusory and the unending quest for happiness continues forever. Biswas affirms, "The evanescent sparks of joy, the transitory moments that sparkle with vain promises are nothing but illusions of the utopia contemplated by every human



being. Man tries to free himself from drudgery, but there is no escape: the panacea of joyous relief remains a dream" (383). Still, there is a small ray of hope visible when the Writer asks him to keep moving like Sisyphus in spite of knowing the future as they cannot leave their pursuit unfinished. Sircar offers a solution to the alienation, disillusionment and despair of the modern man through the Sysiphean analogy.

Conclusion

Thus, the play *Evam Indrajit* presents the exhaustive journey of a man in the pursuit of true happiness. In this journey one learns that there is no escape from the mundane and humdrum existence and the attainment of bliss is just an illusion. Happiness, like any other emotion is transitory in nature and its pursuit is never ending. Yet, one needs hope to be alive and this pursuit serves as the hope in the lives of human beings, which ultimately gives strength to continue the arduous journey of life. Therefore, Sircar ends the play in the optimistic note.

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The Financial Human Relationships in Sudha Murthy's *Dollar Bahu*

Alapati Purnachandra Rao

The development of technology and the recent societal trends fail to provide hospitable environment for people in the world. The advent of globalization and liberalization policies has provided a job market for Indian skilled professionals outside the country, through which people become affluent achieving financial freedom. As a result of this, there is a sudden shift in the mind set of human beings in maintaining human relations. In the wake of earning bucks, people do not have enough time to interact and spend some time with their kith and kin. It leads to create a gap between members of the family where there is a total confusion in human beings' relationships.

Sudha Murthy is a famous technocrat and prolific writer of India. She depicts in her novels about the drama of human relationships how they turn down at present. Her second novel, *Dollar Bahu* shows the sensitive relations within families. The life journey connects human and financial relations. It is very bad to state that the present day relations are more financial than human. *Dollar Bahu* is a satire on ignorant people who are attracted towards the western culture and dollars. Vinuta, an outstanding singer meets Chandra Sekhar, an employee from Bangalore who is deputed to look after the work at Dharwad in a train. Chandru has his own worry about the new place and was helped by his brother, Girish's friend. He finds his stay as a paying guest in Vinuta's house with his help. As he is a music lover, he falls in love with her but never expresses it to her. Vinuta takes care of him when he had a fracture in his leg. She lives with her uncle and loves to look after the house and the garden that her parents had left her. It shows how a middle class girl respects the human relationships but she fails to get the same from her family members.

The complexity of human nature is reflected in a family like Shamanna's family. Chandru is brought up in a lower middle class family who stays in Jayanagar in Bangalore. His father, Shamanna is a school teacher, mother Gouramma is an intelligent house-wife, Girish is a simpleminded brother and an ambitious sister Surabhi. He has completed his graduation in engineering and joined in a local construction company. He is blessed with many chances because of his hard-work with what he has been sent to the dream land, America from Dharwad. "Dollar' has got all the majestic power in the world; Dollar has a great impact on Indian economy, Indian stock market, and price of gold in India and it has its impact even on ordinary Indian families" (Prasanthi, 2). Gouramma is a good lady, but she is passionate about wealth having an influence from the neighbouring women. Chandru's departure to the USA has sown seeds of greed in her. It is the story of most families in the Indian society.

Indeed, Indians work hard to earn their survival. Chandru has worked hard in the land of opportunities living economically and learned computer courses after the day's work for which his company paid. Gouramma has built an up stair, brought about many modern changes in her life without having a worry about missing her son. Chandru is also equally enthralled by the USA and resumes his stay secretly by not informing to his former employers. As Chandru is not sure of getting his green card, he informs his parents not to postpone his



brother, Girish's marriage. Girish, who is working in a bank, meets Vinuta in a bus. After her uncle's death, she comes from Dharwad and is staying in her aunt's house by working in a school. Girish knows she is working in the same school where his father is also working. His generous father understands his son's love and arranges the marriage between Girish and Vinuta. Chandru has written a letter expressing his feelings to Vinuta after settling down in America, but it has not reached as Vinuta is not staying there. It is the destiny which is not in the hands of human beings in the case of Vinuta.

The people who are materialistic never appreciate the truthful life of others. Chandru strives hard in Nashville to get green card and returns to his own homeland after six years. He is happy that he is able to satisfy his mother but his inner feelings are buried. He is ready to marry Jamuna, a girl from a rich family whom his mother has chosen for him. He says, 'The entrance of the elder daughter-in-law and her wealth makes Gouramma to forget the realities of life. She is fascinated by the Dollar Bahu' and started humiliating Vinuta. She is the one who has served her in-laws for a long time but she is never rewarded. It is the decline of human standards of life in modern era in which poetic justice is not observed.

Obviously, all her children are equal for a mother irrespective of the financial status, but Gouramma has forgotten the simple fact by showing differences between her both daughter-in-laws'. Though Shamanna understands well the innate qualities of her both daughter-in-laws', Gouramma turns a deaf ear to what he says. It is ironical in nature that a woman fails to understand the other woman. Gouramma fails to realize the good qualities of Vinuta. Unfortunately, American traditions influence her memory that Vinuta is the salt of the earth and Jamuna an intelligent shrewd. Gouramma's agony could be clearly identified when she found Jamuna's attitude accidentally. When her friends ask her about her return to India, Jamuna expresses her hatred about her in-laws saying: "My father had clearly told me that he agreed to the proposal only because Chandru was in America; otherwise he would not have bothered. My parents had already judged these people before they accepted the proposal. My mother advised me to be nice, speak to them well, but keep them at a distance." (129). It shows how a mother teaches her daughter while sending them to their in-law's house in the money-centered society. In a way, parents are the real culprits who nurture their children adopt materialistic deeds.

It is observed that Surabhi and Gouramma have become slaves in the hands of money. Girish, Shamanna and Vinuta are not infected by the money-disease but Gouramma's greediness has turned her daughter-in-law into a depressed condition. Shamanna cleverly reacts upon the situation and sends them away to a serene atmosphere where Girish, Vinuta and Harsha can lead a contented life which is free from the clutches of money. But, Gouramma finally realizes her mistake and wants to accept Vinuta. Vinuta has never opened her mouth and with her quiet attitude serves her uncle's as well as her in-law's family. The docile attitude of women in middle class families who respect family relations is clearly depicted.

Indeed, money makes people blind not to appreciate the reality in their surroundings. Gouramma likes her daughter-in-law, until her elder son returns. The concern of Gouramma and Surabhi over the gifts that Chandru brings on his return is well-presented. Suddenly, rich



parents of eligible girls take notice of Gouramma. A shrewd property developer, Krishnappa, impresses Gouramma with a lavish display of gold, silver and diamonds at their farm house. This blurs Gouramma from the reality that Jamuna, Krishnappa's daughter, is rejected by better looking and well settled grooms because of her plain looks. Gouramma is very much in favour of this alliance. Chandru's marriage discussions with Jamuna are more like a business negotiations. Once the alliance is finalised, Vinuta is demoted to the background, only to take care of the household, while Gouramma and Surabhi are all over the place. The mother-in-law presents two of her gold bangles to her 'Dollar Bahu', Jamuna. This is the beginning of the differentiation that Vinuta is set to experience. During the wedding ceremony, Girish and Vinuta work hard, while Gouramma handles money. Vinuta subsequently becomes a forced listener to all the lavish praise of her mother-in-law for Jamuna, which hurts her. Girish takes it lightly, so that she gets hurt further.

The dual standards of Gouramma while searching for a rich bride-groom for her daughter is well described. The efforts of Girish and Vinuta in preventing Surabhi from getting married to a boy, having a live- in girlfriend, are not respected by both the mother and daughter. On the surface, Gouramma and Surabhi take out their anger on Vinuta by blaming as the one who is creating a disturbance in the family. It is the every story of many Indian families how mothers-in-law continue their prejudice against in-law's intentionally.

The nature of selfish people is observed when the date of Surabhi's wedding is fixed to suit the timing of Jamuna's convenience. Jamuna lavishes Surabhi with a lot of sarees at the latter's wedding, which Vinuta is unable to. In addition, Vinuta's services to her mother-in-law in a case of suspected cancer are quickly forgotten miserably. Vinuta is only expected to take instructions and no longer recognized as a human. The prayers of the mother-in-law for the safe delivery of Jamuna hurt Vinuta further because it has not been done by Gouramma when she is in the family way.

The greed for money makes Gouramma exploited in the hands of her elder daughter-in-law. Gouramma is very excited to be in the U.S. for Jamuna's delivery. She makes some friends of the friends of Chandru and her conversations with them on their experiences open her mind to progressive thinking. A baby girl is born, and pampered by her grandma, who slowly realizes that the 'Dollar Bahu' is only a pretender and had no genuine concern for her. The fact that the saris presented to Surabhi for her wedding were used saris comes as a shock to Gouramma. She is shocked when she overhears her 'Dollar Bahu' tells her friends that by bringing in the mother-in-law, she got a cheap baby sitter who took good care of her daughter. She also makes a reference to the fact that the loving Vinuta is looked down upon. Whenever Gouramma is returns to India, she realizes that Vinuta, Girish and their son have gone to Dharwad. Vinuta's health has deteriorated because of the double standards.

In her novel, *Dollar Bahu*, Sudha Murthy narrates the typical framework of family system in India and how it differs from other countries in the world. The novel teaches a lesson how money causes chaos in the life of any family. The writer explains how the family members fail to continue harmony after becoming rich by engrossing in humdrum life. It is the story of a middle class mother-in-law, Gouramma, who struggles hard to derive affection



from her daughter-in-law and son who are busy in earning dollars in the USA and passive in understanding the beauty of relationships. The shattered expectations of Indian parents about their children's attitude in any context, is vividly delineated in the novel.

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Demythologization in 21st Century Indian English Fiction

Anupriya Patra

T. S. Eliot has commented in *Tradition and Individual Talent* that the pastness of the past will be present in the future. Tradition and mythology play a significant role in literature. Rewriting mythology is a common technique used in literature. It has also been an interesting topic for scholars worldwide, which is a result of their interest in deciphering the meanings of the myths and legends used. Myths are used in fiction mainly for constructing stories and characters according to the context and in relevance of the myths.

The use of mythology is not new in literature, as it has been experimented by Homer and Virgil many years back. While the Bible plays an important role in Western literature, it is the 'Puranas' that influenced Indian literature, especially Indian fiction. The myths and legends of the narratives played a significant role in the establishment of culture and in serving as a consolidating force within the society. Nietzsche was of the opinion that it is myths that serve as the cultural foundations that saves the society from fragmentation.

Meenu Dubey is of the view,

But for an Indian writer, it becomes easier because people of India are close to mythologies and they are deeply conscious of their culture – their rich past. They still grow up absorbing the myths and legends of the country. The influence of epics in our life is significant and dominating and so-far reaching that a world view is required to make literature profitable and meaningful in terms of shared human experiences, they can offer a widely accepted basis of such a common and general background, which permits the collective consciousness of the whole nation. The 'epics' and 'puranas' are among few common links which constitute an all India frame reference (Myths, Legends and Reality 33).

Though mythology continues to remain a much appreciated topic in fiction, contemporary interest is in demythologizing them. Modern fiction dealing with Hindu mythology do not consider it as sacrosanct text; there are innovative discernments and the stories are examined, inspected, explore unknown areas and deduced meanings are endorsed by arguments and exchanges of ideas of readers, intellectuals and scholars. The scholars in *Myth in Contemporary Indian Literature* are of the view,

These enquiries reveal the epistemological potential that myths possess to unravel many truths. Interestingly these truths make possible diverse interpretations of even the sacred texts such as Mahabharata and Ramayana. Myths help us ask even more basic questions about human meaning and that is what gives them continued relevance in successive ages of men (xv).

The myths are deconstructed in a way that turns them less divine and more human. The protagonists are endowed with all human feelings including the weaker ones. The accounts of the myths have modernized as universal journeys of personalities are restated



from individual's point of view. The modern fiction, gives importance to the human side of the Gods, and has made it thinkable for readers to relate to them in novel ways. The characters are analyzed, dissected; story and plots are remonstrated and associated with modern ideologies and issues.

One of the major novelists of the 21st century is Amish Tripathi, who, in his collection of three novels, known as *Shiva Trilogy* portrays Shiva not as a god, but as a human being with flesh and blood. Shiva is pictured as a man who became godlike as a result of his doing, his karma. Tripathi's Shiva is a combination of the rich tradition of India and the result of the imagination of modern man.

All the novels in the trilogy – *The Immortals of Meluha*, *The Secret of the Nagas*, and *The Oath of the Vayuputras* – deal with the search for the meaning of evil. Although Shiva thinks that the Chandravanshis, Nagas and Branga are evil, later he deciphers that his thoughts have been wrong. He finally comes to the conclusion that good and evil are inevitable in life, and that no one is evil, but it is the situations that are evil. Through the novel, Tripathi tries to make the myth of Shiva befitting the modern man's temperament. The message of Neelakanth in *The Immortals of Meluha* is "A man becomes a Mahadev when he fights for good. A Mahadev is not born as one from the womb. He is forged in the heat of battle, when he wages a war to destroy evil" (344).

In agreement with the modern perspective, even Brahma is depicted by Tripathi as a scientist who has done a lot of research to produce Somras. The blue colour of Neelakanth stands for slow poison, which is explained as anger, greed, desires and ego. Tripathi rewrites the story of Ganesh also. According to him, Ganesh belongs to the Nagas, and Ganesh is the son of Sati and her first husband Chandandhvaj. Ganesh was thrown into the river soon after his birth by Sati's parents on knowing that he is a baby with deformities.

Demythologization in Indian English literature does not end with Puranas. The retelling of the story of the *Mahabharata* is found in another trilogy by Krishna Udayasankar, *The Aryavarta Chronicles*. The novels in this trilogy are *Govinda* (2012), *Kaurava* (2013), and *Kurukshetra* (2014). The first novel portrays Aryavarta as a region been divided into several kingdoms due to the enmity between the powerful forces, the successors of Vasistha Varuni and Angirasa family. The Angirasa family inherits the secret knowledge of making powerful weapons. When the last member of the Angirasa clan dies, The Aryavarta family tries to get the secret knowledge so that they could rule over everyone else. Vyasa appoints Kurus as the rulers of Aryavarta. But they are subjects of the Maghada kingdom. The hero of the novel, Krishna, who is also known as Govinda, makes plans to bring the Pandavas to the throne. He is also against the Angirasa. A great war takes place. The novel not only deconstructs the *Mahabharata*, but also the personality of Krishna.

Another retelling of the epic of *Mahabharata* is *Ajaya: Roll of the Dice – Epic of the Kaurava Clan I* written by Anand Neelakantan. The story of the novel is mainly depicted from the perspective of the Kaurava family. Duryodhana, also known as Suyodhana, is of the view that they are the rightful heirs to the throne. Against the popular view, in the novel, Kauravas



are portrayed as treating everyone equal, They make Karna, the son of a charioteer, king based only on his merit, and not on his social status. Pandavas, as against their depiction in the epic, are presented as cruel princes, who used to torture their Kaurava cousins when they were children. Although the Pandavas become the rulers, the Kauravas gain the birthright of their kingdom through a game of dice. Neelakantan got inspiration to write this novel when he visited The Malanada Temple in Poruvazhi, in Kerala, where Duryodhana is worshipped as a mighty prince. The novel is an attempt to subvert the notions of good and evil in *Mahabharata*. Neelakantan speaks in an interview about his change in perspective, “History shows that the side that gets vanquished always gets painted in black. What I did was to shine the light from a different angle so that the shadows and lights interchanged or got mixed to shades of grey”.

In her article, “Best Selling Myths,” Reena Singh expresses that, “Mythological fiction is one of the tastes of the time, with Shiva Krishna, Sita and Ravana popular as protagonists. People may ask, hasn’t mythology been around for ages? It has, but in the contemporary period, it is a lot more than just a well-spun legend”. Making her words true is yet another novel rewriting the *Mahabharata* epic, *The Winds of Hastinapur* (2013), written by Sharath Komarraju. The novel is presented from the point of view of Ganga and Satyavati. The novel is written as a second part to the *Mahabharata*, a continuation. While on their final journey, when all the Pandavas are dead, Ganga, who is nearing death tells the epic of Mahabharata from her perspective. This forms the first part of the novel, while the second is told by Satyavati, the fisher-woman whom King Shantanu married. The second part ends with the birth of Dhritarashtra, awaiting the births of Pandu and Vidur. The writer gives importance to the women characters who often glossed over earlier. It is not just the retelling of the *Mahabharata* myth, but also about the women of the epic, for it is told through the eyes of an ensemble all-woman cast.

Ramayana, the epic of Rama, has also not escaped the process of demythologization. One of the 21st century rewritings of the epic is *Asura: Tale of the Vanquished, The Story of Ravana and His People* (2012), another novel by Neelkantan. Inspired by the alternative story of *Ramayana*, heard in South India, the novel revolves around Ravana, the son of a Brahmin and Asura. Being treated cruelly by his brother Kubera, he fights and conquers the kingdom of Kubera, Sri Lanka. The narrators in the novel are Ravana and the fictitious character Bhadra, who is a representative of the common folk. Neelkantan not only pictures Ravana as a person with good qualities, but also Sita as the daughter of Ravana. Ravana had to abandon Sita because of a prophecy. Although ordered to be killed, she survives becomes known as the daughter of Mother Earth. Sita is portrayed both as an asura and deva woman. Ravana kidnaps her when she goes to the forest in exile with her husband Ram and brother-in-law Lakshman. The novel ends with the defeat of Ravana, as in *Ramayana*. The novel not only deals with the story of *Ramayana*, but also with caste discrimination, as Jadav says, “Power will remain the guarded possession of the highborn, striving to ensure that an outcaste remains a lowly outcaste. Paralyzed by the system, the outcaste will never dare to question it” (*Untouchables* 3).



Banker's *The Prince of Ayodhya* is another noteworthy new generation retelling of *Ramayana*. Like Tripathi's *Shiva*, this novel also portrays pure humans devoid of any supernatural characteristics. Ravana is characterized as an embodiment of evil, other than the erudite Ravana in *Ramayana*, who due to his tragic flaw of attraction towards Sita falls.

Modern novels and novelists have a strange desire interlink the traditional myths and legends to everyday experience. Epics and legends can no longer remain just as old texts in old contexts. The mythological novels often affirm present day political philosophies, as a result of which many readers of these novels assume that they render the truths in the epics that have been long hidden. Demythologization of *Ramayana*, *Mahabharata*, and other myths is necessary as it aids to a new understanding of the characters in the myths and thereby of the modern world too.

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Suffer to Survive and Succeed - A Study of Buchi Emecheta's *Destination Biafra*

Chander Mohan

Buchi Emecheta in *Destination Biafra* departs from her usual concern with illiterate or marginally educated protagonists who function with limited social content to one, whose total academic and social emancipation enables her to perform roles of great national significance. The concept though new changing over time has always been one of who seeks roles which are radically different from ones assigned by particular society. In ancient Greece, Euripides presented super women like Phaedra, Medea, and Helen who defied the norms and expectations of their respective societies. William Shakespeare too brought forth women like Viola, Rosalind, Beatrice etc. who dominated over their male counterparts and faced challenges in a way not associated with women and their social roles in general.

Ibsen and G B Shaw also represented women from a different perspective. Nora in *A Doll's House* and Ann Whitefield in *Man and Superman* have been called 'New Women'. Emecheta shows that this Warrior Woman is one who shuns easy wealth and ostentatious living, preferring rather to demonstrate her significance through more concrete and nationalistic goals. Debbie rejects the easy submissive role her parents expect her to play with regard to the choice of her marital partner for her. In a society that is essentially patriarchal, her liberation and independence of mind represent author's vision of the New Women, who finally shed the burden of conformity and obedience to outmoded social values.

The novel explores political and national concerns and is a unique account of the women's involvement in the Biafran War. Emecheta says in her foreword, "the subject is as they say 'masculine', but I feel a great sense of achievement in having completed it"³. In a special note to the reader, Emecheta describes her novel as "historical fiction" (ix). The main background is the Biafran War which took place from mid 1967 to January 1970.

War in the traditional societies is regarded as an exclusively male enterprise. Women are excluded from male-centered official history, as they are confined to the trivialities of the domestic realism. Women occupy the domestic front whereas the public domain belongs to man. Anthropologist George P Murdock has given evidence of division of Labor on the basis of gender in his Social Structure where he asserts:

Man with his superior physical strength can better undertake the more strenuous tasks, such as lumbering, mining, quarrying land clearance and house building. Not handicapped, as is woman, by the physiological burdens of pregnancy and nursing, he can range farther afield to hunt, to fish, to herd, and to trade. Woman is at no disadvantage, however, in lighter tasks which can be performed in or near the home, e.g. the gathering of vegetable products, the fetching of water, the preparation of food, and the manufacture of clothing and utensils. All known human societies have developed specialization and co-operation between the sexes roughly along this biologically determined line of cleavage



Though the traditional myths consider females as biologically less capable of heavy work, yet the women of Africa not only did the most laborious activities in agriculture, but also great warriors. In the old African Kingdom of Dohomey, Amazons were women enrolled as regular members of the king's army. Further, the involvement of women in the first and second World Wars shattered the myth that war was the one impregnable male bastion. Women, during the war, worked as soldiers, nurses, bus drivers, mistresses, ammunition workers etc. It was now permissible for women to be physically courageous, enduring, responsible and outgoing. Thus the two World Wars contradicted the widely held view that the Wars are essentially male enterprises.

Like European and American women, the African women also contributed considerably to several movements like the Mau Mau freedom movement, the Namibian liberation movement, and the anti apartheid demonstrations in South Africa and the Biafran War. The Nigerian Civil War saw an active participation of women. The women were recruited into civil militia, Intelligence and propaganda directories, and held several responsible positions. At the war fronts women were active in the medical corps. The Biafran army gave out many contracts to women to provide food stuff for the soldiers. The post-war conditions, that led to a dislocation of familial, and kinship ties, changed women's lives in adverse ways. Millions of women suffered the temporary or permanent loss of husbands, fathers, brothers, and sons. Several women were cut off from familiar relationships and had to adjust to new, usually crowded communities. With the sudden severance of familial ties, the women would engage themselves in prostitution, and therefore large scale prostitution became one of the severe problems of the post-war era. The different classes of Nigerian women were diversely affected by the war and their experiences depended on their class, education and position.

War inevitably gives rise to war literature. The Nigerian Civil War was no different. The War gave birth to significant works of literature. Many writers wrote on war themes viz. Chinua Achebe's short story *Girls at War* illuminates the demoralizing effects of war on the civilian population, Flora Nwapa's *Never Again* depicts the futility and devastation of war. Cyperian Ekwensi's *Survive the Peace* revolves around the experiences of the male protagonist, James Odugo, in post war situation. Ekwensi defines each woman in terms of sexual desire. Elachi Amadi's *Estrangement* conveys the brutality and terror involved in the war-experiences of women as victims and oppressed both physically and socially.

Destination Biafra, as the title suggests, belongs to the body of Literature generated by the Nigerian Civil War. According to Chidi Amuta, this literature occupies a position of special prominence not only in Nigerian but also in African literary history:

To be familiar with Nigerian literature in the period between 1970 and the present is to be conversant with one dominant and recurrent area of social concern: the Nigerian Civil War (1967-1970). This dominance is pronounced that it can safely be said that in growing body of Nigerian National Literature, works directly based on or indirectly deriving from the war experience constitute the largest number of literary products on single aspect of Nigerian history to the date [...] And given the statistical dominance of the Nigerian literary works in African



literature, the Nigerian Civil war could well be said to be the single most imaginatively recreated experience in Africa so far.

This body of works has been produced mainly by men. In her foreword to her novel as well as in the narrative itself, Emecheta quite explicitly relates *Destination Biafra* to these works. Though Emecheta's heroines, despite their drawbacks, protest vehemently against their enslaved condition, it is only Debbie Ogedemgbe in *Destination Biafra*, who achieves the sought after target of Emecheta for the wholeness. Her 'African Woman' is one who follows her inner dictates for the betterment of her society and nation. In a traditional, patriarchal society, Debbie's liberated mind and independent spirit represent the author's new vision of the New Woman who wants to shed the load of tradition and carves a path of her own and refuses to walk over the much trodden path.

Emecheta first introduces her 'New Woman' Debbie in a small hotel in Ikeja, on the outskirts of Lagos, with Alan Grey. They spend the night together. Despite the fact that the African culture lays so much emphasis on the virginity of a girl and that sex before marriage is a taboo; Debbie throws caution to the wind and indulges in a physical relationship with Alan Grey without any commitment to marriage:

She was such an independent soul who did not look forward to being tied down yet....Well, who could blame her? With her father's millions in Nigeria and in Switzerland, why should she, until it became absolutely necessary? (36)

The two familiar stereotypes in African Literature are the figure of the 'sweet mother', the passive all accepting figure of fecundity and self sacrifice and the figure of the woman as passionate and sensual lover. Both these stereotypes limit the woman's potential in a society by confining her to certain accepted roles of the 'mother', 'wife', 'mistress', and 'beloved'. Buchi Emecheta seems to subvert the stereotypes of women with her heroine, Debbie, a step ahead of other Emecheta's protagonist, who is presented as an individual in her own right- a conscientious woman who knows her mind. Alan Grey describes her as "slim and pretty, but arrogant. She was intelligent, nice to be with, but independent. She was too English for his liking" (36). Both Alan and Debbie share this physical proximity, much aware of the fact that they will not tie themselves in the knot of matrimony.

The other heroines of Emecheta seek to balance their roles, as wives or mothers with their personal aspirations, but Debbie asserts against all kinds of rigid, patriarchal attitudes, which intend to circumscribe her in socially approved roles. Marriage and motherhood are not her goals in life. Unlike other heroines of Emecheta, who have no problem with their roles as mothers and wives, Debbie asserts against rigid, patriarchal, and socially approved role. Marriage and motherhood are not her goals in life. At Chijioko Abosi's marriage reception, she does not approve the idea of being exhibited as an educated, accomplished girl:

If her parents thought they could advertise her like a fatted cow, they had another thing coming. She would never agree to a marriage like theirs, in which partners were never equal[...]It was just that she did not wish to live a version of their lives- to marry a wealthy Nigerian, ride the



most expensive cars in the world, be attended by servants.... No, she did not want that; her own ideas of independence in marriage had no place in that setup. She wanted to do something more than child breeding and rearing and being a passive wife to a man whose ego she must boost all her days, while making sure to submerge every impulse that made her a full human. Before long she would have no image at all, she would be as colourless as her poor mother. Surely, every person should have the right to live as he or she wished, however, different that life might seem to another?.(44)

In the beginning of the novel itself, Emecheta has explicitly, that Debbie is not hesitant in defying the conventions of her culture. Debbie is a representative of the African New woman, who along with her friend Teteku joins the army in defiance of her mother's protest. Debbie's mother, a traditional African woman is unable to understand her daughter's choice of profession and reinforces the patriarchal values of African society and admonishes her daughter and Babs Teteku, saying, "I don't know what has come over you girls. We all want freedom for women, but I doubt if we are ready for this type of freedom where young women smoke and carry guns instead of looking after husbands and nursing babies".(104)

Debbie, unlike a traditional African woman, wants to do much more than being a passive, docile, subservient wife. She goes beyond the dictates of the society in the pursuit of what she thinks to be appropriate action. She refuses to follow the traditional like of domesticity, like her mother. She represents a new breed of economically independent urban woman. As Maria Rosa Cutrefelli discusses in *Women in Africa: The Roots of Oppression*:

The new characteristically urban figure of the male-unprotected, husbandless, single woman has significantly taken shape; and in the light of the traditional view of celibacy as a social failure, even a crime against society, the consciously deliberates rejection of marriage on the part of an increasing number of urban woman appears to be courageous, indeed a daring deed.

Debbie's actions show a determination to carry out her stated intentions. She realizes her powers when she shouts at the twenty five officers relaxing at the Ikeja barracks mess, "everyone stand up and put your hands on your head. Any false move means death. Shoot to kill any soldier who moves. You there take all their guns and ammunition. You, search them! Unarm the soldiers, unsoldier them all" (75)

It is because of her potential that the Nigerian government sends her on a peace mission to the Biafran leader Abosi to end the war. She is chosen to negotiate with Abosi because of her superior diplomatic skills. Debbie Ogedembe, like Emecheta's other heroines, is determined to overcome the natal handicap of the female. She is also the most dangerous of them all.

Debbie as a 'New Woman' goes beyond the dictates of the society and chooses a white man as her lover. Debbie reflects Emecheta's concept of freedom in every sphere of a woman. She is sexually liberated woman in African society, the society that brands her as a Whiteman's whore. Salihu Lawal calls her, "to the Bature you are just a whore, to be used and discarded, just as they are doing to our country."(120).But the romantic notions of Debbie



about war are shattered as she is made to suffer physical rape and trauma. For Nigerian soldiers she is not more than a piece of female flesh. Gang raped by soldiers she is not more than a piece of female flesh. Gang raped by soldiers, her physical humiliation tantamount to a kind of spiritual death. Emecheta gives a detailed account of her humiliation:

She could make out the figure of the leader referred to as Bale on top Of her, then she knew it was somebody else, then another person.... She felt herself bleeding, though her head was still clear [...] She felt her legs being pulled this way or that, and at times she could hear her mother's protesting cries. But eventually, amid all the degradation that was being inflicted on her, Debbie lost consciousness.(127)

The rape of Debbie reflects male callousness and lack of respect for females, and that females, however liberated or educated, are essentially vulnerable. Debbie sees another gruesome side of the war as she witnesses the brutal killing of the pregnant woman in the course of the mission.

In spite of the nightmarish experience Debbie is determined enough to survive and her spirit remains undaunted, so her rapist fail in their mission to humiliate her. Bearing the pain and humiliation, Debbie, a professional soldier, is determined to complete her journey. Debbie, committed to her mission aspires toward autonomy and self-actualization in response to her rape. She, in her zeal to accomplish her mission, travels across war torn Nigeria. As atypical product of patriarchal society, Salihu Lawal, to show his inner anger and frustration attempts to rape Debbie, in order to humiliate her. She remains indifferent and then, retorts back in a calculated manner, "Three or maybe four weeks ago I was raped by I do not know how many Nigerian soldiers when I was on this mission. Now you are raping me too" (167)

She wrecks him emotionally with the words:

Allah will never forgive you now because you tried to violate a woman who has been raped by so many soldiers, a woman who may now be carrying some disease, a woman who has been raped by black Nigerian soldiers. You thought you were going to use a white man's plaything, as you called me, only to realize that you held in your arms a woman who has slept with soldiers. (167)

Salihu Lawal is dumbfounded as "he was being confronted by a new kind of Woman and he could not understand it" (167).

Debbie outgrowing personal fear is perturbed at the rape of her beloved land and the murder of its people, and is more concerned for her Igbo companions. Buchi Emecheta stresses the fact that a woman has to survive despite all the oppressive conditions. Debbie and other women slowly move across the hostile territory avoiding the soldiers. Emecheta, through Debbie, Uzoma and other women who confront the futility of a male war; reveals their inner strength, their resilience, patience, fortitude, resourcefulness and their adaptation to the different trying situations of war. These African women come out successfully when confronted with the battle for survival.



Debbie eventually reaches her destination Biafra after all the hurdles, only to be shocked and disgraced by Abosi's refusal to cease fire. He is amazed to see Debbie as a negotiator, sent to influence him. As if, to demoralize her, he calls her 'little you' but Debbie resents his egocentric behavior saying "I am me, Debbie, the daughter of Ogedemgbe. Tell me, if I were a man' [...] would you have dismissed my mission?" (227)

Debbie accuses the western forces and holds them responsible for present destruction by supplying arms and ammunition to the Nigerian Army. She expresses their hypocrisy in sparking the conflict and then seeking to play peace makers.

Emecheta has made Debbie an epitome of a New Women. All her decisions right from joining the army to maintaining relationship with Alan Grey asserts her individuality, independence and Europeanized-liberated way of living. She is an emancipated woman who enters into physical relationship with Grey for sexual satisfaction and pleasure. When Debbie tells Grey, "[...] I was raped several times, Alan, in the bush, I don't even know by how many men, I didn't count" (230).

Sexual subordination is unique to an African woman as she experiences sexual subjugation not only at the hands of her own men but also by the European colonizer. Alan Grey symbolizes the colonial oppressor for the Debbie and she fuses her anti-imperialist ideology with her feminism. The land mines carries to kill Abosi fail her, one exploding only after Abosi's plane takes off. The sudden explosion throws Debbie out of her hiding place, alive. She is informed by a white man that war is over. Alan Grey proposes to marry Debbie and tells her to leave Nigeria to which she refuses:

I am a woman and a woman of Africa. I am a daughter of Nigeria and if she is in shame, I shall stay and mourn with her in shame. No, I am not yet to become the wife of exploiter of my nation [...] Goodbye Alan I didn't mind your being my male concubine, but Africa will never stoop again to being your wife; to meet you on an equal basis, like companions, yes, but never again to be your slave(245).

In her rejection of Grey, she shows that a woman need not succumb to her tribulations and she finally emerges as a 'New Woman' who according to Beatrice Stegemen:

Represents a theory of personhood where the individual exists as an independent entity rather than her kinship relations,, where she has a responsibility to realize her potential for happiness rather than to accept role, where she has indefinable value rather than quantitative financial worth, where she must reason about her own values rather than fit into a stereotyped tradition.

Debbie's declamation against western imperialism is a polemical outburst which seeks to politicize a personal experience. Ama Ata Aidoo's heroine, Sissie in *Our Sister Kill Joy*, also rejects the comforts of the West and the love of a black man who prefers to stay in West, to return to her native Ghana. She too like Sissie chooses country over love and rejects Alan as if to pay him back for what his government did to her nation.



According to Katherine Frank, *Destination Biafra* is the most forthright feminist novel to date, stepping beyond the confines of domestic life, to imagine the role women have to play out in the political struggles of their countries. Debbie Ogedemgbe as she points out is:

The most compelling example we have of the New Woman in Africa. She embodies a liberating ideal, of potentiality, of a rich, active and fulfilling future for African women, and it is an autonomous future she embraces, a future without men

Debbie in refusing to be Alan Grey's wife has rejected only her white oppressor and not all men. In fact, her rejection of Alan Grey symbolizes her rejection of colonial and Western masters. Like other African woman, motherhood is important for Debbie. She tells Alan Grey of her future plans as the war is over in Nigeria in, these words, "there are two boys, the Nwoba boys as many other orphans that I am going to help bring up with my share of Father's money" (245)

The finding of this study can be summed up that the various roles being performed by Debbie in the novel as that of a daughter, soldier, mother, and prospective writer represent the forces of change. She is one who challenges the limited roles assigned by the society to the South African Women. Debbie is determined for not accepting passively the humiliation of a 'tainted women'. Her rebellious attitude in not accepting status quo; her rejection of Alan Grey a white colonizer; and her determination to overcome war time difficulties make her an ideal African New Woman who has a capability to suffer for successful survival. Certainly Debbie Ogedemgbe is ahead of Akunna, Ojebete and Nnu Ego in fighting a status quo and thereby rising above personal pain, proves that the life of South African Woman is in reality a saga of suffering and struggle for successful survival without caring for outcome.

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Gurcharan Das' *Mira*: Re-appropriating Gender

Dashrath Gatt

The supremacy and dominance of man, in the man-woman binary, runs through the entire human history. The favourable position enjoyed by the patriarchal forces in all walks of life is largely due to the social set-up, a social construct, where the place of man and woman and their corresponding relationships is nothing but a pattern well designed by the dominating gender. Since man always found himself at the centre of all the powers governing human life, from the time creation of universe (Adam, Eve and Fruit of Knowledge), it was, but natural for him, to acquire the advantageous, central position, while relegating the 'Other' at the margins. This marginalization of woman, not on the basis of sex but gender, in all spheres of life, bespeaks of all cultures, ethnicities, nationalities. But at the same time this 'Other's' longing to assert and change the existing discriminatory order have manifested in different modes at different times, even at times well supported by the males. Gurcharan Das the renowned economist as well as an impeccable writer of English produced three great plays—all set in different time zones. His *Mira*, representing the life of the great poet and devotee of Lord Krishna Mirabai, is set in an early sixteenth century India. The play revolves around the juxtaposing of Mira's longings on the one hand and the royal family's expectations from the princess regarding carrying forward the family lineage by producing a male child as well as protecting the name and honour of the Mewar royal family on the other. The image of woman in Indian society, a thoroughly conservative and male dominated society has been far from a rosy one; she has been placed subservient to her counterpart with no voice and 'room of her own' in Virginia Woolf's words. In sixteenth century India, woman was considered an object for procreations and onus lied on her for protecting the honour of the family and clan. Valour, dignity, honour, and chivalry were the words with which every King or Prince of a State or Province found himself besieged with.

Mira deconstructs the social construct of the images of man and woman in a conservative Indian society of sixteenth century. Mira a woman and Mira a wife are trudging two different worlds simultaneously. She is carrying along with herself the name of the royal family and as per the expectations of the royals she is expected to produce a male heir to Rana her husband. But this is possible when there is love between husband and wife, the emotional love should precede the physicality. Mira is a love sick woman failing to get what a young woman expects from her husband. Her free spirit and candid but witty expressions of her longings invite stinging comments and stares from her sister-in-law as well as maid in the royal palace. She constantly feels the pangs of incompleteness because Rana doesn't look beyond the surface. Mira's attachment, love and respect for her husband stand unreciprocated, leaving her unfulfilled and discontented: 'This mother is dry.' (103). Both husband-wife duo moves in two different, contradictory worlds, resulting in further isolation and loneliness of Mira. She is aware that her importance lies only in giving a male child to the Rana family: 'A tiger dies and leaves his skin behind; a man dies and leaves his name behind.' (103) This comment signifies the patriarchal structure of the society of the day. The social set-up of the day instead of placing Rana and Mira as a whole, presents them as diametrically opposed to each other in their understanding of the roles and responsibilities in a husband-



wife relationship; Mira, besides longing for a communion of body and soul with Rana, searches for her space for herself while the latter looks at Mira as an object of reproduction only:

Actress 1 (Mira): Let's go upstairs. Then I can also be with you.

Actor 1(Rana): I don't want anyone with me—I just want to sleep. Mira, the Rana is tired. He wants to prepare for the war. (110)

Since love and war can't co-exist, Rana and Mira never appear on the same page. This incompatibility largely results from the interference and control of the patriarchal forces over the family life, endorsing only the subservience of woman in the society of the day. Das argues that in Indian society, more so with royals, son represents power and authority leading to war and bloodshed but the offspring signifies love between husband and wife. While Rana stands for the former, Mira seems in search for the latter. Both Mira and Rana have their spaces earmarked—Rana enjoying the outer public space, the battle field, the unlimited territory, while Mira has to contend with the interiors not only in physical space but also in her consciousness. But the playwright makes it clear that Mira wants to reposition herself and tries to rewrite this outer inner space world. She has free will and wants to let her inner consciousness fly on the wings of imagination and untamed spirit soaring to new heights without any man-made restrictions or chains.

Mira feels an emotional vacuum on account of Rana's preferred preoccupation with safety and security of the Mewar and his male successor over love and attachment for Mira, and her frustrations are writ large on every utterance she makes: 'Love is like a creeper, Jhali; it withers and dies if it has nothing to embrace.' (124) For Mira there is nothing without love: 'Marriage without love is no food at all'. (106) The unfulfilled Mira wishes that instead of winning the outer world the Rana who 'has no time for Mira' should first win his wife. Her indomitable spirit further finds expression in her sagacious words to Uda: 'He has to love me, for me to give him a son. A single lamp, no matter how bright, always casts a shadow. Put another one beside it and the darkness of both disappears...It takes two to make a son. The chariot can't go anywhere on a single wheel.' (107). Her yearnings for love become painful when her feelings are not understood and reciprocated by the Rana who gradually starts losing his standing in the eyes of Mira: 'I am sitting on the shoulder of a man who is sinking in quicksand.' (124) Mira's comments pricking the male ego further puts off Rana who resorts to physical violence against Mira just to put her in place—a place subservience to male world. Dissecting the power struggle between man and woman, Kate Millet points out that "If knowledge is power, power is also knowledge, and a large factor in their subordinate position is the fairly systematic ignorance patriarchy imposes upon women." (42) Rana's highhandedness brings to the fore not only the frustrations of the male world with gradual assertion of women but also a ply to further the prevailing status quo position favouring the men-world.

Mira appears more rational, logical and less religious and bigot in comparison to other characters and appears questioning the social norms of the day. She doesn't believe in worshipping the goddess Kali because for her kali, in sharp contrast to the customary belief of



the people of the Mewar province represents death not life. Her defiance of the customs of the royals of Mewar stems from the fact that she is young and ready to rebel against the established powerful patriarchal structure of the society. She is kind and caring for her husband and family but at the same time she doesn't surrender her own self before what she considers the irrational dicta of the society in the garb of the social mores relating to family honour and name. When she is persistently coaxed to worship Kali, Mira asserts her own self to remain what she is: 'I will do anything for you. I live for you. But not this. If I did, I'd stop being Mira. I am being asked to play the actor who is elevated from peasant to king for two hours.' (113) Mira's cravings for physical touch and fulfillment find expression when she asks her husband—'Isn't the bed small for two of us?'(104) The statement contrary to the image of a traditional, submissive Indian woman reflects her boldness and no-hold-barred approach. And this longing for closeness gets further intensified and symbolizes her yearning for space in this world—her private personal zone. These arguments speak of Mira's rejection of the image society expects of her to wear. Her fearlessness and dislike of playing sham attests to her love independent self. The playwright insinuates towards the element of incest in the play when Mira-Jai relationship arouses suspicion. The indifference of the Rana and the Mewar family pushes Mira to the point of moral transgressions when her cousin Jai reaches Rana's palace and to the endearments of Mira wants to bring her back to Medta. But Mira's communion with Krishna makes Jai a jilted and unsuccessful lover. Her uncontrolled passions for the physical touch with Krishna remain unfulfilled.

Mira is unconventional in everything she does and the way she conducts herself with others. When Jai reaches Mewar she shredding the homely protocol thrust on its members, meets and embraces him without any inhibition, and talks nonchalantly with him, much to the discomfort of the present members of the royal family. Her honest but blunt comments like 'The best riders fall the hardest', 'I'd rather be peasant in peace than a prince in war', 'The bird chooses its tree, not the bird', 'War is the festival of death' unsettle the royals. When she is looked at with suspicion about her relationship with her cousin Jai, her reply to Uda her sister-in-law leaves her rattled: 'Oil your own wheel first.' (118) Mira's bitterness at heart and sense of un-fulfillment and her understanding of the miseries of the common people turn her into a critic of the outward appearances or opulence of the royals: 'Where places are magnificent, fields are poor and granaries are empty.' (119) Her continued aloofness affects her outlook of the world and the world appears dark and full of 'sorrows' to her. The humane Mira undercuts the Rajputs' vain display of their false sense of valour and glory because she believes in intrinsic beauty of soul of the individual.

Indian woman expressing her desires explicitly is looked down upon and viewed as immoral while those wrapped in modesty and without any inkling of sexuality are considered as harbinger of family honour and virtuous. That's why Sita reaches the pivotal position in the eye of the Indians while Surpanakha as a mean character. Mira also becomes the victim of the conservative social forces of the time. Iravati Karve elaborates about the designs of the forces in perpetuating the patriarchal order on the sham of family honour and dignity: "The women who became part of such a family were brought from outside. They were to cultivate the virtues of devotion to their husband and take pride in his family. A woman's loyalty to her father's family lasted until her marriage. After that her duties were to safeguard the name of



her husband's family, to care for all his children as their mother, to go where he would and to serve the parents-in-law." (190) Mira silently bears the emotional as well as physical torture at the hands of her husband. She has to face the wrath of her jealous sister-in-law also. She craves for oneness with the Rana but the latter is more obsessed with his own ideals of false valour and bravery. It's this indifference and callousness of her husband towards her that she increasingly becomes inclined towards Krishna who becomes her soul mate. Her predicament--a life devoid of any love and affection, without any sense of belongingness but stifled and controlled--becomes evident from her remarks: 'I live in a golden cage hung with silk; my food is honey and my drink is milk--but all I want is a nest in a tree.' (123)

Mira's journey from being an ordinary human being to that of Mirabai underlines her resistance to the socially constructed mores where every individual, woman in particular, is viewed from a standpoint of a particular patriarchal perspective. Her metamorphosing from being an earthly young girl with aspirations and dreams of her own into a divine soul results both from the indifference and apathy of her own people, her husband and other family members as well as on account of her free spirit. From the very beginning she is in search of elusive love and oneness with Rana but without sacrificing her own space. Her leaving from the palace leaves behind a gloomy, defeated Rana behind: 'I can smell the emptiness. I am going to spend the rest the rest of my days amusing myself by counting the spider webs growing from floors to the ceiling.' (137) But Mira's soul after breaking open the 'golden cage' of customs, conventions and expectations of society, ventures into a new world beyond the reach of man and feels blessed and enraptured with Krishna. Reflecting upon the position of woman over the centuries, Anita Nair in an interview sums up the place of woman in a conservative Indian society: "It isn't easy to be a contemporary Indian woman. This is a woman more aware of what is right and wrong and who knows there is an option to choose how she wants to live her life. But something holds her back. The 2000 year old Indian culture expects her to be the custodian of the traditional culture and hence she puts her desires on a back burner. Men tend to move on with giant strides while policing women's progress and curbing it. I think women in India dream of the same things that women all over the world do. Freedom. Security. Dignity. Love. Laughter. Sex. Happiness. Nice clothes. Good Food. Jewellery. Vacations. Miracle cures for grey hair and cellulite. Muscle tone and unwrinkled skin...I'm not being facetious but in my travels I talk to people all the time."

Mira's transition from being a woman to a saint has been due to the callous society. Though at the end Rana realizes his follies but it is too late when he has lost everything in the world. He hoped that Mira would protect his family honour but for independent Mira this was a false pretence. Her journey through all the pangs of loneliness and her cravings for belongingness and soft touches compel her to go towards lord Krishna surpassing the physical space. Now the tables have turned. The Rana is the pursuer and seeker of Mira while the latter is occupied with her inner world her lord Krishna. Her enlightening words to Rana cut him to size: 'When wine finishes you turn elsewhere; when youth finishes you turn inside.'(134) By the time Rana comes to realize the futility of his worldly glory and fame he appears belonging to a lost generation. Mira now appears to dejected and hapless Rana a support, bringing a reassuring sense of security and strength for him. But Mira has transcended all the bounds of the mortal world; her own 'self' is completely merged with that



of her lord Krishna in a spiritual union and no one can encroach her space—inner and outer – except her inseparable Krishna. Towards the end there is a complete turnaround in the approach of the Rana when he returns from the battlefield after defeat at the hands of the Mughals. But Mira now has become Mirabai and in her world only Krishna exists and no one else. The words of Mira become relevant regarding the facade of bravery and empty valour when Rana wants to be one with Mira. The chorus depicts the story of man-woman relationship. Man longs for woman and still he derides her and this dichotomy pervades throughout the human history. When Rana says that 'Women without men become mad', it speaks of the unparalleled power and position that men enjoy and women exist only with men.

Through Mira the playwright presents the mystery and the depth in the character of a woman whose heart can exceed any limits imposed by the outward social forces. She asserts: 'My soul is universe. The universe is my lord, Krishna. I am he who I love and he who I love is I.' (130) physically she is ready to go through any trial and tribulations: she willingly drinks the poison in the form of a medicinal drink sent to her by her husband which becomes nectar just at the touch of her lips. But she is so strong willed that her free spirit refuses to tow the line of the conservative society of her times. Her spirits soar high in every sphere and this freedom she wants to enjoy. She doesn't want just to be a machine to produce a male heir to the Mewar royalty; she re-sets the social boundaries where every individual has his/her own space.

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Identity Crisis in Bharathi Mukherjee's *Leave It to Me*

K. S. Dhivya & K. Ravindran

Identity crisis is states of conflict during which a person may suffer from role disorientation and question his or her self-perception. Psychoanalytical theorist Erik H Erikson coined the term identity crisis, which is an integral component of his identity development model. Identity crises are experienced throughout the life span and are viewed as often necessary processes in healthy psychosocial development. Using Erikson's identity development theory as a frame, in 1966, Canadian development psychologist James Marcia developed an identity status model based on the use of exploration and commitment in developing an identity. This model deconstructs identity acquisition into four critical statuses. Although the statuses appear hierarchical in organization, they should not be considered stages because no clear sequence exists. The four statuses are identity foreclosure, identity diffusion, identity moratorium, and identity achievement. During each status, people may encounter an identity crisis or confusion, which will prompt them to reconcile the conflict and possibly result in the transition to another status. Identity crisis is a moment in life when an individual commences a quest an answer about the temperature of his or her being and the search for an identity.

Leave It to Me, Bharati Mukherjee tells the story of a twenty-three-year old young woman named Debby DiMartino, short name Debby, born in India and raised up as an adopted child by American parents. Mukherjee introduces her protagonist as: "a tall girl in a small school, a beautiful girl in a plain family, an exotic girl in a very American town". (13) Though she is very beautiful but her story is full of pangs and sufferings. Being an adopted child, she is always preoccupied with the feeling of rootlessness. The identity of a child is usually determined from the moment of birth. Communal identity is more important than individual identity. Debby in *Leave It to Me* realizes that her individual identity is incomplete without knowledge of the parental identity.

Bharathi Mukherjee comes out of a society in which identity is fixed from the moment of birth. She remains what she wants because of the family, class, caste and language she has born into. Communal identity is the only identity that matter. There is no tolerance of individual marginality or uprising. When she is growing up in Calcutta, upper-middle-class Bengali Brahmin women are not supposed to have ideas and opinions of their own. But for her empowerment meant escaping the identity she has been assigned by her tradition-bound community. So she thought of herself as being composed of a series of fluid identity. Debby in *Leave It to Me* comes to the same discovery about the self being protean by the end of her adventures, but she starts her journey from a very different place that the writer did.

As an orphan, Debby has no clear idea about which race she originally belongs to and she also cannot claim her nationality as an American, Pakistani, or a Vietnamese. So she wants to find out her biological parents as they can only affirm her social identity. She has a lot of bitterness towards her bio-parents: "lousy people who'd considered me lousier still and who'd left me to be sniffed at by wild dogs, like a carcass in the mangy shade".(14) In the



DiMartino family Debby gets shelter, love, affection and a social identity of an adopted child. But she thinks that her life is not stable there and feels herself as an outsider among the DiMartinos. She says: "You're just on loan to the DiMartinos Treat them nice, pay your rent but keep your bags packed" (15). She always thinks herself as an unwanted child in this world. She says: "I was just a garbage sack thrown out on the hippie trail" (16). The sufferings of the protagonist on account of her rootlessness become clear through the lines below: "Who but a foundling has the moral right to seize not just a city, but a neighborhood, and fashion a block or two of it into home? When you inherit nothing, you are entitled everything".(17) In search of her bio-parents she becomes restless and travels from place to place and her repeated shifting may be compared with the wandering journey.

As a professor and workshop leader, Mukherjee has come across young people who did not give importance to the Vietnam War or the Kennedy assassination. They are simply statistics to them. But Devi's generation is still a victim of those events; they are formed by post-Vietnam America. Mukherjee has realized that one of the themes throughout her fiction is the changes in the way America thinks of itself and is seen by the rest of the world as a result of Vietnam. Many of them never acknowledge the fallout from that kind of vanity or about how it affected the people around them. A large number of people went to India but misunderstood and misapplied Indian traditions, and looked at India through their vision and did not understand Indian culture.

The feeling of an unwanted child in the world creates a big void in her mind about her real identity and she becomes very aggressive to find out her bio-parents at any cost. This acuteness of identity crisis and strong desire to know the parental identity are the basis and internal force of her wandering journeys. In search of her real identity, Debby desperately leaves her comfortable home and her loving Italian-American foster parents. *Debby* travels throughout America. In San Francisco, Debby envies the people who have their communal identity. There she comes in contact with a group of old ex-hippies and a mentally misbalanced Vietnam Veteran from whom she gets some information about her Hippie parents. From San Francisco she arrives at Laxmipur, Devigaon, India and the orphanage where she is raised by the Gray Sisters after being deserted by her real parents. For investigation she employs Fred Pointer, a detective, who provides her the information that Jess Du Pree is to be her supposed bio-mom who is the Hippie follower of a sex-age guru, and her father Romeo Hawk Haque is a serial killer. The deserted child, Debby, of this Hippie couple is saved by the nuns and is adopted by Di-Martino family.

After this revelation of the truth, she, instead of thinking any happy family re-union, wants to take revenge on her parents. She expresses her feelings about her real parents thus: "The man and woman who'd given me life were as strange to me as honeymooners from Mars" (18). To stay in contact and to understand Jess, she joins the office of Jess. But Jess Du Pree never confesses her relationship with Debby. Jess says "I've never been pregnant" (18). But Romeo claims Debby as his daughter. She kills Stark Swann, Beth and Larry, the friends of her bio-mom, to take revenge on her and to get justice. The sudden arrival of Romeo Hawk in San Francisco arises more complications in Debby's life. Romeo wants to take revenge on Jess as he thinks that Jess is responsible for his imprisonment in India. Jess Du Pree is murdered in



the hands of Romeo. To take revenge of the murder of her bio-mom, she murders Romeo Hawk and surrenders herself to the police. It is the tragedy of Debby's life that she found her bio-parents but she could never get accepted as a daughter. She consequently becomes the murderer of her father. At last, Debby realizes that violence cannot be the only way in the war of justice and through it one cannot gain anything.

Debby picks up the name Devi from a vanity car plate and christens herself Devi Dee. Debby's transformation to Devi Dee is an important episode in the novel as this is the point at which Mukherjee interweaves Hindu Mythology into the novel. The prologue clearly states the author's intention to use myth as a framework for the immigrant tale of Devi Dee. The next person who is crucial in Devi Dee's quest is Ham the filmmaker and her future lover. Fred pointer's pointing the way to her parents proves that Jess Du Pree and Romeo Hawk seem to be her parents officially. Romeo Hawk claims his daughter but Jess Du Pree denies her relationship to Devi till the novel's end.

But Devi's search for her identity reveals remarkable similarities between herself and her bio-parents. Devi and Jess both seduce the same man; work at the same job and drug inconvenient lovers with Mandrax. Devi and Romeo Hawk wield the same cleaver to violent ends. One is reminded of the prologue of the novel where old Hari tells the children a bedtime story in which the Hindu goddess Devi slays the Buffalo Demon. Despite the disturbing violence of the tale, the children are comfortable and curl into sleep as they know it is a story and not reality. Romeo Hawk comes in the guise of Ma Varuna, an author escorted by Leave It To Me. He kills both Jess Du Pree and Ham. Devi, who has been a mute spectator so far, transfigures herself as Devi, the avenging deity, kills her bio-father and merges with the elements of nature. The novel similarly is violent as the prologue and it leaves Devi disturbed and confused in the end.

Mukherjee attempts to see her characters through a different angle instead of satirizing them. She shows vengeance in them to find a solution for their search of identity. In *Leave It To Me*, Debby Dee is an Indian girl raised by an Italian family. She is a young sociopath who seeks revenge on parents who abandoned her. The novel also looks at conflict between eastern and western worlds and at the mother-daughter relationship through the political and emotional ways by the main character in her quest for revenge. She undergoes tremendous conflict when she wants to find out her own identity. The hippies of the sixties have neglected the consequences of their actions in those days and the actions of Devi represent those consequences coming back to them and forcing the issue. Divine justice sometimes involves great violence and to make this understandable to the readers Bharathi Mukherjee shares the Hindu mythology of the goddess Devi worshipped in Bengal.

According to Erik Erikson, a development psychologist, those encountering an identity crisis are often seen to have no notion who or what they are, where they belong or where they wish to go. They may depart from normal life, not taking action or acting bizarrely. They may even turn to negative activities, such as crime or drugs as a technique of dealing with identity crisis. Those who experience this problem, will exhibit a confusion of roles, encountering rootlessness, unbelongingness and ambiguity in their life. So like Devi, when a person is not



able to achieve desired identity, position or sameness with the shared community, he faces identity crisis resulting in fractured identity and depression.

In this paper, the postcolonial diasporic context, violence is the other face of power and it gains an understanding. The women protagonists of Bharathi Mukherjee adopt violence to fight against the evil they face and move further courageously. Devi burns the house given by Francis A Fong and kills the friends of Jess Du Pree to create fear in her. Thus the themes of notable identity and dislocation become important. *Leave It To Me* remains Mukherjee's most American work: an enigmatic and alarming meditation on the consequences of American's recent past- the hippie culture of the 1960's Vietnam- rather than a novel of dislocation in the diasporic sense of her earlier fiction. Here her shift from an immigrant diasporic writer to a multicultural one is complete.

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Imagination as a Vehicle to Reality

P. Hiltrud Dave Eve

Introduction

Wordsworth defines poetry as “the breath and finer spirit of all knowledge; it is the impassioned expression which is in the countenance of all science”. Poetry is the record of the best and happiest moments of the happiest and best minds. Science will appear incomplete without poetry. Poetry gives perfect picture of virtue and vice, which are more instructive than precepts of philosophy or the real examples of history. Poem starts from the ancient to the modern, instructs and delights the readers by its spontaneous overflow of powerful thoughts. From the Greek poems and the Italian models the main aim of the poem is to teach and to delight the readers.

Poetry is the universal language which the heart holds with nature itself. He, who has contempt for poetry, cannot have much respect for himself, or for anything else. It is not a mere frivolous accomplishment (as some persons have been led to imagine), the trifling amusement of a few idle readers or leisure hours - it has been the study and delight of mankind in all ages. Fear is poetry, hope is poetry, love is poetry, and hatred is poetry, contempt, jealousy, remorse, administration, wonder, pity, despair or madness. Poetry is everything.

Mathew Arnold, the Critic's critic, in his seminal essay *The Study of Poetry* says,

...more and more mankind will discover that we have to turn to poetry to interpret life for us, to console us, to sustain us. Without poetry, our science will appear incomplete, and most of what now passes with us, for religion and philosophy will replace poetry. (The Study of Poetry)

Poetry is the first and last of knowledge, it is as immortal as the heart of man. Its themes are the simplest experiences of the surface of life, sorrow and joy, love and battle, the peace of the country, the bustle and stir of towns. The poets of the past use imagination as a vehicle to express their thought, feelings of the society in an effective way. Aristotle defines,

Poetry is first and foremost a medium of imitation. Poetry can imitate life in a number of ways by representing a character, emotion, action or even everyday objects. Poetry is supposed to be the voice of thought. A person is constantly involved in thinking a variety of things. Through poetry one can lead voice to one's thoughts, feelings and beliefs. Real people or precisely real poet's write poetry to express their real emotions which are otherwise difficult to reveal in words. Poem allows us to look beyond the surface. (Aristotle's Poetics)

Imagination has soothing power that pacifies the minds. The term 'imagination' comes from the Latin verb 'imaginari' meaning 'to picture oneself'. It is not only seeing pictures in the mind but also includes five senses and feelings. One can imagine a sound, taste, smell and emotions and feelings. As a medium imagination is a world where thought and images are



nested in the mind to 'form a mental concept of what is actually present to the senses'. Imagination is a tool to elevate the readers to the height of pleasure. The writers use it as a pathway to attract the minds of the readers.

Imagination as a vehicle to reality:

Beowulf (700 C.E) is a heroic epic poem, written in old English, presents a rare-primary-source view of medieval society, culture, and literature. The poem is filled with fantasy and reality. The poet uses imagination to express the reality of medieval life. *Beowulf* depicts a Germanic warrior society, where relationship between the king and his thanes or warriors is of paramount important.

The poems of *Iliad* depict the siege of the city of Ilium or Troy during the Trojan War. *Odyssey* the epic poem focuses on the Greek Character Odysseus and his ten year journey from Troy to Ithaca after the fall of Troy. *The Canterbury Tales*, a vivid microcosm of fourteenth century society, its wide range of characters are so realistically drawn that they were surely inspired in part by Chaucer's many varied experiences. The elegies and historical poems depict the real life with the help of imagination.

T S Eliot in his poems presents the modern society as being in the infertile part of the cycle. His poem *The Waste Land* represents the isolated human beings and the society. Eliot presents the spiritual decay of the individual and his quote from Dante 'I had not thought death had undone so many' portrays the sheer hopelessness of early twentieth century society.

In the final section of *The Waste Land*, 'What the Thunder Said' the agony of Christ in the gardens of Gethsemane reveals the frustration that Eliot felt towards the wrongdoing of mankind. His fear is that the world will remain unconsummated and that man has no saviour to release him from the spiritual void. The poem ends with the exposition of three terms from Hindu lore: *Datto* (to give alms) *Dayadhvam* (to have compassion) and *Damyata* (to practice self-control). He shows the present modern society's status and the three core value they have to follow.

African writers and poets use imagination to reflect their views of the society, where they experienced agony and despair under the colonization. Wole Soyinka, in his poem "Telephone Conversation," demonstrates how racism deteriorates communication through the dialog occurring between the primary characters.

Imagination gives life to the work; it pleases the mind and gives a fulfilment to the work. Imagination is not only used by the writers but also by great speakers to influence and capture the attention of the pupil. John Donne, the metaphysical poet, in his poem 'The Flea', his use of imagination brings a different meaning to the small insect, the flea. He says that the flea sucked his blood and his beloved blood and inside the small body they are mingled. The flea had joined the two lovers who were grudging by their parents. He said that they were married because their blood was mingled in the flea's body. It is a kind of marriage not a sin.



So he pleads her not to kill the flea because it carried three lives: the life of the speaker, the beloved and its own life. The power of imagination has elevated the poem to a different level. Flea is just an insect in the eyes of the pupil but by the power of imagination the flea becomes a symbol of marriage and his body has become a nuptial bed for the lovers.

*Mark but this flea, and mark in this,
How little that which deniest me is;
It sucked me first, and now sucks thee,
And in this flea our two bloods mingled be;
Thou know'st that this cannot be said
A sin, nor shame, nor loss of maidenhead,
Yet this enjoys before it woo,*

.....
*This flea is you and I, and this
Our marriage bed, and marriage temple is;
Though parents grudge, and you, w'are met (The Flea)*

Imagination in Emily Dickinson's poem "Because I could not stop for death":

Emily Dickinson's poems have many identifiable features. Her poems have been memorized, enjoyed, and discussed since their first publication. Many critics consider her to have been extraordinarily gifted in her abilities to create concise, meaningful, and memorable poems. The major themes in her poetry include Friends, Nature, Love, and Death. Not surprisingly, she also refers to flowers often in her poems. In many of her poems, allusions come from her education in the Bible, classical mythology, and Shakespeare.

Dickinson saw the death of several friends, a teacher, and the declining health of her mother who she had to tend closely. These unhappy events saddened Dickinson and led her to treat the subject of death in many of her poems. "Because I Could Not Stop for Death" is a brilliant poem, well constructed, easily understood, and filled with many poetic conventions. She has personified death, giving him a name, a conveyance, and a companion. The imagery begins the moment Dickinson invites her reader into the 'carriage'. 'Death' slowly takes the readers on a sightseeing trip where they see the stages of life. The presence of Immortality in the carriage softens the idea of the arrival of Death. And the fact that 'He kindly stopped' is both a reassurance that his arrival was not unpleasant and an expression of the poet's wit. She reveals the hard reality of death in a more fanciful way. By anthropomorphizing 'Death' as a kind and civil gentleman, the speaker particularizes the characteristics of death. She uses remembered images of the past to clarify infinite conceptions through the establishment of a dialectical relationship between reality and imagination, the known and the unknown. The speaker in the poem is speaking of an event that happened in the past, another reassurance that there is survival after death. Dickinson's Christian view of eternity and the immortality of life are revealed in the poem.

*Because I could not stop for Death
He kindly stopped for me*



*The carriage held but just ourselves
And immortality. - (Because I could Not Stop for Death)*

In the first stanza, death as a gentleman stopped for her to pick in his horse carriage. He is very kind towards her. In the carriage there are two people and he brings immortality with him. She personifies death as a lover and she feel at ease with him. She seems excited about her journey with her two companions, and pleased by the gentleman's civility.

Death which is conventionally associated with rudeness, suddenness, and impartiality is projected as a kindly and leisurely gentleman. Its terror is subdued by the civility of the driver. His kindness is both a reassurance that his arrival was not unpleasant. Death brings unhappiness to the family, it cannot be kind it is cruel it gives suffering to the entire family and it leaves its horrible reality. It is ironic in a humorous way to imagine death being kind. It is possible by the power of imagination to change the terrific nature of death as kind one.

Death holds not terror. They drive is very slow and they pass the familiar sights of the town, fields of grain, the local school and its playground. The picture of the journey symbolises life circle. Like Shakespeare she also refers to the stages of life. He imagines the entire world is a stage and all men and women are merely players. In Dickinson's poem, 'We passed the School, where Children strove', the children and the school refer to early life. It remains of her own childhood life, full of energetic and life. The fields of 'ripening grain' refer to life's middle stage, adulthood. Finally, the 'setting sun' refers to the final stage of life, the end of day. It seems death is giving her a tour of her life, her memories. The use of anaphora by the poet effectively ties all the stages of life together.

*We paused before a House that seemed
A Swelling of the Ground -
The Roof was scarcely visible -
The Cornice - in the Ground -
Since then - 'tis Centuries - and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity - (Because I could Not Stop for Death)*

The grave or tomb is described as a house. Her imagination of 'grave' as a house indicates that the poet feels at ease with the location. It clearly shows that she never was afraid of death. By now she has to accept that death is her journey ends there, and death is her final destination. The speaker accepts the situation with calm because she knows it is inevitable. The last stanza of the poem indicates that centuries have passed, though ironically it seems shorter than the day. The "horses' heads" is a comfortable alliteration and ties the vision back to the first stanza. The final word, "eternity," which rhymes with "immortality" in the first stanza also brings all of the stanzas together and brings the poem to calm close.

She uses metaphors, symbols and personification to show the reality of man's life. The poem is filled with real life activities, situations such as birth, childhood, young or adult age,



the final stage of it and visualizes the horror of death in a calm and kind way by the use of poetic devices. In Plato's words "poetry is nearer to vital truth than history". Poetry is the record of the best and happiest moments of the happiest and best minds. The poet from the past and present finds imagination as a convenient medium to ponder over his thoughts and feelings in the form of poetry.

Conclusion:

Imagination, an essence of works elevate the reader to the mountain, poets use imagination to fulfil the desires which is unfulfilled. The unfulfilled desires can be attained through imagination; one can accomplish the needs in imaginary world. Each writer has their own level of imaginative power. For Wordsworth it is a supreme gift, he used imagination as a synonym of intuition. In Emily's case also it is her unfulfilled desire. She made suicide attempt several times, it can be taken as a desire of death. But the imagination she used as a lover is beyond the natural phenomena. Imagination does not have limitations. That's why it is like the heart of poetical world.

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Ethnicity in Toni Morrison's *Jazz*

B. Lakshmi

Introduction

All men are born with inalienable rights such as life, liberty and pursuit of happiness. In reality the possession of these rights is dependent upon the society into which they are born (or) nature of the constitution which they are the citizenry. The life without rights is slavery, a society without rights is uncivilized and a constitution without rights is undemocratic. The great thinker Aristotle stated that Man is a political animal and if he has no freedom, rights, liberty and pursuit of happiness, then he is degraded as an animal'.

Racism originated as an ideological support for slavery. Slavery was not born of racism: rather racism was the consequence of slavery. White American, who enslaved Africans hundreds of years ago, developed a doctrine of inferiority to nationalize and rationalize the oppression. Once transatlantic slavery developed, a symbolic and mutually reinforcing relationship evolved to slavery and racism. Not only black characters in American fiction, but even the black writers are on the search for identity. For many blacks, their history as legally mandated second class citizens, which is scarcely two generations old, is more than a historical footnote. The history of the south, with her code of honour the white goddess cult, the imbalance legal system and the pathological per-occupation with the past has kept aside the blacks as second class citizens and they cannot brush aside their history as a historical foot-note. The slave system in the old south has come to be depicted as an unremitting hell on earth for the blacks.

About the Author

Toni Morrison was the first African American woman won the 1993 Nobel Prize for Literature, and she has also been awarded numerous prestigious literary awards for her nine novels during her forty years career. She is a prominent contemporary African American writer devoted to the black literary and cultural movement. Her achievements and dedication to the promotion of black culture have established her disguised status in African American literature. Morrison's books are like the ocean, the surface is beautiful but everything that gives underneath. Through her works, both fiction and non-fiction, Morrison seeks to deconstruct African American society, and in turn, American society as a whole, using her often disturbing narrations that function as mirrors reflecting the injustices of the real world. Citric John Leonard called the best writer working in America today; she also became the most influential editors in America. Recently she has received the Presidential Medal of Freedom in 2012. Living in an integrated neighborhood, Morrison was not fully aware of racial divisions until she was in her teens. "When I was in first grade, nobody thought I was inferior. I was the only black in the class and the only child who could read," she later told a reporter from *The New York Times*.



Morrison is the author of eleven novels: *The Bluest Eye* (1970), *Sula* (1974), *Song of Solomon* (1977), *Tar Baby* (1981), *Beloved* (1987), *Jazz* (1992), *Paradise* (1999), *Love* (2003), and *A Mercy* (2008).home (2012).God Help the Child (2015). She has also written one play entitled *Dreaming Emmett*, which was performed in 1986; edited two books, *The Black Book* in 1974 and *Race-ing Justice, En-Gendering Power: Essays on Anita Hill, Clarence Thomas, and the Construction of Social Reality* in 1992; published a volume of literary criticism entitled *Playing in the Dark: Whiteness and the Literary Imagination* which was based on the lecture series, she delivered at Howard University in 1992; and published one short story, "Recitatif," in *Confirmation: An Anthology of African American Women*.

Toni Morrison works seem to address the lives of African American people in different historical periods. She sees herself as an agent in the empowerment of her people through the rediscovery of their history. Therefore, no doubt, that her focus be historic and her goal the rediscovery of her African past, lost through slavery and perhaps irretrievable except as she does, through myths. And then only at the risk: of life and sanity. However, in examining her legacy, she expects to reach a higher level in the understanding of herself. Her themes, in that regard, are no longer specific to herself or to her group, but they have become universal ones. In fact, they address disruptive families and challenge modern times, the more so because of the growing interest in social mobility and family ties which does not imply love and forgiveness as cornerstones of communal life.

Her interest in Africa is also her commitment to the feminine cause. Women must have a better understanding of the new challenges and work toward their participation in social dynamic processes. Toni Morrison works for freedom and it is important to note that the story of an ancestor who could fly, who would be beyond social impediment and limitations reflects her own impulses as she sees herself moving away from restrictive spaces and ready to act on circumstances.

About the Novel

Morrison's *Jazz*, is meant to follow as the second volume of trilogy. However, it does not extent the story told in *Beloved* in a conventional way. The characters as well as the location are new. The central story of *Jazz* involves a sordid love triangle involving Violet, her husband, Joe Trace, and lover, Dorcas. All the same, in terms of chronology, *Jazz* does pick up roughly where *Beloved* left off and continues the greater story Morrison wishes to tell in her trilogy in progress, the story of her people through their American experience from the days of slavery up to present. *Jazz* is an art form that originated and was used as a way of expression by African Americans. It emerged from the need of African Americans to express themselves in a musical way. This need for self-expression this need for self-expression stemmed directly from the African musical heritage.

Gender Oppression

As Morrison is deeply concerned with and committed to African people in America, she uses each of her novels as a framework for investigating various solutions to the African's race



and gender oppression and class exploitation, of course in terms of fictional art. After proposing collective class struggle against capitalism, as a viable solution to African's problem in America, in *Beloved*, Morrison adds a new dimension to the solution arrived at, in her next novel, *Jazz*, with its thematic emphasis on the unity of women as a solution to gender oppression. Since the African people are connected by their history and culture, their solution to the problem of exploitation and oppression that women in particular face is unity. And the promotion of gender solidarity to the major theme in *Jazz* suggests how acute the problem of gender oppression is in the African community. Separated from her man, who was either sold during slavery, or who left the black woman when he went to seek jobs in the North during Reconstruction, the black woman had to depend on other women in the community who became 'a source of survival, information and psychic and emotional support.'

In *Jazz* Morrison transposes out of her people and expressed their joys and sorrows, their beliefs and their psyche. As this music-spirituals, blues, ragtime, and jazz- has spread throughout the world in our time, and is no longer uniquely or exclusively African American, Morrison feels that there is a need now to make fiction do what the music used to do, and tell the whole, wide world the ongoing story of her people. So, her novels are not just top narrate, but to sing those origin myths and archetypes of blacks in America. This is what Zora Neale Hurston does in her novels like *Their Eyes were Watching God*. This is also what other great writers like Paule Marshall, Gwendolyn Brooks, James Baldwin, Richard Wright, Ralph Ellison, and particularly William Faulkner have done in their brilliant literature. As a critic, John Leonard, has recently pointed out, Morrison 'art Faulkner for a snack.'

Racial identity is a fundamental element in *Jazz* as it is in all of Morrison's work. The story of a black couple who married in the South, migrated north, and are found struggling with their identities at the start of the novel, is appropriately set in Harlem, as it was one of the few places in America in the 1920's where blacks could be comfortable being themselves. Harlem, a region that was finding its own identity, is the backdrop of a story.

Morrison first came across the story of star-crossed lovers when she read Camille Billops' manuscript, the Harlem book of the dead, which contains photographs and commentary by the great African American photographer, James Van Der Zee, and poems by Owen Dodson. Van Der Zee described to Camille Billops the curious origins of his photograph of a young woman's corpse:

She was the one I think was shot by her sweetheart at a party with a noiseless gun. She complained of being sick at the party and friends said, "well, why don't you lay down?" and they taken her in the room and laid her down. After they undressed her and loosened her clothes, they saw the blood on her dress. They asked her about it and she said, "I'll tell you tomorrow, yes, I'll tell you tomorrow, yes, I'll tell you tomorrow." She was just trying to give him a chance to get away.

As she was dying, the young woman refused to identify the person who shot her. Morrison protected the seeding of this story line nurturing it for over a decade, until it assumed the shape it has in *Jazz*. Morrison addresses all her novels to the need for black



people to see themselves within a culture, and it reflects the black folk nature of Morrison's inspiration. As we go through the novel, we are with youth versus old age, sterility versus sex, and the swamps versus the gaudy hubbub of city. The novel tells the pathetic story of Violet and Joe Trace who were married over twenty years. The narrative glides between the present and the past, to the rural Virginia of the 1880s where Joe and Violet met and from which they eventually migrated to the magical place called the city. The novel has a fast opening, establishing a dominant note and theme and then breaks into different parts- various stories, and voices, various motifs, images and relative themes. As the novel Jazz pieces goes on it comes back again and again to the dominant issue of human passion.

The unification of all African people is not new, gender solidarity and women bonding as the only viable solution to gender oppression, as exemplified in Jazz, are altogether new. The idea of women coming together as a result of gender oppression may not be a new idea in the Morrison's canon, but as Mbalia rightly suggests:

It is jazz melody plunked anew and given prominence by the musician who is Morrison (P.623).

Joe's affections for Dorcas begin to go unreturned, in either a jealous rage or fit of maternal longing, Joe shoots and kills Dorcas, sending Violet—or "Violent" as some in the community begin to call her—into a downward spiral that results in her attempt at stabbing Dorcas' dead body. Through a series of other overlapping stories and one in particular involving a mulatto named Golden Gray that links the family histories of Violet and Joe, Morrison has created a fluid novel whose backdrop—post World War I and the Harlem Renaissance—helps to produce the jazz feel that resonates through the text. Throughout the novel Morrison makes use of call-and-response, inventiveness joblessness, and other stylistic elements of jazz to tell a story chronicling the journey toward forgiveness and reconciliation. It is through this journey that Morrison utilizes the elements of jazz to create a story that has the power to heal.

It is the story of African American women that Morrison is most anxious to present in *Jazz*, because it is only they who experience the triple oppression of gender, race, and class. Morrison has taken the current problem facing African people, relates it to a problem African women confronted in the in the 1920s, and shows that the solution remains the same. All African people were in danger of exploitive conditions caused by the changing American economy in this decade, an economy that moved rapidly from slavery to industrialism, and the racism that this economy spawned. The results were the worst race riots in the history of America. Conditions of African women were no better in the South than in North. Northern cities like Harlem are not much different from the south especially for women:

Every week since Dorcas' death, during the whole of January and February, a paper laid a bare the bones of some broken omen. Man kills wife. Eight accused of rape dismissed. Women attackers indicted....In jealous rage man (Jazz.P.74).



So, while migrating, the African's thought that they were coming to a domestic place, free of exploitation and oppression; they were actually coming to a wild place, perhaps, even wider than the South since racism and sexism were alive as much in the North.

When Joe mourns for Dorcas, Violet wants to know more about the girl she hates. She goes out in search of Dorcas's past, as she learns more and more about Dorcas, she also learns to associate herself with her. She recognizes that Dorcas could have been the daughter she never had, or rather miscarried, a daughter, and a daughter whose hair she, as a hairdresser, would have liked to dress. Violet starts to wonder if Dorcas was "the woman who took the man or daughter who fled the womb." (Jazz.P.109). Violet learns to admire and love Dorcas at the end of her search. Violet's identification of self with the black women like Dorcas gradually leads her to discover the real 'me.'

Violet not only helps Alice, but also Felice, Dorcas' girlfriend, to re-view her life. Felice arrives at the Trace household only to retrieve her lost ring, but stays back not only to discover her own self, but also understand her relationship with her mother. Violet makes her feel perfectly at home. For the first time in her life she confesses and reveals her past to Violet. As in the case of Alice Manfred, Violet's relationship with Felice also helps her understand her mother, Rose, and her grandmother, True Belle, better. Above all, Felice's arrival re-establishes harmony in the Trace household. Violet understands of the self leads her harmonious relationship with her husband by sharing and talking personal things again in their secured life.

African women became more than close friends through bonding. Nurturing each other, as the previous paragraphs have shown, each becomes a 'mama' for the other. Mbalia rightly points out: what Violet, Alice, Dorcas, and Felice have in common is the need for 'mamas.' Violet mother commits suicide, Dorcas' mother is killed and Felice's mother is absent. That is why, in times of crises, Violet, Alice, and Dorcas each utters the word 'mama.' As regards Violet, and Alice: "oh, 'mama.' Alice blurted it out and then covered her mouth. Violet had the same thought. Mama. Mama?" (Jazz.P.110) when Dorcas is asked, on her death bed, the name of her killer says: "I know his name but mama won't tell." (Jazz.P.193) fortunately, Felice gets in Violet a 'mama' just in time: 'I can see why Mrs. Manfred let (violet) visit. She doesn't lie, Mrs. Trace. Nothing she says is laying the way it is with older people.'(Jazz.P.193) Other black women- Rose and True Belle - too learn and benefit from sisterhood.

Conclusion

Morrison succeeds brilliantly in her sixth novel, *Jazz*, in arriving at the solution of gender solidarity, in terms of fictional art, she drives home to us the need for sisterhood in the African community through which communication, not silence, will forge the way toward a healthy' wholesome future for all people of African descent, especially women. There no doubt, Morrison is one of the best African American novelists in this century.



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Comparison of the Theme of Social Justice in the Writings of Tagore and the Prophet Amos

S. Mary Immaculate

Introduction

The notion of social justice is a rebellious one that gives the importance and value to the human lives and makes the rules of the land even to all. The idea behind this concept is that all on this planet should be treated as important and cardinal. The concept of social justice is not blind. It aims that justice should be meted out to all in the state. This should be implemented with reasonable and necessary measures. The most primitive ideologies of social justice were employed in the context of a particular country or people with the sole aim of alleviating the impact of societal inequalities, more specifically the inequalities that are inherited. For instance, there are references in the Bible to the jubilee year in which the obligations and debts were quashed, slaves were emancipated, and land was given back to the rightful owners. Such things happened among the individuals and they did not happen all over the world (Reisch, 2002). Plato (380 BC) stated that the justice would be achieved when every individual got what they deserved on the basis of their position in the society (Plato, 1974). In the same line of thought, Aristotle (384-322 BC) also observed that the justice would be a principle which could preserve the social order by keeping an order in the endowment of benefits (Aristotle, 1980). But, in the viewpoint of Aristotle, justice and equality could be applied only to the individuals who did occupy the same level of the hierarchical social order. With respect to these ideas of social justice, inequality in the social hierarchy must be treated unequally. Such ideas have not defied the structures of society, however did work within them (Reisch, 2002).

The greatest religions in this world (1500-2000 years ago), including Hinduism, Christianity, Judaism, Buddhism, and Islam played a major role in the development of universal concepts of justice. These faiths stressed the significance of equality of treatment, sharing, not profiting at the cost of under privileged section of the society, the righteousness for the rulers, adverse effects of greed, fair treatment, and justice (Baldry, 2010). With the advent of the religious beliefs, universal justice in either this life or the next and divine vision in the human lives emerged (Reisch, 2002). Some religious institutions adversely affected the universal concept of justice that was predominant in these religions because they neglected and differed from what they preached and made echelons in the society. Supporters of various religious faiths who were associated with different empires and states rivalled each other in order to get the resources and recognition (Reisch, 2002). The predominant idea of such proponents was the patriarchy that meant that the lower classes and women were not perceived as equals and moreover, servitude was the inseparable part of the social structure (Baldry, 2010).

During the early modern period, that is 17th and 18th centuries, the concept of social justice was utilised to support the reinforcement of the state power under the authoritative leadership of supreme monarchs. For instance, Thomas Hobbes (1588-1679) emphasises that



the institution of an external authority either leviathan or state was important for the up keep of justice in the society (Hobbes, 1996). The authority would formulate and implement social norms, rules, and laws to maintain the peace and prevent the humans from endangering others in the quest of one's own interest. Such idea of just society was parallel with the arrival of industrialised and commercial capitalism (Reisch, 2002). Rousseau (1712-1778) and his followers in the 'age of revolution' were key in the development of modern institutions in the western world with the aim of associating the realisation and pursuit of social justice to the protection of individual freedom or liberty realising the equality of rights, outcomes, and opportunities; and creation of bondage among the human beings (Rousseau, 1754).

The gulf between ideology of social justice that was created in the earlier centuries and the actual state of existent injustice and inequality had become evident in the 19th and 20th centuries. In fact, it was not easy to balance the notion of social equality with the preservation of individual freedom. The people belonging to the upper echelons of the society controlled the emerging nation states and refused the basic rights for the majority of the population essentially from the people of colour and women and they also neglected the social and economic rights for those people (Reisch, 2002). Karl Marx (1818-1883) advocated that the humans did not have a permanent characteristic nature; however, they were rather known by their social relationships that were related to the society's economic structure and the classes it created. He did not support the idea of Hobbes that injustice was product of selfishness, human competition, and aggression. Marx perceived that the origins of injustice were in politico-economic structures that are on the bases of discrimination, subjugation, privilege, and exploitation. Justice would surface when the requirements of the people were fulfilled in the context of humanity and especially not based on what they deserved due to their productivity or social class origin (Marx, 1964).

Methodology

Both Amos and Tagore have written about the social justice in their works. During 760-750 BC, the prophecies of Amos reverberated in the Northern Kingdom of Israel. All of his preaching was collected and made into a book. At that time, the elites governed the Kingdom of Israel, who had absolute power in their hands and oppressed the disadvantaged section of the society who toiled in abject poverty. Amos was born in a small village in Judah, called Tekoa. Amos was not only a prophet, who preached the holy words of God, but also argued against the injustice meted out to the downtrodden. Even though the Book of Amos is concise and succinct in volume, it has got an enriched substance and the underlying implications are multi-faceted. Book of Amos was compiled during the rule of Jeroboam II, who was the king of Israel from 789 BC to 748 BC and Uzziah who was the king of Judah from 785 BC to 733 BC. The actual period of prophetic mission of Amos is not known.

Like Amos, Rabindranath Tagore also spoke for the underprivileged and about social justice. He believed that the women could decide the destiny of the countries. He showed that in his works through the heroines of his novels. Tagore designed the lead characters of his novels in such a way that they were noble, patient, and intelligent. Almost all of the novels written by Tagore probed the lives of people in myriad of complex situations.



The aim of this article is to perform a comparative analysis of the works of Amos and Rabindranath Tagore. The methodology used in the article is predominantly based on the analysis of secondary sources like the journals, books, articles, etc

Comparative analysis of the works of Prophet Amos and Tagore

During the era of Amos, Kingdom of Syria was deprived of its military might. Moreover, Assyria had not become a serious threat. Seemingly, both the northern and southern kingdoms were able to enjoy the uninterrupted peace which was bestowed by the blessings of God, the Almighty (Wood, 2009). During the time when Amos began his declaration of judgments, the surrounding countries of Israel, importantly the enemies of Israel were the targets. When the Israelites knew the bad news about their neighbouring states, they were pretty happy.

Amos did not use the expression 'God of Israel.' During the ancient time, henotheism was the norm of several national religions. This principle emphasised one god for every country and every country's god cared for his own people. But, Amos persisted that the God of Abraham was universal and omnipotent. According to him, Abraham is not limited by territories or ethnics. Amos trusted that the limited conception of God dilutes the spirit of true religion. The ideology of "local god" paves the way of attaching the characters of the worshippers and the cultural qualities to the deity and such deity does not succeeding providing the ultimate moral foundation (Wood, 2009). Amos ended this concept by bravely telling that God is universal and the social justice is worldwide. According to him, the judgements of God went across the borders.

When the Israelites happily saw the crumbling of other countries, Amos announced the bad news to his fellow people. The accusation against the Kingdom of Judah is concise. It is about the religious sins only. "They have rejected the law of the Lord, and have not kept his statutes, but their lies have led them astray, those after which their fathers walked" (Amos 2:4). In other words, Judah did the sin of idolatry; however, they refused it.

The accusation against Israel is more than religious sins. This involves the social injustice also. Along with Chapter 2:4-16, Amos further referred to the guilt of Israel in Chapters 3, 4, and 5. During the era of Amos, Kingdom of Israel was a wealthy nation. The houses of Israelites were affluent and they were like palaces. Moreover, Amos called the Israeli wealthy women as fat cows of Bashan (Amos 4:1). The quest for the material became the goal for several people and so the moral standards and religiosity were neglected. Amos saw that the wealthy people were pushing the poor people into servitude even when those poor did not have anything but a pair of sandals (Amos 2:6-7). The proclamation of Amos was on the basis of Mosaic tradition that stresses Lord's mercy for the poor people (Guyette, 2008). Amos denounced the rich minority of having an egocentric life style and suppressing the abjectly poor majority. Amos told, "You only have I known of all families of the earth, therefore I will visit upon you all your iniquities" (Amos 3:2). According to Amos, God's blessings are conditional. Per Amos, God did not select Israel for privileges, instead for the



responsibilities (Shimon, 2010). On account of their immorality and social injustice, Amos blatantly declared God's judgment.

In the prophecies of Amos, words such as 'justice' and 'righteousness' would be used in two chapters (Amos 5:7; 5:24; 6:12). Moreover, the word 'justice' was used once. Amos expressed his distress that the Israelites did not show the ancient traditions of the country to defend the poor and maintain their rights so as to maintain a social order which legitimately views all the sections of the society equally. He further tells that this will happen in his nation only when the equal treatment and justice were to flow like water and when the righteousness would be perennial stream which keeps on flowing through the land of justice which prevails (Amos 5:24) (Mariottini, 2007, Para 1-20).

Even though Amos preached even before the Christ, many contemporary theorists and philosophers who come in the upcoming years have additionally strengthened the idea of social justice. Rabindranath Tagore is one among those chief intellects. Like the declarations of the Book of Amos, the works of Tagore echo the idea of social welfare and the need for non-discrimination among the people. While travelling in the boats on the river Padma and taking care of his zamindari family in Central Bengal, Tagore came to know about the rural population of Bengal for the first time. During the year 1893, Tagore wrote, "I feel very sorry for these poor riots of my country - they are as helpless as a new-born child sent by God. They have got no other recourse than to rely on the mercy of God for food. I do not know whether it is possible to distribute wealth in the Socialist pattern, if it is not at all possible, I should say it is a very cruel principle of God — men are really very helpless. Let agony be there, but there should be at least some means left for men by which men can aspire for betterment" (Tagore, 1958, p.294).

Tagore glorifies the quality of women and compares this quality with that of Bhumi that not only helps the tree to grow but also "helps it to grow in limit" (Tagore, 2004, p.232). Tagore observes that man is busy in creating the power and wealth. He does not fear the extermination of his endeavour for the sake of accomplishment. He is least worried about the destruction caused due to reaching the impossible by means of annihilation and conflict. Instead, a woman by the virtue of her charity, modesty, love, and sacrifice gives life to this world. A woman will nourish and heal the human lives on earth. Tagore writes this that without love and care of a woman, "the masculine intellectual civilisations are towers of babel" (Tagore, 2004, p.171).

In "Chitra", importantly in the poem "Ebarphirao more" (Bhattacharya, 2017 , p.42), Tagore's sympathy and concern for the status of the underprivileged could be found. He likes to provide them with wealth, education, and health; however, then this was possibly very early for him to find a way out for the poor. The works of Tagore about the folk people and their civilisation were true. He told in his article called "Gramya Sahitya" that it is the duty of a poet to assemble the scattered ideas of the general public and make a shape that is a kind of literature (Dasgupta, 1993).



Per Rabindranath Tagore, the education must give wisdom of one's identity as a complete man. The education must bring in the harmony with life. This is known as the self-realisation. He observes that such a realisation must be the goal of education. The present social condition necessitates a system of education that should be based on the self-realisation in order to start a stable association with others in many social strata. To accomplish this basic identity of a human being, one needs to undergo the processes towards this stage of a complete man. This can be attained only through education.

Tagore did not find any difference between life, philosophy, and thought. In addition, he hoped that every human being has the ability to become a super human being, the Universalist. According to him, self-realisation is on the basis of the self-education and this is also significant in man's development. But, the very significant aspect in this is that the educator should trust in himself and universal self that will motivate his soul. The educator should have the principles, in accordance with Tagore's logic of self-education, like freedom, universality, and perfection.

While comparing the works of both Amos and Tagore, it can be seen that both are spiritualists. While analysing the works of Amos, it is observed that Amos had not been a professional prophet. At the start of the book, Amos had not demonstrated any "prophetic authority." Rather, he was not hesitant about his modest origin: "The words of Amos, who was among the shepherds of Tekoa." He moreover revealed his identity in Chapter 7. Once more, the credential was unimpressive: "I was no prophet, nor a prophet's son, but I was a herdsman and a dresser of sycamore figs. But the Lord took me from following the flock, and the Lord said to me, 'Go, prophesy to my people Israel'" (Amos 7:14). The arrival of Prophet (McCain, 1996) Amos in Israel during 8th century BC with a message from His Almighty was to regulate the nation and thereby purify the Kingdom of Israel from all of the evils by declaring the judgement on the northern kingdom in such a way it might change. Like Amos, the predominant spirit of Tagore's Gitanjali is the understanding of God and man understands Him only after the spiritual enlightenment. The poem starts with a belief that human is a "frail vessel" (Tagore, 2002) and his existence in this world is short-lived. God fills up "with fresh life". God's "immortal touch" provides the man with happiness. He is omnipresent, innate, core of the life, love, truth, illumination, and source of power that is why mankind must attempt to unite with God. The predominant theme in Gitanjali is equality and human dignity. He criticises the Indian convention of isolation and exclusiveness. He censures the discrimination. He believes that mankind cannot disregard his fellowmen. He still hopes to realise that God is with poor and needy instead of the prince and priest. Tagore's humanism is also seen in his poem no 35 Tagore (1962) in which he requests for his country's liberation.

Amos preached for the Israelites. Amos is declared by God that the Israelites will face divine intervention because the institutionalized suppression was running widespread in Israel. God expressed this institutionalized suppression by telling that the people of Israel were following the religion without righteousness. The thoughts of Rabindranath Tagore were about his fellow Indians. All his works spoke about Indians and worried about the conditions of Indians. In a way, both Amos and Tagore believed in "Universalism", while Amos believed in spiritual and justice universalism, Tagore believed in the concept of Universal man.



Tagore was very intensely upset while seeing the merciless behaviour of the wealthy people towards the abjectly poor farmers. At that time, an incident which occurred moved him in such a way that he wrote a poem. As a landlord, he viewed and felt intensely the misery and poverty of the poor farmers who were working under him. On the contrary, he also observed the grandeur and the merciless behaviour of the landlords towards the poor farmers. This deeply hurt the thoughts and mind of the poet which made him write a poem on an actual incident. This incident was beautifully described by Tagore in his Bengali poem called "Dui Bigha Jomi" (My two Bigha of Land or My Little Plot of Land) (Tagore, 1962). Prophet Amos also argued for the underprivileged, the poor, and the have-nots. Because of the sharp difference between rich and the poor and the fact that the rich people appeared to be not moved by their less fortunate contemporaries, Amos was directed by God to censure the injustice to the downtrodden people; "you do not even know how to do right" (Amos 3-10), he denounced. Due to this, he told, the poor are distressed, abused and even pushed into slavery (Amos 2:6-8; Amos 5:11), and unscrupulous judges (Amos 5:12) do not do anything to rectify the situation. When Amos observed the cruel gaps between "the haves" and the "have not's", the way the disadvantaged were treated, the idolatry and the superficiality of their worship services, he was very angry with those practices. He told:

*I hate and despise your feasts,
I take no pleasure in your solemn festivals.
I reject your sacrifices
Let me hear no more of your chanting
But rather let justice flow like water
And integrity like an unfailing stream. (Amos 5:21)*

In contrast to Amos, Tagore glorified the women in his works. Tagore introduced new women into his plays and provided them the central role. In his drama, women outperformed their object-like status and they became the real subjects. Tagore has injected the feminist consciousness in his heroines of the novels. Tagore has delineated his heroines as super heroines defying the conventional view of woman as the fair sex. This is evident in his work "Chitra" (Tagore, 1914). Chitra was not born as a woman. She did not have the trace of womanhood in her before she saw Arjuna of Mahabharata. Rather, Chitra is bold. She defies Arjuna in a combat. Chitra stresses the equality with Arjuna. She requests the God to provide her beauty: "for a single day makes me superbly beautiful, as beautiful as was the sudden awakening of love in my heart. Give me but one day of perfect beauty, and I will answer for the days that follow" (Kripalani 76)

Moreover, Tagore emphasises the significance of education in his works. Rabindranath had realised that the educational system the British had enforced on India was just to train the people to work as clerk in their offices, and if possible, to instil the so-called educated men a thought of inferiority for their own philosophy and culture (Prasad, 2001). Due to this reason Tagore begged for an education system in India that would be independent of imperial British impact. This idea of Tagore gave him the idea of "Santiniketan" which is the abode of peace and that is an Ashram style of educational institution where Rabindranath Tagore gave the education based on the ideology of natural trust, freedom, joy, and co-operation.



Conclusion:

From the above comparative analysis, it is clear that both Amos and Tagore worked hard for the uplift of the society, fought against the social injustice, and the liberation of the human beings from the evils. It is evident that the fight for the social justice is not new to this society. It started even before the birth of Christ, from the era of Amos and it yet continues. Pioneers like Tagore devoted their entire lives for the betterment of this society. The mankind will succeed in its every endeavour, if it follows the preaching of Amos and works of Tagore and glorifies the human lives.

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Social Spirit and the Pursuit of Selfishness –a Study of *The Guide*

K. Mathuramani

Introduction

R.K. Narayan's novel *The Guide* published in 1958 is one of the most popular novels which have been successfully filmed and it fetched for its writer The Sahitya Academy Award in 1961. *The Guide* is the story of a man whose apparently whimsical nature of interfering in the affairs of others lands him in an awkward situation. Raju, the protagonist, is a man who deceives society by passing for a spiritual man. It is the spicy tale of the village people who take an ex-prisoner for a saint. It is a farce on Swami whose mind hovers on bond while preaching the Bhagawad Gita. It shows that materialistic needs of a person are stronger than spiritual needs.

Man In Pursuit Of Selfishness

Raju seems to be a man in pursuit of selfishness and self-gratification. His view of the world is very superficial in so far as he cares only for a glamorous position. While interpreting this novel, *The Guide*, from Marxist perspective, it becomes clear from the life of the protagonist, Raju that, "life is not determined by consciousness but consciousness by life" (German Ideology, p. 47-51).

We can establish a special kind of analogy through the character of Margayya in *The Financial Expert* and Raju in *The Guide*. Consciousness of both these characters is materialistically determined. We interpret the novel *The Guide* by considering Marx's famous proposition of a determining base and a determined superstructure. We can begin from a proposition that social being determines consciousness. Marx himself has put such determination in man's own activities. The base is the real existence of man. The base is the real relations of production corresponding to a particular stage of development. It marks Marx's emphasis on productive activities, in particular relations, constituting the foundation of all other activities. Raymond Williams comments that.

"When we talk of 'the base', we are talking of a process not a state.... And, ironically, we have to revalue 'the base' away from the notion of a fixed economic or technological abstraction, and towards the specific activities of man in real social and economic relationships, containing fundamental contradictions and variations and always in a state of dynamic process". (Culture and Materials ,p.34)

After studying R.K. Narayan's novels *The Financial Expert* and *The Guide*, we find various similarities in characters of Margayya and Raju. Both are conscious of their lower economic status in the society. Both try to accumulate wealth, make money a way to achieve higher status in the society. We find an explicit change in their attitude, behavior, beliefs, concepts, ideas due to change in their social status.



Like Margayya in *The Financial Expert*, Raju's life shows that the way people act and think is determined in the final analysis by the way they get their living, the foundation of any society is its economic system and therefore economic change is the driving force of history.

In *The Financial Expert*, R.K. Narayan portrays a man who by means of his ingenuity and favourable circumstances comes to assume a role which is highly profitable. But this role is too big for him to play for a long time. In the character of Raju, the author has explored the further possibilities of the strange and sudden rise and fall in man's life. Like the character of Margayya, Raju's character also proves the Marxian concept that the consciousness of a person is determined by the society. Change in the social status of a person is directly responsible for the change in his attitude, ideas, and opinions, social and personal relations in the society.

Raju is a man who deceives society by passing for a spiritual man. He is carried away by his deception until a point comes when it is difficult to undo the enormous life. At the end, he finds it more and more difficult to tear off the mask until he finds that the mask has become his face. Raju drifts into the role of sadhu willy-nilly. But once he finds himself cast in the role of an ascetic, he attempts to perform the act with gusto, partly for the sake of self-preservation, partly because it suits his personality wonderfully.

The chief characters in the novel *The Guide* are Raju, Rosie and Marco. Raju, the son of a petty bourgeois who has built a house and a shop away from the city, sells peppermint, fruits, tobacco, betel-leaf, parched gram, to way farers. He comes to own a shop at the Malgudi station when it is built opposite to his house. For sometimes, Raju also, like his father, caters to the demands of travelers and sells besides other things, bananas, oranges, fried stuff, coloured peppermints, sweets, biscuits, cigarettes and aerated water. The first phase of life of Raju provides hints for the emerging personality for railway Raju. His dominant trait is his capacity to rise to any occasion with an amazing flexibility. Raju's early life suggests a mould in cast for a person who can adapt himself to his surroundings. He not only plays the given role to perfection but to the point identifying him with the role.

Malgudi

The modernization and industrialization is explicit in arrival of Lorries and railways have not only made an indelible imprint on the character of town but have also brought about a fast change in the life of Raju.

The Guide presents Malgudi in the process of continuous modernization. Malgudi is advancing towards a modern township. The installation of railway station and setting up of Albert Mission College have accentuated the growth and development of the town by giving a new mode of conveyance and offering new motives for the arrival of outsiders and strangers. The tourists find it an interesting place having "many things to offer, historically, scenically, from the point of view of modern developments and so on..." (Narayan, p. 55). Marx views such development as responsible for the increase in capital. Malgudi is undergoing such developmental process which helps in the expansion of its market:



This market has given an immense development to commerce, to navigation, to land (Communist Manifesto, p.14).

Installation of railway station will help in increase of capital in Malgudi:

This development has, in its turn, reacted on the extension of industry, and in proportion as industry, commerce, navigation, railways extended, in the same proportion the bourgeoisie developed, increased its capital...(Communist Manifesto, p. 4)

The Railway Station in Malgudi has transformed the entire social life of Malgudi by creating new problems and opportunities. Malgudi turns into a town bustling with activity and sophistication. Raju's railway associations take place quite early in life and shape his mental make-up. He says:

The railway got into my blood very early in life. Engines with their tremendous clanging and smoke ensnared my senses. I felt at home at the railway platform, and considered the station master and the porter the best company for man, and their railway talk the most enlightened. (Narayan,p. 6)

After his father's death, Raju neglects shop keeping vocation. He discards the old shop and maintains only at the platform. He has little interest in running the shop. Consequently, he stuffs his shop at the station with old and discarded magazines and books and takes to a desultory reading in his leisure. He learns much from these magazines about the new world around him. Raju association with the older ways of life, which his father had followed for a whole life time with ease and equanimity, are little by little left behind. Here at this point, we can observe the effect of bourgeoisie on the rural people. Installation of railway immensely facilitated the means of communication. Raju's decision to change his vocation from a shopkeeper to railway guide is stimulated by installation of railway. Bourgeois culture is bringing change in the attitude of rural people towards their ways of earning a livelihood.

Raju's activities are confined to reading them and listening to the enlightening talks of his customers. These two things transform his mind and thinking. He becomes an unconventional youth equipped with modern thinking and sensibility. He grows susceptible to the passion of his youth and to the impression of outer world. This leads him to fall apart with the orthodox ideas of his aged mother. He finds his mother's point of view intolerable. The clash of ideologies ultimately leads to the alienation of the mother and son. This is the period when Raju, in search of his personal ambition, tries his energy in worldly pursuit such as fame, money and love. In pursuit of these, he overlooks his duties towards his mother, and flouts all traditional decency and norms of behavior. Like Margayya, Raju has also neglected his family in pursuit of his ambition.

Change in Raju's profession as well as attitude towards old ways of life proves that: "within the old society, the elements of new one have been created, and that the dissolution of the old ideas keeps even pace with the dissolution of the old conditions of existence" (Communist Manifesto, p.37)



As a guide, Raju learns new unconventional tricks of the trade. He learns how “to be pleasant” (A writer’s Nightmare, p.49) and agreeable with the customers even at the cost of truth. He never says no to anybody.

Pursuit of Worldly Ambitions

Engrossed in pursuit of his worldly ambitions, Raju behaves like a young man whose likes and dislikes, interests and aptitude are all materialistic. He despises all that stands for the old and traditional way of life. He learns his trade while practicing it. As a guide, Raju had learnt through some empiric lessons in popular psychology what kind of sentiment went down well with the tourists:

I found everyone who saw an interesting spot always regretted that he hadn’t come with his wife or daughters, and spoke as if he had cheated someone out of a nice thing in life. Later, when I had become a full- blown tourist guide, I often succeeded in inducing a sort of melancholia in my customers by remarking. (A Writer’s Nightmare, p.51)

Raju is the very antithesis of his mother and maternal uncle. While the mother and uncle are helpless to overcome their love of tradition, Raju throws to the winds the considerations of caste, tradition and proper conduct. Raju is a tourist guide to Marco, the man with enormous capacity to trust, which Raju uses to achieve his own desired end. Raju’s second role as an entrepreneur also came upon him quite by accident. Once he had tried to win Rosie away from her husband, but failed in his attempt, and had settled down again to his old ways of life. He would have got over his disappointment if Rosie herself had not reappeared in his life.

Raju for the sake of Rosie, discards a whole set of people, the society. He picks up quarrel with railway men. He keeps at bay his mother and maternal uncle, who ask him to save family’s honor. The following dialogue between him and his mother is enough to show how little he cares for society and its people to attain his goal:

‘What will people say?’

‘Who are “people”?’ I asked.

‘Well, my brother and your cousins and others known to us.’

‘I do not care for their opinion. Just don’t bother about such things’. (A Writer’s Nightmare, p.136)

Raju is true neither to society whose values he defies nor to Rosie whom he exploits for his personal gains. He breaks Marco’s trust, commits adultery with Rosie, and abuses her youthful passion and her art for his own selfish motives. He commits forgery, betrays friendship, violates social values and contaminates sanctity of wed-lock. His selfishness reaches its heights with the arrival of Marco and Rosie. Marco and Rosie, the husband and wife, are also unconventional characters. They are cases of extreme type. While Marco is wholeheartedly and single-mindedly devoted to scholastic pursuits, Rosie has wholly dedicated herself to dancing. To her, life means passion for dance. The tragedy of their



married life is woven out of their own extraordinary talents and noble aspirations. Their sufferings are shaped on the anvil of their uncommon interests and uncompromising temperaments.

Marco marries Rosie for a highly unconventional reason, the humanitarian consideration. Rosie was the daughter of a devdasi, dedicated to temple gods. They are public women for whom it is very difficult to get a respectable husband. An extra ordinary scholar like Marco alone can choose her to be his life- partner. Although they are married, but they lack the warmth and love which is essential to make husband and wife a congenial couple. Rosie is obsessed with her ambition to be a star dancer, and the more she pursues her ambition, the more Marco hates her for it.

Rosie's dancing and Marco's archaeological work initially seems to be diametrically opposed. When Raju asked Rosie what interests her, she replies: "Anything except cold, old stone walls" (A Writer's Nightmare,p.72). Both her sexuality and her ambition to be a professional classical dancer seem to be at odds with Marco's absorption in what Raju sees a sterile past:

Dead and decaying things seemed to unloosen his tongue and fire his imagination, rather than things that lived and moved and swing their limbs (A Writer's Nightmare,p.71).

So, they come across as an ill-matched couple who represent a contrast between a dead past and a living present. In case of Raju, despite his familiarity with cave paintings that Marco is examining, he is dismissive of mythic past, seeing it as ossified and irrelevant to contemporary living:

I was bored with his ruin collecting activities. The wall painting represent episodes from epics and mythology, and all kinds of patterns and motifs, with men, and women and kings and animals, in a curious perspective with proportion of their own, and ancient like the rocks. I had seen hundreds like them, and I saw no point in seeing more. I had no taste for them, just as he had no taste for other things. (A writer's Nightmare,P.71)

The Post- Independence Indian Society

In case of Rosie, despite her being highly educated, an M.A. in Economics, she fails to understand her husband's devotion to his profession as a scholar. He expects from her consideration, maturity of behavior and an unquestioning faith in her husband. She expects from him a manly attachment towards her youth and appreciation of her youth. Their likings and temperaments are incompatible with each other's. Through character of Rosie, R.K. Narayan seems to set an example of newly liberated women in the post- independence Indian society. She is the representative of a new class of women, released from the confinement of the house to join colleges and universities in order to acquire formal education.

In comparison to Marco, Rosie is more deeply rooted in tradition. Even though she is deserted by Marco, she still regards him as her husband. Despite her physical relationship



with Raju, she has never accepted him as a substitute for her husband. Like a true Indian wife, she fondly remembers Marco and always assails herself for the disharmony of her family life. When she is reminded by Raju about Marco's misbehavior with her, she quickly retorts: "I deserved nothing less. Any other husband would have throttled me then and there. He tolerated my company for nearly a month, even after knowing what I had done..." (A writer's Nightmare,P.179).

But at the same time, it has been conceded that Rosie is a liberated woman. In pursuit of her taste, she neglects the wishes of her husband. Finding an opportunity, she indulges in an affair with Raju, and consequently ruins his house hold by driving out his aged mother and leading a voluptuous life with him. In many ways, she is the reverse of what a traditional Indian woman is expected to be "the keeper of the hearth, and the bringer up of the children, the role that Savitri of *The Dark Room* is made to play much against her wishes and dreams" (*The Guide a Study in Cultural Ambivalence*,p.74).

Conclusion

In Marco also we find ambivalence as the most outstanding quality. Though professionally he is engaged in a study of ancient Indian culture and art, his thoughts and feelings are more unconventional than traditional. In comparison to Marco, Rosie is more deeply rooted in tradition. Even though she is deserted by Marco, she still regards him as her husband. Despite her physical relationship with Raju, she has never accepted him as a substitute for her husband. Like a true Indian wife, she fondly remembers Marco and always assails herself for the disharmony of her family life. But at the same time, it has been conceded that Rosie is a liberated woman. In pursuit of her taste, she neglects the wishes of her husband. Finding an opportunity, she indulges in an affair with Raju, and consequently ruins his house hold by driving out his aged mother and leading a voluptuous life with him. In many ways, she is the reverse of what a traditional Indian woman is expected to be. Raju dies as a ruined man, not because he wanted to die, but circumstances so conspire that the only alternative before him is to become an unwilling martyr. So, at every stage of his life-shop-keeper, tourist, guide, business-manager and saint, Raju remains true to himself, caring for himself and his existence. All incidents of his life depict his pursuance of selfishness as a value. His journey from shop-keeper to spiritual saint highlights the Marxism proposition that ideas, views and conceptions, change with change in his material existence as base and superstructures are inter-related. The study of R.K. Narayan's major novels in the light of Marxism helps in exploring the new aspects which are not explored earlier by any critic.

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Ecological Concerns in the Poetry of Carol Ann Duffy

Mouli Chowdhury

Introduction

Eco criticism is an interdisciplinary study of literature and environment where texts concerning environmental concerns are taken into contemplation. According to Cheryll Glotfelty who worked with University of Nevada, Reno, in 1990, as the nation's first professor of literature and environment she was concerned to understand the relationship between literature and physical environment (Sreekumar). As Feminist criticism is concerned with language and literature from a gender-conscious perspective, Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, 'Ecocriticism' takes an earth-centric approach to literary studies (Cheryll Glotfelty). William Rueckert was the first person to use the term 'Ecocriticism' in the year 1978 in his essay titled *Literature and Ecology: An Experiment in Ecocriticism*. In this essay he intended to focus on "the application of ecology and ecological concepts to the study of literature" (Opermann). In 1993, Cheryll Glotfelty pointed out in the introduction to her book *The Ecocriticism Reader: Landmarks in Literary Ecology* that it was the year of Ecocriticism (Cheryll Glotfelty, *The Ecocriticism Reader: Landmarks in Literary Ecology*). Eco criticism emerged as a critical theory due to the environmental crisis that affected the literary critics and scholars.

Eco critics have always concerned themselves with environmentally oriented developments in philosophy and political theory. They evaluated texts and ideas in terms of their coherence and usefulness with response to environmental crisis. One of the most popular issues which eco critics focuses on is 'Pollution', which claims that too much of something is present in the environment especially in the wrong place. It is a unique literary and cultural theory because of its concerns with ecology and the way it is used by *littérateurs* in their works. Eco critics may not be qualified to put forth their debates on ecological issues but they are certainly 'ecological literates' who understand our ecological problems. They realize that there are problems which have its own extent, there is a possible threat but such threats are accompanied by possible solutions.

It not only tries to interpret nature writing in text but also utilizes those texts to understand the ideologies and practices of our society that forms our relationship to nature. Eco criticism as a movement owes much to *Silent Spring*, a book by Rachel Carson (Carson). The book documented the adverse effects of pesticides on our environment and how the chemical industries played a major role in it. The book created rave reviews in America and it led to banning of DDT for agricultural purpose.

Ecological concerns have always been a matter of great contemplation for the poets of all ages and it is reflected in their work of art. Because it started for such a long period it has been divided into four different waves that have made its imprints in the world of Ecocriticism (Environmental Humanities Initiative).



Four waves of Ecocriticism

The first wave of Eco critics started in the 20th century which was evident in the Romantic Movement that advocated return to nature after industrial revolution. It was concerned with preserving natural resources. This wave advocated the establishment of national parks.

The second wave began in the 1960s. At a time when the world was noticing socio-economic changes, this wave of eco critics supported oneness of humans and our environment. The Apollo pictures of the Earth in space helped in creating environmental consciousness. The environmental campaigning groups were set up around this time and focused primarily on increasing regulation to protect people from industrial pollution.

The third wave began in the mid - to late 1980s which focused on insufficient progress at the international and national policy levels, environmental NGOs began to seek practical ways of moving forward and implementing solutions. The global environmental problem began to be broken down into everyday issues with practical remedies.

The fourth wave of writers as described by Mark Dowie was a, "... a broad-based, multi-ethnic movement that takes a long-term global view, challenges prevailing economic assumptions, promotes environmental protection as an extension of human rights, and engages in direct action when necessary".

Ecocriticism in the poetry of Carol Ann Duffy

Carol Ann Duffy an eco-conscious poet of Great Britain writes her first collection of poems called *The Bees* and falls under fourth wave of criticism as she promotes preservation of animals and other natural resources. She is renowned for her environmental and ecological concerns which are voiced in her collection of poems called *The Bees.*, Duffy's *winged saviours*- Duffy borrows the phrase from another famous bee poet, Sylvia Plath which is woven throughout the collection to symbolize all that is good in the world and necessary to protect. In many of the poems, enriched by eco-criticism she draws attention to the seriousness of their plight and understands that bees are the barometers of the environment, that their demise is a warning that our ecosystem is in jeopardy. Albert Einstein said that if the bees disappear off the face of the earth humans only have four years left to live. In *Telling the Bees*, she tries to impart the full horror of what dying Bees means for humanity with the ending, *No honey for tea*, which evokes those final haunting Question- is there any honey left from the bees? (Benjamin).

*For a scattered bracelet of bees
Lay on the grass by their burgled hive.
So how could I tell the bees?
Black blood in the sea.
Corn buttercup brought to knee.
No honey for tea. (Telling the Bees.TB.p.52)*



Award-winning editor poet Jo Shapcott said that a world without Bees had inspired some of the poems she wrote for last year's Poetry of Bees, an event commissioned by the City of London Festival and Poet in the City 2010 (Benjamin). In Duffy's ecologically sensitive poem, *The Human Bee*, a very dark image of people pollinating orchards by hands since all the bees have been killed due to overdose of pesticide is sensitively drawn. This poem strongly voices environmental concerns reflecting what happened in the southern Sichuan province of China in the year 1980. The hazard still persists and a report by the non-profit organization *Bio Profit* investigating this calamity records in 2001 that the major factor was pesticide poisoning that swept out the entire Bee population from the area forcing the local farmers fertilize the flowers themselves. In *The Human Bee* the protagonist, laments:

*I became a human bee at twelve,
When they gave me my small wand,
My flask of pollen,
And I walked with the other bees
Out to the orchards.*

*My hand was a trembling bird
In the leaves,
The bones of my fingers thinner than wands.
And when they retired me
I had my wine from the silent vines,
And I'd known love,
And I'd saved some money-*

But I could not fly, and I made no honey. (The Human Bee. TB.p.76)

Poetic and Eco-sensibility at its peak, these lines sadly illustrate how we can never replace nature's master pollinator. This is a grave environmental concern and alarm signs have already been sounded-"The danger that the decline of bees and other pollinators represents to the world's food supply was highlighted this week when the European Commission decided to ban a class of pesticides suspected of playing a role in so-called colony collapse disorder" (*Grossman*). Increasing industrialization and urbanization have posed great dangers to our already fragile ecosystems. Concern for environment has recently emerged as one of the important global issues as timely voiced by Duffy. Carol Ann Duffy is aware of this danger she realizes her responsibility as a human being and a poet to promote the causes of environment through her protest versification.

In the poem *Atlas*, Duffy empathizes with the plight of the cursed Titan who had to bear the weight of the globe on his shoulders. Weighed down by the mighty earth, he is on his bended knees that evoked Duffy's response. Atlas was the Titan God of endurance and astronomy who was condemned to hold up the sky for eternity since he sided with the Titans during the war between the Titans and the Olympian Gods. In one version after the defeat Atlas carried the entire mass of Gaea on his shoulders. Duffy humanizes Atlas and after very appealing poetic images describing the mighty Nature resting on his gradually weakening



shoulders, the environmentalist poet subtly portends another manmade disaster in-waiting. Duffy tries to give warning through this poem to her readers and raise awareness about the extreme fragility of the planet. The first three stanzas focus on the beauty of the Earth with the list of creatures, and the wonders the world holds;

*The mountains;
Burn of his neck and arms taking the strain-
Andes, Himalayas, Kilimanjaro-
Give him strength, he heaves from high
To harvest rain from skies for streams
And rivers, he holds the rivers,
Holds the Amazon, Ganges, Nile, hero, hero..(Atlas.TB.p.27)*

There are many poems in English that laments the decline and the vanishing natural beauty and glory from the face of earth. Poets give soul stirring utterances replete with nostalgic appreciation for the vanishing glory of the Nature. Duffy's eco-concern is not just a passing poetic fad. She is committed to the cause of environment. She is deeply pained to witness the degradation of the English elms. She is so moved by this threat to environment that she has penned the poem by the title of *English Elms*. In the 1970s the English elms began to stifle under the adverse effects of excessive human manipulations. Towering hedgerow giants that once cast a dusty shade over countless country lanes suddenly began to shrivel and go yellow and brown; and the summer landscape across lowland Britain became first wintry, then barren. In Brighton, Eastbourne and parts of East Sussex, it was a different story. These regions had the largest and most diverse population of elms anywhere in the world. Brighton is home to the National Elm Collection, and the jewel in that city's crown is Preston Park, home to the world's oldest English elms and also leviathans that are known and loved locally as the 'Preston Park Twins'. A mighty row of Wheatley elms fringe the park and all around are the colors, shapes and beauty associated with a tree that, to the amazement of visitors, can still be found (Seddon).

*Seven Sisters in Totenham,
Long gone, except for their names,
Were English elms.*

*Others stood at the edge of farms,
Twinned with the shapes of clouds
Like green rhymes;
Or cupped the beads o rain
In their leaf palms;
Or glowered, grim giants, warning of storms.(English Elms.TB.p.40)*

It is reported that awareness about the protection and the preservice of the English elms is increasing. Credit goes to the efforts of eco conscious celebrities like Carol Ann Duffy who have created awareness at different levels and in different ways. More than in any other field Duffy's poetic activism pierces more vividly in the field of environment consciousness. In



modern democracies, Parliament has emerged as the voice of people. It is in the Parliament that different policies are discussed and made. Measures of welfare of people are initiated by the Parliament. It is the representative body of different segments of the society. The poem by the name of *Parliament* is significant in more than one ways. It is reminiscent of Chaucer's *Parliament of Fowles*. The birds who take part in the deliberations of this Parliament do not concern themselves with speculative philosophy but each of the bird in compact and pithy phrases brings out how its habitat has been damaged by indiscriminate activities of humans. Rivers, seas, air all are polluted. Very existence of many of the birds is endangered because of degradation of environment and sheer avarice of humans.

Stinking seas

Below ill winds. Nothing swims.

A vast plastic soup, thousand miles

Wide as long, of petroleum crap

The bird of paradise wept in a willow.

The jewel of hummingbird shrilled on the air. (Parliament.TB.p.50)

The poem *Parliament* assumes ironic significance. Parliament is not only expected to promote the welfare of the citizens by appropriate legislations but it is expected to pass the necessary laws to ensure the protection of environment and wildlife as well. To a great extent Parliamentarians have failed to discharge their duties. Birds that do not possess the wisdom of human beings hold the Parliament to discuss their plight -the cause of which is not their folly but the blame of it lies with the human beings. The poem *Parliament* is assured to awaken the conscience of sensitive souls.

Conclusion

Carol Ann Duffy enjoys her journey as a poet. She is the first Poet laureate representing the LGBT community. She openly accepted her lesbian relationship with Jackie Kay even though it became a hindrance in her Laureate career. She was appointed as the Poet Laureate instead of Andrew Motion but she was appointed in the year 2009 when the much conservative British society was ready to accept their first lesbian Poet Laureate. She has high regard and concern of her calling. She is aware of the potential of poetic powers and does not subscribe to the view that poetry can do nothing. She is able to see unusual power which is embedded in poetic sensibilities. Her contribution to the world of poetry is by making people aware of the consequences of ecological disturbance whether man-made or natural. Duffy has a strong opinion that the medium of poetry can bring drastic changes in the society if it is written in a language understood by the person who doesn't like reading poetry because of its difficult poetic verses. In poems discussed above Carol Ann Duffy proves her ecological concerns and the way she narrates them in her poems gives a new perspective to the reader to understand the problems our environment is going through.

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Public and Private Spheres in the Short Stories of Volga

Raghu. T

Introduction

Indian English short stories had its origin in the Gandhian period, some writers wrote on the plight of women in traditional society. However the discussion of women's problems from women's point of view started with the entry of women writers like Shashi Deshpande Sarah Joseph, Anita Desai, Volga, and Vaidehi. This paper tries to analyse some of the problems like suppression of women in the name of marriage, injustices in social rights the short stories of Volga and the resistance arrived at by her. Volga writes for the cause of women and has her own style of writing.

Every Indian feminist short story writer has their own style in that feminist character had protested, revolutionary. Volga's Vijayalakshmi and Rajani characters in 'Companionship' and 'A Political Story' respectively had revolutionary perspective against patriarchy. Volga's character had from middle class family. They allowed work in domestic life, followed by their ancestors.

The women that Volga portrays modern women unwilling to submit themselves to the traditional stereotypes, Volga's characters crossing the age of transition display both outer and inner sphere. Volga, have discussed the problems like submission of women in the name of marriage, abusing of women in the name of beauty, man women relationship and male domination but with different perspective. Volga's characters are revolutionary. A careful reading of Volga stories that has more understanding about the realities of life and that she uses radical thoughts to analyse the problems.

Public and private sphere defined as the domestic/private framework and most feminist approaches on the other. The public and private distinction itself is often deeply gendered and in almost uniformly in various ways.

Michelle Zimbalist Rosaldo, her orienting framework, which opposes the private or domestic sphere to the public sphere of extra familial economic and political activity.(28)

According to H. Arendt, who claimed that the public sphere is the sphere of freedom. (18)

The study initially focuses on domestic violence highlighted made violence against women. But as the movement progressed proofs showed that there was also domestic violence present in same sex relations that women in relationship with women.

Objectives of the study

- The study exposes the prejudices the society (men) has towards women especially working women.
- To looking similarity between public and private sphere.



- The study portrayed unconventional circumstances of women.
- Sexual exploitation in public sphere.
- Analyzing the transformation of public and private spheres in the context of gender.
- It examines social hierarchy and exploitation.
- It contemplating restriction on private sphere.
- It talks about the right of women, one aspect of reproductive freedom.
- To focus on gender and societal injustice.

Research Methodology

The study focuses on the sexual objectification of women which ahead the accepting the forceful participation in society. This research paper has taken the content analysis to analyse submission of women in the short stories by Volga. Public and private sphere explores the feminine subjectivity in pre-constructed ideas in society. Women's writing explores the conditional situation in patriarchal society. The text tries to analyse the participation by women to demand for their rights. Paper has tended to depict oppression of women greater self conscious and a deeper sense of involvement.

A study of her stories reveals her real potential as a writer. Women are generally considered the weaker sex. Hence they are always kept under the protection of man. The short stories presents an analysis of categories of public and private sphere, which are connected with social division of roles based on gender. It is important for the analysis to indicate that a particular discourse of human life and specific practice. Volga does not only portray the problems in the lives of women but also suggested solutions for the problems. She takes up the entire responsibility of identifying the causes and analysing the reasons.

Volga writes for the cause of women and has her own style of writing, her stories named 'A Political Story' and 'Companionship' influenced a new path to see the male dominated society from women point of view. Rajani who is dreaming of a blissful life, the protagonist of 'A political story' too marries with lot of expectations and desires. And Vijayalakshmi opposes the marriage contract between men and women by structured patriarchal ideology.

In Volga's companionship Vijayalakshmi the widow refuses to marry her neighbour Gangadharam who was also a widower. She feels that men seek for marriage not for companionship, but for a server in the disguise of a wife. She refuses Gangadharam's offer of marriage saying,

*At this age I only want to live for myself; I don't want to adjust and live for other. I don't at all want to live serving you,
Serving, Gangadharam looked perplexed.
Service, of course. According to me when men talk about companionship, they only mean service.
When I look at your house, it's clear what kind of help you need". (81)*

Of course at final she accepts his companionship after he has changed.



In the story 'Companionship' Volga projects the idea that women have the capacity to lead the life all alone without men. The story revolves around the Vijayalakshmi and Gangadharam. Both Gangadharam and Vijayalakshmi is a widower and widow respective living in a same apartment. Their spouses died in a gap of two months. Gangadharam is very much upset by his wife's death and carries his life as a burden. But Vijayalakshmi leads a happy life taking music lessons and keeping house clean. Gradually friendship develops between them; with the suggestion of Gangadharam's friend he put proposals to marry Vijayalakshmi. To which she responds that she is not ready to adjust her life for the sake of anybody else. She makes Gangadharam realize that it he who needs the companionship of Vijayalakshmi to keep his house clean and to serve him tasty food. Realizing the truth of the statement Gangadharam changes his way of life and cooks his own food. Then he went to see his daughter and stay with her for fifteen days. On his returns he finds Vijayalakshmi thin. In his absence Vijayalakshmi missed him a lot and so she expresses her love for him and finally both companion and happy.

The story named 'A political Story' reveals the atrocities had women favour in the name of marriage. It is considered as mere procreators, why they became incapable of bearing children, the contract of marriage becomes withdraw. The indifferent behaviour of the family members towards the woman who cannot beget children is made clear.

Rajani live with her husband Madhusudhan Rao who works in a factory, one day his right hand fingers are chopped off. The wife gives him the moral support he needs and takes utmost care of him. Within three months of time their life became normal and the protagonist becomes pregnant. One day she gets unbearable pain and gets admitted in the hospital. The foetus which is growing in the tubes bursts and as a result she loses her ability to bear children. She is very much hurt due to the indifference and harsh treatment of her husband. Three months after the incident she is sent to her mother's home. Rajani is forced to give divorce since her husband wants to get married to have children. She rebel against this oppression by all family members and their brutal circumstances. Then at last she ignites a fire in her to bring all these under one roof to find the solutions. She then decides that it is her life goal to unite all the women suffering like her. The protagonist has revolutionary against all the prejudices on women.

The protagonist of the story is portrayed as a traditional woman who gives much importance to marriage from her childhood. She has been trained as a girl fit to become a man's wife unfortunately she had loosed the chance of bearing children and rears. She thinks that a woman who waits to become a mother is not fit to be a good wife, without caring for the protagonist, feelings after abortion. Rajani's mother chides the protagonist, "you have somehow survived the operation, and I do not know what is going to happen in future". (132)

Accidentally Rajani's husband lost his right hand fingers are chopped off. She even assures him that her love for his would not change for the lose his fingers. She told that "I placed my lips lovingly and tenderly on bandage soaked with medicine blood and kissed it". (130). She changes her fear into excitement when her husband touches her. When her husband does not `respond the same love and affection when she gets aborted, she is very



much shocked. She does not lose courage when her husband and mother in law chase her out of the house. Unlike ordinary women either end their life or live in the mercy of their parents, she sets up a goal for her future. To unite all women who face similar kind of suffering. Thus she is portrayed as an emerged woman.

With reference to above stories Volga's female characters are questioning is itself transformative. For they reflect movements of awakening in which a women begins to think and perhaps act differently. Literally in such moment we see the possibility of change, the possibility of a different society. The stories highlighted the way in which the characters discarded and fragmented ideas about their own bodies. Rajani and Vijayalakshmi questioned came out from domestic power structure.

The study suggested that to retreat the private sphere and recommended for engagement in public discourse. In Volga's stories we can identify the sense of public role in literature. Her stories provide and expose answers and strengths by encouraging equal rights for women. Volga follows the development of female characters and traces how they become more self reflective as well as critical about the societal in justice and inequality around them.

Conclusion

Though Volga deal with the some problems in their stories, the manner they look at the problems differ and finally the solutions they arrive to differ. The characters are in the short stories struggle and questions patriarchy. They revolt, Volga shows through her characters. It is a revolt that results in submitting themselves to the existing situations with a changed perspective. A perspective, which are make them free from the things that have tagged them so far. Volga's views them stepping into the change. Volga's characters seem to be revolutionary. Feminism within India is divided along class caste sexuality. Inequality is giving rise to new problems like sexual harassment at the workplace and in public sphere/space. Her characters emphasis was on recreating new space in pre existing feminine roles of caring.

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The Tragic Irony and Dilemma in Christopher Marlowe's *Doctor Faustus*

I. Suresh, Rajeswari Surisetty, T. Jyothi & B.R. Srinivas

Introduction:

Dr. Faustus was written for the Admiral's Men and was staged in 1588 by Christopher Marlowe. Its first Quarto edition was published in 1604. *Doctor Faustus* explains a moment in history. Its tragedy is, irreducibly a national or cultural predicament. As a dramatic genre, it has all the essentials that go with it. The play's power to disturb the audience is the power of its specific genre. It is the story of human presumption, temptation, damnation and fall being the essential narrative of the mystery, miracle and morality plays. Marlowe explores religious and human dilemmas characterising the Elizabethan mind. Marlowe begins Faustus' craving for classical learning. The author essentially structured it a static play of tragic irresolution.

Marlowe's wonderful tragic play *Doctor Faustus* is the man who of his own conscious wilfulness brings tragedy and torment crashing down upon his head, the pitiful victim of his own ambitions and desires. The irony with which Marlowe habitually invests the downfalls of his protagonists is wrought to its finest and sharpest point. It is an irony based on theological concepts of sin and damnation, and dramatically expressed in two major patterns of action: the repetitive pattern of moral choice leading to the alternative of spiritual destruction and the pattern of contrast between Faustus' grand imaginative designs and the actual, vacuous accomplishments of his magical career.

The play represents a course of regenerative irony for Faustus having the delicate irony of human condition has set it on a course sui generis. It is an entangled element that the theological formulation of sin could never be farther than human truism. The greater the man tries to be, the less he becomes in fact. The irony of Faustus' achievements through his pact with the devil is in an inverse proportion to the magnitude- of his ambitions. Ironically, Faustus' fatalistic interpretation of the scriptural assertion that what shall be, will become a matter of self- conscious choice. Further, the choice becomes a repetitive pattern of continual wilfulness in the face of an agonizing awareness that the God he rejects is the one he continues to cherish. Necromantic books are "heavenly". The magician he wishes to be is "mighty God". He rebels against God but the divine consciousness characterizes even his rebellion. God, always, continues to be the measure of all things for Faustus.

The irony of Faustus' revolt does not end with its divine awareness. Lucifer and Mephistopheles, whom Faustus courts, also share the ironic predicament of Faustus, rejecting the fact that God does not cherish him. Mephistopheles describes Lucifer's revolt against God as not heroic but as one of "pride and insolence" and hell is the absence of "heavenly joy and everlasting bliss". Faustus himself looks upon his own revolt "desperate thoughts' against God as securing "eternal death'. No dramatic character could be a creation of such an enduring irony as Faustus is. His is the paradoxical case of revolt against something that constitutes his very being.



Irony builds up the character of Faustus and the play so forcefully that the greater the revolt of Faustus is against God; greater still is his divine awareness. Irony builds up not merely the paradox of Faustus' revolt but, also through the paradox, intensifies Faustus' revolt but also through the paradox intensifies Faustus' self-awareness and his sense of the human condition.

*Now, Faustus, must thou needs be damn'd?
And canst thou not be sav'd. What boots it, then, to think of God or heaven
Away with such fancies and despair.
Despair n God and trust in Beelzebub...
Adjure this magic, turn to God again !*

.....

*To God ? He loves thee not.
The God thou sev'st is thine own appetite
Wherein is fix'd the love of Belzebub
To him, I 'll build an altar and a church. (II,i 1-15)*

The tragic dilemma in Faustus does not rest in his choice between God and the devil but in their inseparable coexistence within his human condition. Fear of God and damnation and the trust of the devil emanate from the human condition. God and damnation and the trust of the devil emanate for the human condition. God is the heavenly joy of human limitations and the devil is the appetite of human aspirations. The heavenly joy lies for man in a condition of human limitation and tragic torment waits in the human state of promise and excellence. Both God and the devil define man in a mutuality and confront him with an acute tragic dilemma as to whether he magnificence of human promise and possibility.

The tragic dilemma is all the more tormenting for there is no truly human resolution of this dilemma. God calls upon him to return to Him but the devil manipulates him to retain his contractual bond with him.

It is clearly defined by Marlowe that the dichotomy of God and the devil in the centrality of man is only the human predicament of Faustus at only one stage whereas it was not last long. Faustus was given as a devout soul to God, he would now be given to the devil raising as altar and building a church. He would complete the bond with the devil using the same words "Consummatum est". Faustus was not redeemed by the devil from his divine awareness but rather intensified and generates deep despair for evil powers.

*Home Fuge; whither should I fly?
If unto God, he'll throw me down to hell (II, I 75 - 76)*

Faustus neither could give wholehearted commitment to the devil nor could the devil keep up the obligations of the contract. It is revealed that the analogy between the man and the devil certainly ends there for the loss is disheartening for Faustus who can fall back on his despair whereas the devil could live on the thoughts of avenging their defeat as ineffectual angles.



The fundamental irony of Faustus aspirations are started with the signing of the pact with devil. He signed the pact only to unfold himself totally. The pact that was signed to gain absolute power on earth was led to his mental disintegration and also he got through the pact is only an increased despair in God as well as in the human condition. As the creator is his bitter enemy Mephistopheles would not answer to Faustus query about hell or the question about the creation of the earth, instead he reminded him of his own tortured state of being. Ironically, the show of the Seven Deadly Sins, he arranges is what he could give and what Faustus could relish vicariously. The period of contract of twenty four years is turned out to be not only a denial of Faustus' aspirations, but one of progressive degradation of Faustus as a human. When Faustus shows disobedience to the devil to seek divine grace, the fascinating devil providing allurements turned to be a tormentor, threatening punishments for Faustus revealed the ill nature of the power that works to avenge against God in the form of the devil. The devil couldn't stand by the contractual obligations with Faustus who could aspire to rule the world. He neither insisted on the devil's obligations nor condemned much or less abrogate the contract for its breach but meekly assured obedience without insisting on the same from the devil. The devil is symbolized for its temptation, distraction, and sovereign power deceives Faustus taking an advantage of his alluring for power to rule the world against God's will.

*Thou traitor, Faustus, I arrest thy soul,
For disobedience to my sovereign Lord"¹⁰
sweet Mephostophilis, entreat thy lord
To pardon my unjust presumption,
And with my blood again I will confirm
My former vow I made to Lucifer"¹¹*

(V,I 74-81)

Mephostophilis is asked to torment the old man who agonizes Faustus with his advice. Here, Mephostophilis reply is significant.

*His faith is great; I cannot touch his soul:
But what I may afflict his body with
I will attempt, which is but little worth.¹²*

(VI, 85-90)

Unconditionally, Faustus could be tormented, for his faith in God is so shaky, but not the old man. Obedience to the devil and faithlessness to God bring the same fate. It is evident that the devil heaps degradation whereas God could only pose a serious limitation on his human condition. It is absolutely true that human condition is limiting as well as virtue and a divine blessing too. Faustus should not have despaired in being Faustus and a man but should have felt supreme confidence in his human state. This realization couldn't be farther from Faustus but the human will would rather suffer its choice than disclaim meekly even if the choice is degrading and torturous. Faustus was given a devilish shadow of Helen, though he asked for Helen, one can read his predicament.

*Sweet Helen, make me immortal with a kiss
Her lips suck forth my soul: see where it flies!
Come, Helen, come give me my soul again.*



*Here will I dwell, for heaven is in these lips,
And all is dross that is not Helena.*

.....
*Brighter art thou than flaming Jupiter
When he appeared to hapless Semele:
More lovely than the monarch of the sky
In wanton Arethusa's azur'd arms.*

(Vi, 95-100)

At the end of the play, Faustus comes to full repentance. Ironically, the realization comes at a time when the devil is around to torture him to death and if only his doom could be postponed, he would gain the divine forgiveness, Faustus willed his destruction so long, now he craves for time to be able to gain his salvation. But Faustus knew that the possibility of repentance and forgiveness waited on him until he reached his end. As he dies with all the opportunities of repentance and forgiveness thrown away wantonly, which remains is the burden of the human condition that contained the germs of his degradation and destruction.

*Why wert thou not a creature wanting soul ?
...This soul should fly from me, and I be chang'd
Unto some brutish beast! All beasts are happy..*

(V,iii 100- 110)

Doubtlessly, The pain of devilish torture is so intense, Faustus cries to God to save him from the tortures of the devil:

*O God,
If thou wilt not have mercy on my soul,
Yet, for Christ's sake whose blood hath ransom'd me
Impose some end to my incessant pain*

(V.iii 100-104)

It is clearly understood that, the nature of irony in *Doctor Faustus* is confounded by the fact that Marlowe nowhere articulated either his religious convictions or his humanist yearnings. It is equally difficult to say whether Marlowe suffered a schism within his mind with regard to the Catholic or the Protestant faith or with regard to the values of the Christian faith as against the emergent humanist values.

Conclusion:

At his end Faustus sought the devil to oppose God, seeks mercy and his innate forgiveness to rescue him from the devil. However, its point is religious didacticism whereas Marlowe brings out irony and a tragic dilemma. For Christian theology, Faustus, predicament falls short of a tragedy for he was motivated by nothing but presumption which could have been easily remedied by repentance and, consequently, he could have been rescued by divine forgiveness. But, for Marlowe the immensity of human condition forces desperate choices on man which could not justifiably be termed right or wrong but which have to be understood in terms of reality that constitutes human condition desperate choices on man which could not justifiably be termed right condition. Hence, the irony of Faustus' career and his tragic is a dilemma.

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The relationship of Sin, Death and Satan in John Donne's Holy Sonnets: the Influence of Theology on His Spiritual Outlook of His Life

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John Donne, a very prominent poet in the gallery of the metaphysical poets, was a very spiritual poet who dealt with the moral questions of life as he struggled through his own personal demons: he wrestled with the effect of sin, the inevitability of death, the constant haunting of Satan and clung at the eternal hope of victory over all these burdens through his faith in his God and Saviour, Jesus Christ. That the poet looked at life and made sense of it through spiritual lenses is evident in a vast majority of his poems, none as evident as in the collection of his nineteen sonnets that have been termed as the Holy Sonnets. Sin, death and Satan are closely inter-linked as the anti-thesis of a fulfilling life and he constantly battles them throughout his nineteen sonnets. John Donne understood the presence of good and evil and that suffering is brought about due to the presence of evil and is the root behind every sorrow and pain.

As Donne begins his Holy Sonnets, the first sonnet, 'Thou hast made me', contains references to all the three- sin, death and Satan; all intertwining around each other to ruin His Creator's masterpiece, he whom He has made in His own image. John Donne clearly affirms that he was created in God's image as written in the book of Genesis, "God created man in His own image" (Holy Bible, NKJV, Genesis 1: 27), and that this perfect creation of God was sought to be destroyed by Satan through the presence of sin leading to death. John Donne clearly harks back to the Pre-fall days, where there was no presence of sin and thus, there was no decay and death. He continues with this same Pre-fall vision in his second sonnet where he writes, "First I was made by Thee; and for Thee", "I am Thy son, made with Thyself to shine", identifying himself as Adam, the first perfect creation of God. But now sin, death and decay trouble him and he writes,

*Despair behind, and Death before doth cast
Such terror, and my feeble flesh doth waste
By sin in it, which it towards hell doth weigh (Sonnet I)*

Death brought about by sin as it entered the world through the disobedience of the first parents, Adam and Eve, now seems inevitable as the decay creeps into the body which God has made. Donne struggles in his decaying body that is brought about by the old foe that tempted humanity in the Garden of Eden and still tempts him as he says, "But our old subtle foe so tempteth me" (Sonnet I). Satan, death and sin are like the unholy trinity, all three coming in a package to Donne as he goes through crisis after crisis.

Donne has been influenced noticeably by the Biblical theology of sin, death and Satan and his sonnets have a distinctly Augustinian leaning in its confessions of his own sinfulness and dependency on the mercies of God. Augustine in his confessions was directly influenced by Pauline theology and so the same vein of teaching reverberates in the Holy Sonnets of Donne. Patrick Grant goes on to state that the sonnets "belong firmly within a definable and



distinctly medieval Augustinian tradition", constructed on the ideological leanings that drove both Donne and Augustine to flee from sin to God. Sin is a very serious issue for Donne and he acknowledges his sinfulness time and again in his sonnets as he knows that his sins were the reasons he was suffering,

*To poor me is allow'd
No ease; for long, yet vehement grief hath been
Th' effect and cause, the punishment and sin (sonnet III)*

He has no respite from sin, and this sin is not only besetting him from the outside but comes from inside him, from within. He holds the Biblical theology of original sin as recounted by King David in Psalm 51:5,

*Behold, I was brought forth in iniquity,
And in sin my mother conceived me (Holy Bible, NKJV)*

Donne shows the presence of sin within him in lines such as "O, my black soul" (sonnet IV), "Impute me righteous, thus purged of evil/ For thus I leave the world, the flesh, the devil" (sonnet VI), which shows his constant wrestling with the blackness that was inside of him. This is what Augustine referred to in his writings, showing that sin does not necessarily come from the outside but it comes from within, the evil and sinful desires growing out from inside man, "after establishing themselves in the stock of our ancestors, have become naturally ingrained" (Augustine, On Christian Teaching). It is because of this presence of sin that is inside man that he starts to decay and suffer, leading to all the evil effects- guilt, hurt, pain etc, and also ultimately sickness and death. Donne struggles with sin in his sonnets, in lines such as these-

*Of lust and envy burnt it heretofore,
And made it fouler; let their flames retire (sonnet V),*

*In mine idolatry what showers of rain
Mine eyes did waste? what griefs my heart did rent?
That sufferance was my sin, I now repent
'Cause I did suffer, I must suffer pain.
Th' hydroptic drunkard, and night-scouting thief,
The itchy lecher, and self-tickling proud (sonnet III)*

Satan was instrumental in bringing sin into humanity, and thus, Satan and sin are inseparable, and because sin brings death, as can be seen in the Pauline theology in the Bible saying "the wages of sin is death" (Holy Bible, NKJV, Romans 6:23), sin and death are inseparable. Thus, Satan, sin and death are inseparable realities for Donne, and he puts forth these realities in his Holy Sonnets as he repeatedly asks God to help overcome them. For Donne, sin is anything that falls short of God's holy law and being schooled in theology as an Anglican priest, he would have known about the depravity of man, that each and every human being after Adam has sinned as is written "For all have sinned and fallen short of the glory of



God" (Holy Bible, NKJV, Romans 3:23), all, except one, Jesus Christ. Donne writes,

*For I have sinn'd, and sinne', and only He,
Who could do no iniquity, hath died.
But by my death can not be satisfied
My sins, which pass the Jews' impiety.(sonnet XI)*

For Donne, he understands that sin is hereditary and that sin is not merely the external acts, but the inward fall from the perfectness in which God created man. For if sin was an external act, then Donne had no reason to call his sins having been worse than the Jews who crucified Jesus, but Donne reckons his sins as being internally serious and by telling that his sins were worse than the Jews he was leaning in the Augustinian ideology of confessing. Augustine on recounting the episode of the stolen pears in his Confessions, says,

We carried off a huge load of pears, not to eat ourselves, but to dump out to the hogs, after barely tasting some of them ourselves. Doing this pleased us all the more because it was forbidden. Such was my heart, O God, such was my heart—which thou didst pity even in that bottomless pit. Behold, now let my heart confess to thee what it was seeking there, when I was being gratuitously wanton, having no inducement to evil but the evil itself.

It was not so much as the act but the evil itself that made the stealing of pears horribly sinful, and Donne knowingly and unknowingly echoes the Christian Saint Augustine's Confessions in a vague measure in his Holy Sonnets. Patrick Grant further writes,

In this light it is interesting to consider Donne's Holy Sonnets as a synthesis of, on one hand, a traditional Augustinianism, such as we find informing Bonaventure's hymn (and which I suggest provides the spiritual ground-plan for the Holy Sonnets), and, on the other hand, a characteristically seventeenth-century latitudinarian desire to repudiate the harsh doctrinal derivations from Augustine, such as they were to be found, for example, among the Reformers.

Donne, departs from the traditional Catholic view and just like his conversion to Anglicanism, he views death in an entirely different way as he progresses through the sonnets. Death is the blot that was ruining God's perfect creation, man, created in his own image and Donne was questioning God as to how He could allow decay in His creation, but as he victoriously announces in Sonnet X,

*One short sleep past, we wake eternally,
And Death shall be no more ; Death, thou shalt die.*

As Donne progresses in his theology, he starts to find the answer to his struggles when he starts wrestling with God through his questions. In his early Sonnets, death and decay was defeating him, death was overpowering him and as he fled towards God in his distress, he finally understood that though death was brought by sin and Satan, it has but a short-lived victory, "one short sleep past", and death shall be no more. Death is the result, the by-product of sin and Satan but it is ultimately powerless because of the perfect sacrifice of Jesus Christ



on the cross.

*But wonder at a greater, for to us
Created nature doth these things subdue ;
But their Creator, whom sin, nor nature tied,
For us, His creatures, and His foes, hath died.(Sonnet XII)*

Sin was overcome by a sinless man who underwent the painful death for "His creatures", Jesus being God Himself, becoming man and suffering for the ones whom He created. Death was defeated by one man's death, the death of Jesus Christ on the cross. In John Donne's Sonnet X, "Death be not proud", he is echoing the words of the apostle Paul,

*O Death, where is your sting?
O Hades, where is your victory?*

The sting of death is sin, and the strength of sin is the law. But thanks be to God, who gives us the victory through our Lord Jesus Christ. (Holy Bible, NKJV, 1 Corinthians 15:55-57)

Paul, here, links together sin and death, and says that Jesus Christ defeated both through his death. Thus, Donne asks death to not be proud, "For those, whom thou think'st thou dost overthrow, Die not, poor Death, nor yet canst thou kill me." Donne, who feared death and wanted God's help to overcome it, finally found his Lord and Savior Jesus Christ, and realized that death cannot kill, so sin and Satan will never win. Death has lost, which meant that sin and Satan has lost. Death was just the beginning of the afterlife for Donne now, because Jesus through His death and resurrection gives Donne eternal life. Death is now just a passage from mortality to immortality, from sinfulness to sinlessness, as Donne says, "For thus I leave the world, the flesh, the devil."(sonnet VI).

Donne, as he moves from death to eternity also knows that this victory over death also grants him victory over Satan. Satan appears time and again in Donne's Holy Sonnets, never leaving him alone. Wherever there is sin and death, can Satan be far behind? Donne is tempted to sin by Satan just as Adam was tempted: "But our old subtle foe so tempteth me" (sonnet I). John Donne, as he begins his spiritual journey, questions God about Satan, saying,

*Why doth the devil then usurp on me ?
Why doth he steal, nay ravish, that's Thy right ? (sonnet II)*

He is constantly being rounded, haunted and attacked by Satan because Donne was created in God's image and so he is essential to Satan's fight against God. Satan wants to corrupt John Donne, who was God's, by bright, and by doing so, Satan wants to win over God. We find glimpses of Milton's Satan in Donne's Holy Sonnets, as Donne writes, "And Satan hates me, yet is loth to lose me" sonnet II), showing the will of Satan that although he hates John Donne, Satan hates losing to God by losing Donne, and so tries his best to keep him from going to God. It reminds us of John Milton's Satan in Paradise Lost, who heroically utters, "All is not lost, the unconquerable will, and study of revenge, immortal hate, and the courage



never to submit or yield," and "Better to reign in Hell, than to serve in Heaven." Like Milton's Satan, John Donne's Satan too fights to keep Donne from being God's.

*Yet dearly I love you, and would be loved fain,
But am betroth'd unto your enemy ;
Divorce me, untie, or break that knot again,
Take me to you, imprison me, for I,
Except you enthrall me, never shall be free,
Nor ever chaste, except you ravish me. (sonnet XIV)*

John Donne cries out to God as he is held captive by the enemy, Satan, and asks God to batter his heart (Batter my heart, three-person'd God), so that he is taken from Satan's grasp to be free from sin and death to eternal life. But Satan, here, ultimately loses like it does in Milton's Paradise Lost.

*The Sun of glory came down, and was slain,
Us whom He had made, and Satan stole, to unbind.
'Twas much, that man was made like God before,
But, that God should be made like man, much more. (sonnet XV)*

That which Satan stole from God, man, God's crowning glory, was unbound by Jesus Christ who was the God-man that defeated Satan by his death, being slain on the cross and releasing those under the captivity of Satan, sin and death.

John Donne, in his Holy Sonnets, was as expressive and beautiful as the writers of the Psalms, questioning God and ultimately submitting to Him for victory over the foe and as poetic as the book of Job, where Job beautifully repents and wins victory over Satan. His theological outlook on his life enabled him to make sense of his suffering and despair, as he grappled with sin, Satan and death and finally found victory in Jesus Christ.

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***Yorick*: Rushdie's treatment of Shakespeare**

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Yorick is a short story by Salman Rushdie, taken from his short story collection entitled *East, West* - a post-modern narrative comprising a fictional account of the childhood life of Prince Hamlet and his father's court jester *Yorick*, of the Shakespeare play bearing his name. In this paper, I argue that Rushdie's usage of Shakespearean plays create 'intercultural, inter-textual narratives' and also reject the binary logic that exist in most contemporary appropriations of Shakespeare. Rushdie emphasizes on the ideas of 'intermingling of inter-textuality and trans-nationalism'. The recent works on Shakespeare, in the post-colonial context re-imagines the texts within an indigenous, "local" frame.¹ But traditionally, such uses of Shakespeare's work have been viewed through an either/or paradigm: either they are seen to be subversive transgressions of the iconic source text, or they are evocations of a colonialist or neo-colonialist mentality.² This mode instigates the growth of 'a binary construction' that restricts our understanding of Shakespeare's iconicity as it continues to evolve through the appropriations of and references to his texts.³ Rushdie's use of Shakespeare in '*Yorick*' creates an inter-textual net of 'literary and cultural referents' that prevent the creation of binaries. Here, in the short story Shakespeare is used in two ways- in textual references and, also his canonicity being exploited.

Rushdie creates a fluid narrative space by focusing on the story and the narrative, and also on the narrating itself - in his narrative space stories/texts/narratives flow, touch, and modify one another, harping that hybridity- story and the hybrid condition-does not solely belong to the domain of post-colonialism. It is present in both Shakespeare and Salman Rushdie.

While speaking on Salman Rushdie's idea of hybridity, it is mandatory to comment on his characters; they possess 'split cultural identities' and are caught between different cultural influences. The 'cultural hybrid' experiences feelings of dislocation and seem to fight in order to achieve 'cultural equilibrium'. 'Identity' as revealed from Rushdie's novels is not a unitary entity, but multiple in nature, fluid and hybrid. His novels speak of migrant's identities and in his own words:

*Our identity is at once plural and partial. Sometimes we feel that we straddle two cultures; at other times that we fall between two stools. But however ambiguous and shifting this ground may be, it is not an infertile territory for the writer to occupy.*⁴

For Rushdie, 'human beings do not perceive things whole; we are not gods but wounded creatures, cracked lenses, capable only of fractured perceptions.'⁵ "In order to achieve 'cultural equilibrium', it seems better to regard parts of ourselves as facets that interact with each other in ways that include constructive transformation. Rushdie's approach is essentially holistic in nature, retaining qualities like variety, versatility and complexity. Self-development occurs through the conscious integration of new facets, by our openness to change. Instead of using words like uniformity or harmony, it is better to opt for 'integrated complexity.'⁶ If parts of our selves are not integrated or if they are emphasized in a one-sided



way, they prove to be an obstacle in achieving the holistic approach towards life. They need to engage in a well-balanced interaction with other aspects, which they do not dominate.

Rushdie does not believe in the existence of any singular idea of 'identity', and believe in the idea of eclecticism. For him, his own version of identity, is only another 'version and no more than one version of all the hundreds of millions of possible versions' (he was commenting on the idea of 'India'). While commenting on his position of a writer, who writes from outside, he speaks of an obligation 'to deal in broken mirrors', and thinks that this may actually be as valuable as the one which is supposedly unflawed. Rushdie's rejection of 'whole sight' and acceptance of 'fractured perceptions' have contributed in the development of his holistic approach.⁷ Rushdie believes that this approach can only be achieved through 'hybridity' and 'migration'. As 'migration' involves crossing of borders, Rushdie thinks that it is helpful in understanding others.

In the 'Herbert Reade Memorial Lecture', dated February 6, 1990, Salman Rushdie observed that the 'idea of the sacred' is simply one of the many 'conservative notions' in any culture. This is because it tends to convert other ideas, 'uncertainty, progress, change-into crimes'. In *Imaginary Homelands*, we hear him celebrating 'mongrelization' in the following words:

*The Satanic Verses celebrates hybridity, impurity, intermingling, the transforms that comes of new and unexpected combinations of human beings, cultures, ideas, politics, movies, songs . It rejoices in mongrelization and fears the absolutism of the Pure. Melange, hotch-potch, a bit of this and a bit of that is how newness enters the world.*⁸

Rushdie's position, as reflected, in his gesture of rejoicing 'in mongrelization' leads us to the central idea of Rushdiean world-view. Philosophically, Rushdie's world is what the ancient Greek philosopher Heraclitus describes, "There is a unity in the world, but it is a unity resulting from diversity".⁹ By using postmodern and post-colonial techniques in his novels, Salman Rushdie emphasized on the 'holistic approach' and also on the ways of attaining it. For him, 'hybridity' and 'migration' are means to the end. Migration entails transcending of frontiers of all kinds- geographical, linguistic, and cultural and also of the mind. For Rushdie this tendency lies at the heart of every person, 'In our deepest natures, we are frontier-crossing beings'.¹⁰ This 'frontier crossing' include expanding our mental horizons and lead us towards greater understanding and incorporates the element of tolerance in us. Rushdie realizes that 'whole vision', cannot be achieved, and so replaces it with 'stereoscopic vision'. He further adds, 'If literature is in part the business of finding new angles at which to enter reality, then once again our distance, our long geographical perspective, may provide us with such angles'.¹¹ For achieving this distance one has to leave his/her comfort zone or home and seek to move forward.

In "Yorick" and also *The Moor's Last Sigh*, Rushdie deliberately disrupts the traditional immutability ascribed to Shakespeare. Placed 'against the background of normal literary language, the expected literary horizon' — the Shakespearean language and also its criticism — the work's of Rushdie go into 'a conscious relationship with this normal language and its



belief system' and are 'set against them dialogically'.¹² Both the texts mentioned above interact with the texts of Shakespeare and their criticism, which results in a 'dialogic tension between two languages and two belief systems'.¹³ Through the 'inter-textuality and inter- and intra-culturalism' as found in *Yorick* and also *The Moor's Last Sigh*, Rushdie tracks the 'hybridity' between, and also within, the literary texts themselves and quite significantly the cultures that produce and receive them. In this essay I prefer to choose and also analyse the short story *Yorick*, and try to mark the traits of hybridity. The resulting hybridity from the above-mentioned dialogical tension situates the text within Homi Bhabha's "Third Space," which 'makes the structure of meaning and reference an ambivalent process [that] challenges our sense of the historical identity of culture as a homogenizing, unifying force'.¹⁴ Rushdie's narratives ironically reveal that Shakespeare's iconicity depend upon the 'revisions, adaptations, and appropriations' of his work. In this essay I try to inspect the way Rushdie's intertextual narratives, with their hybridity and cross-references, challenge and negate the iconic stature of Shakespearean texts.

Yorick is 'multi-laminated' — works that are 'directly and openly connected to recognizable other works, and that connection is part of their formal identity [and] hermeneutic identity'.¹⁵ Inter-textuality, is used to blur and also to reject the partition of the 'source text' from the 'appropriation'. So, Rushdie's narratives thus open a space through which Bhabha's "Other text" can achieve agency and articulate its own discourse. Such a move frees Rushdie's texts from playing an exclusively counter-discursive role, and, equally significant, it also challenges the assumed stability — and presumed superiority — of Shakespeare's works.¹⁶

When one is able to mark the cultural, historical, linguistic, and literary polyvalency of Rushdie's "*Yorick*" it prompts to move away from the binary structures, and as an alternative, retains an inter-textuality that refers to the 'transnational appropriations' of Shakespeare's plays. Rushdie's fiction avoids specific compartmentalization because of its 'postmodern preoccupation with self-referentiality, linguistic word games, and cultural interplay'.¹⁷ The issue of inter-textuality as found in his Rushdie's composition, opens a space through which one can introspect the way texts reconstruct the 'historical and narrative authority'; it is this that Ian Smith calls the 'splitting of the sign and the referent, the separation of the aesthetic from the cultural'.¹⁸ It is this 'split', which challenges the 'cultural authority' of the Shakespearean references, 'interrupting established meaning and disrupting Bhabha's strategy of containment and Hutcheon's status hierarchy'.¹⁹ Again, Rushdie's 'intertextual re-construction of Shakespeare' disrupts the 'principal binary' that governs most of postcolonial Shakespearean discourse- the canonical/appropriation partition that divides the iconic Shakespeare of the West from the 'local' re-imaginings of the rest. The fragmented nature of Rushdie's Shakespearean references in "*Yorick*" does not offer the reader any simplistic 'retelling'; but, Rushdie's 'metafictive narrative style' marks the 'volatility of the Shakespeare text' itself. This last point is of prime significance for this paper. Rushdie's postmodern narrative strategies foreground the multiple literary and historical sources present within the Shakespearean text to remind us of Shakespeare's own debt to earlier narratives and of the Bard's adaptive skills.²⁰ As for example, the Hero and Claudio plot in *Much Ado about Nothing* retain elements of Ariosto's *Orlando Furioso*, *Othello* can be traced



back to Giraldi Cinthio's *Hecatommithi* – these instigate one to introspect the element of 'hybridity' as found in the Shakespearean texts.

Salman Rushdie's protest against the traditional 'center and margin' relationship that rule 'discourse and counter-discourse' is based in Bakhtin's observation in relation to narrative theory. Rushdie's texts display the confrontation between Bakhtin's 'authoritative' and 'internally persuasive' discourses. Bakhtin's 'authoritative discourse' is a discourse 'located in the distanced zone, organically connected with a past that is felt to be hierarchically higher. . . . Its authority was already *acknowledged* in the past. It is a *prior* discourse,' while 'internally persuasive discourse' is a discourse that is 'half-ours and half someone else's,' one that 'does not remain in an isolated and static condition,' but instead is 'freely developed, applied to new material, new conditions; it enters into inter-animating relationships with new contexts' .²¹ Rushdie places the authoritative 'prior discourse' (Shakespearean texts) within an ambit of inter-textual and an inter- and intra-cultural literary backdrop and prepares an 'internally persuasive discourse.' Such juxtaposition of narrative discourses prepare a recognition of the way Shakespeare's language carry within it the ever-multiplying 'tastes of the context and contexts in which it has lived its socially charged life' — tastes and contexts that now include its postcolonial, cross-cultural, and intertextual afterlives .²² Gerard Genette echoes Bakhtin's argument: 'Narrative consists less of a discourse than of some discourses, two or more, whether one thinks of Bakhtin's dialogism or polylogism'.²³ Furthermore, Rushdie problematizes Bakhtin's dialogism and Genette's multiple discourses, with the element of inter-textuality, as found in his texts. References to other texts, narrators, and characters problematize the narratological binaries of story/discourse and mimesis / diegesis.²⁴

Rushdie attempts to connect seventeenth-century Shakespeare to eighteenth-century Laurence Sterne in "*Yorick*," through a postmodern author-narrator via the character of *Yorick*. The combination of court jester from *Hamlet* and the parson from *Tristram Shandy*, helps Rushdie for challenging, the 'hierarchy of literary and cultural knowledge'. Rushdie used a multitude of narrative strategies, through which he shifted the 'epistemological relationship between *Hamlet* and "*Yorick*" from its traditionally linear mode to one that suggests a more lateral and circulatory trajectory'.²⁵

The narrative strategies and structural innovations as used by Salman Rushdie disrupt the 'traditional linear model' and thus destabilizes the 'appropriation/source text binary and constructing a narrative' that promotes historical 'alterity and hybridity' within an Occidental, not a postcolonial, context. Rushdie's narrative innovations may have been taken Indian (Hindu) epic narratives such as the *Ramayana* and the *Mahabharata*, and upon popular tale cycles which assimilate elements of Indian, Persian and Arabian storytelling traditions such as *The Arabian Nights* or its less Orientalised cousin Bhatta Somdeva's nineteenth century Sanskrit story compendium *Kathasaritasagara* (*The Ocean of Streams of Story*). Behind Rushdie's interest in both sets of sources (roughly divisible into mythic-epic and folkloric) is a further interest in un-named Indian storytellers who may be presumed to have disseminated these tales over centuries and who can still be heard plying their trade today. The nature of this influence is most effectively illustrated by Rushdie's account of a trip he made to hear an



Indian storyteller spinning fictions in Baroda in 1983—an event that led him to recall the extent to which ‘the shape of the oral narrative’ had influenced the writing of both *Midnight’s Children* and *Shame*. This shape, as Rushdie notes, is ‘not linear’, it ‘does not go from the beginning to the middle to the end’ like the classical Aristotelian narrative, but is ‘pyrotechnical’: it

*goes in great swoops, it goes in spirals or in loops, it every so often reiterates something that has happened earlier to remind you, and then takes you off again, sometimes summarises itself, it frequently digresses off into something that the story-teller appears just to have thought of, then it comes back to the main thrust of the narrative.*²⁶

The result is a novel (this was while commenting on Rushdie’s narrative technique as revealed in *Midnight’s Children*; even in “*Yorick*”, he similarly tries to disrupt the traditional narrative technique by incorporating ‘anti-linear’ narrative modes) that has a number of features more commonly associated with spoken storytelling conventions than with written ones : it is highly digressive but always returns to the main point; it employs ‘formulaic repetition’ of the kind that Milman Parry and Albert Lord identified as characteristic of literature with oral origins; it offsets the linearity of its central plot (a young man’s maturation narrative) with an anti-linear tendency to return repeatedly to an established constellation of narrative motifs or ‘Leitsätze’; and finally, it is self-conscious, both in its recognition of the importance of the storyteller and in its awareness of the role played by an attendant audience. This technique enables Rushdie to construct suspense into his narrative. Furthermore, it also helps Rushdie in challenging orthodoxy and officialdom in religious and political spheres.

Yorick’s self-referential narrator, its structure which is essentially fragmented, funny narration and also the historical “reversals” liberate the story from the restrictions of ‘literary linearity’ (so common of Rushdiean narration, as revealed from his novels and short stories); this otherwise would have limited it as another mere ‘contemporary appropriation’, using *Hamlet* as its source text. A figure in *Hamlet* and *Tristram Shandy*, Rushdie’s *Yorick* plays the protagonist of his own short story. *Yorick* moves from ‘Shakespearean play text’ to eighteenth century novel, to postmodern short story. As Julie Sanders writes in *Adaptation and Appropriation*, “the movement into a different generic mode can encourage a reading of the Shakespearean text from a new or revised point of view” .²⁷ Unlike dramatic texts, which “offer broader perspectives on scenes and events than the single point of view of a film camera or a first person narrator in a novel,” prose can “adopt a radical slant on a play simply by choosing to focus in on a single character and their reaction to events” .²⁸

Rushdie’s story guides our thought from Hamlet, Claudius, Gertrude, and the Ghost to the inter-relationship between the jester and the prince but quite different from ‘traditional postcolonial appropriations’, the story does not give *Yorick* his own voice. Rushdie employed ‘a first-person, authorial persona’ to narrate the tale, and rejected ‘narrative authority’ to Shakespeare’s long dead character. This author/narrator’s digressions, consequently force us to acknowledge the narrative’s fallibility. “*Yorick*,” like *Tristram*, challenges “the normal and canonical system of fiction,” in which “the author is not supposed to be making up, but reporting” .²⁹ Rushdie instigates his readers also to the ‘constructed-ness’ of the ‘narrative’ by



intimating his audience that they are not merely reading any story, but also involved in the part and parcel of the process of 'telling and/or creation' of the story. By using phrases like "I say again in case you have forgot my purpose," "on with my story," "as I had begun to say," and "did I not tell you, have I not just this moment set down [. . .]," the story is also about the composition of narrative; Genette's "narrating act," as it is about the content of that narrative.

Salman Rushdie did not merely 'parallel or appropriate' *Hamlet*; but, he 'foregrounds how the play operates both as a material text and a renowned work of literature'. "*Yorick*" is about "*both* the tale of the vellum itself and the tale inscribed thereupon" (emphasis added).³⁰ Rushdie suggested that "*Yorick's* saga" which retains a "velluminous history," and satirically calls for noticing the 'voluminous' scholarship which was devoted to the textual history of *Hamlet*; and also to the 'critical discourse' attendant to the play. Rushdie placed *Yorick*, after incorporating the necessary adaptations needed for his theme of hybridity and plurality of voices, alongside the 'so-called' traditional editions of the same play. It is the narrator's "present intent" to "explicate, annotate, hyphenate, palatinate, & permanganate" this textual history.³¹ Salman Rushdie's approach include the different *Hamlet* editions that together disrupt the idea of a singular text. Salman Rushdie questions the "completeness" of any one edition of the play and suggests *Yorick* as another, alternative edition; thus it problematises the notion of any one uniquely authentic edition. So, *Yorick* appears more as a contemporary successor to textual editing practices, rather than a postcolonial appropriation of *Hamlet*. By positioning *Yorick* as a 'postmodern' example of an edition of *Hamlet*, Rushdie has successfully incorporated the story into the tradition of Shakespearean scholarship. Such a narrative strategy stretches *Yorick's* roots back to Nicholas Rowe, Alexander Pope, and Lewis Theobald: editors whose work continues to mediate our own, contemporary reading experiences with Shakespeare's texts. Rushdie's implied question is: If, today, there can be an Arden *Hamlet*, a Signet *Hamlet*, and a Riverside *Hamlet*, why not a *Yorick Hamlet*?³²

Yorick uses a frame narrative structure that allows Rushdie to use various writing strategies and styles -- postmodernist fragmentation, dramatic scenography, iambic pentameter, and self-referential narrativity all push against one another.³³ The 'fragmentariness' in Rushdie's narrative style refers back to the 'possible different literary influences'-- but now unavailable -- on Shakespeare (like Thomas Kyd's *Ur-Hamlet*) that may have helped him in writing *Hamlet*. People who know about the history of the '*Hamlet* text' know that the different quartos provide different versions of the play. Frank Kermode in the introduction to the play for *The Riverside Shakespeare* admitted that, "The history of the text of *Hamlet* is very complex. Techniques of scholarly inquiry grow more subtle, but as yet they have achieved no certainty on some issues crucial to the task of editing *Hamlet*".³⁴ When readers are reminded of the 'complicated textual history' of *Hamlet*, it questions the canonicity of Shakespeare's text and situates the very 'source text' as one which has been appropriated from others.



Rushdie challenges the idea of textual stability juxtaposing contemporary dialogue against the iambic pentameter. Modern day language structures are mingled with Elizabethan verse to imitate the parallelly unfolding narratives. For instance, the jester speaks in verse: "O, a! What whoreson Pelion's this, that, tumbling down from Ossa, so interrupts my spine?" when awakened by the boy prince.³⁵ The narrative breaks off as the narrator wonders whether a court fool would (or could) use such language: "I interrupt myself, for there occurs to me a discordant Note: would any man, awakened from deepest slumber [. . .] truly retain such a command of metaphor and classical allusion as indicated by the text?"³⁶ The suspicion of the narrator in relation to a court jester's ability to use such language corresponds the reservations of those, challenging the authorship of Shakespeare because of his lack of any formal learning. The conclusion that "It may be that the vellum is not wholly to be relied upon in this regard; or it may be that Denmark's fools were most uncommon learned. Some things may never be known" brings to mind the difficulties of deciding on the "pure" text of *Hamlet*.³⁷

Most of the 'Shakespearean appropriations' locate the text in the present/contemporary society; Salman Rushdie situates his narrative back into the past of Denmark and draws on between "the bardic Hamlet" and "Amlethus of the Danes" for emphasizing on the sources.³⁸ Reference to "Amlethus" refers to the ancient Norse legend which forms the basis of the story. Apart from this, Rushdie also draws on the authority of Saxo-Grammaticus's *History of the Danes*, retaining the foundation of *Hamlet*. The ambiguous genesis of the text is explicit, from the narrator's admission that this story will provide "a full exposition of why, in the *Hamlet* of William Shakespeare, the morbid prince seems unaware of his own father's real name".³⁸

Again, the phrase "the *Hamlet* of William Shakespeare" refers to the probable existence of other *Hamlets*. Salman Rushdie through *Yorick*, attempt to profess that the popular and familiar Shakespeare play text is itself a 'fissured hybrid'; thus it refuses to acknowledge it as an 'absolute source' and problematises the canonicity of the Shakespearean texts.

Notes

1. Parmita Kapadia, "Transnational Shakespeare: Salman Rushdie and Inter-textual Appropriation" < <http://www.borrowers.uga.edu/cocoon/borrowers/pdf?id=781652>> accessed on 21.04.13
- 2.do
- 3.do
4. Salman Rushdie, *Imaginary Homelands* (London: Granta Books,1991) :Pg.15
5. Ibid:Pg.12
6. Ute Manecke, "Salman Rushdie's concept of wholeness in the context of the literature of India". < http://archiv.ub.uni-heidelberg.de/.../2007/.../PublishedVersionofDissne_1F2.pdf> accessed on 03.04.13
- 7.do
8. Salman Rushdie, *Imaginary Homelands* (London: Granta Books,1991) :Pg.30
9. Amrit Biswas, "Salman Rushdie's novels :Dissolving the Familiar Cultural Boundaries", from *Rushdie the Novelist*, edited by Meenakshi Bharat (New Delhi, Pencraft International,2009): Pg.268
10. Ute Manecke, "Salman Rushdie's concept of wholeness in the context of the literature of India". < http://archiv.ub.uni-heidelberg.de/.../2007/.../PublishedVersionofDissne_1F2.pdf> accessed on 03.04.13
- 11.do



12. M.M. Bakhtin, *The Dialogic Imagination*, edited by Michael Holquist and translated by Caryl Emerson and Michael Holquist. (Austin: University of Texas Press,1981):Pg.314
- 13.Ibid:Pg.314
14. Homi Bhabha, *The Location of Culture*. (New York: Routledge,2004):Pg.37
15. Linda Hutcheon, *A Theory of Adaptation*.(New York: Routledge,2006) :Pg.21
16. Parmita Kapadia, "Transnational Shakespeare: Salman Rushdie and Inter-textual Appropriation" < <http://www.borrowers.uga.edu/cocoon/borrowers/pdf?id=781652>> accessed on 21.04.13
- 17.do
18. Ian Smith,"Misusing Canonical Intertexts: Jamaica Kincaid, Wordsworth, and Colonialism's 'Absent Things.'" (2002 ; Callaloo 25.3):Pg. 801-20.
19. Parmita Kapadia, "Transnational Shakespeare: Salman Rushdie and Inter-textual Appropriation" < <http://www.borrowers.uga.edu/cocoon/borrowers/pdf?id=781652>> accessed on 21.04.13
- 20.do
21. M.M. Bakhtin, *The Dialogic Imagination*, edited by Michael Holquist and translated by Caryl Emerson and Michael Holquist. (Austin: University of Texas Press,1981):Pg.342,345-46
- 22.Ibid:Pg.293
- 23.Gerard Genette. *Narrative Discourse Revisited*. Translated by Jane E. Lewin. (Ithaca: Cornell University Press,1988) : Pg.11
24. Parmita Kapadia, "Transnational Shakespeare: Salman Rushdie and Inter-textual Appropriation" < <http://www.borrowers.uga.edu/cocoon/borrowers/pdf?id=781652>> accessed on 21.04.13
- 25.do
26. Andrew Teverson. *Salman Rushdie: Contemporary World Writers*. (New Delhi.Viva Books,2010) : Pg.40
27. Julie Sanders. *Adaptation and Appropriation*. (New York: Routledge,2005) :Pg.48
- 28.do
29. Gerard Genette. *Narrative Discourse Revisited*. Translated by Jane E. Lewin. (Ithaca: Cornell University Press,1988) : Pg.15
30. Salman Rushdie. "*Yorick*" In *East, West*. (New York: Vintage,1995) : Pg.64
- 31.Ibid : Pg.64
32. Parmita Kapadia, "Transnational Shakespeare: Salman Rushdie and Inter-textual Appropriation" < <http://www.borrowers.uga.edu/cocoon/borrowers/pdf?id=781652>> accessed on 21.04.13
- 33.do
34. Frank Kermode . *Introduction to Hamlet*. In *The Riverside Shakespeare*. Edited by G. Blakemore Evans et al (Boston and New York: Houghton Mifflin,1997) : Pg.1137
35. Salman Rushdie. "*Yorick*" In *East, West*. (New York: Vintage,1995) : Pg.67
- 36.do
- 37.do
- 38.do
- 39.do

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Classism and Social Marginalization in Globalization: Desai's *The Inheritance of Loss*

Serwani V. Swamy

The diasporic discourse, of the Third World, encounters social marginalization that associates with postcolonial theory. Immigration is essentially a traumatic experience whether willing or unwilling mobility. The history of immigration during colonial and post colonial period has witnessed mass migrations to the west in search of either for economic growth or education. The canonical, transnational movements on crossing borders have brought forth significant concerns, ostensibly bringing about various cultural, national and psychological issues in postcolonial diasporic literature. The changes are inevitable in such trajectories, which are ubiquitous and are the major complexities in transcending borders. From 1980's and 1990's the issues of displacement, ethnicity, sexuality and gender were added as categories of analysis in postcolonial literature. Additionally in the present global immigration the third world immigrants are exposed to discrimination based on, economical status, nationality, class, race and illegal status.

With the onset of transnationalism, multiculturalism has proliferated. The postmodern Indian English novel, has witnessed themes like cross culture and social alienation. Since large population from the third world is immigrating to the first world or the metropolitan countries, there is evident occurrence of global mobility which is termed 'globalization'. This is in fact a phenomenal change in diasporic writings. Homi Bhabha and Rushdie have other perceptions on present mobility for higher positions. The migrant in a way showcase displacement as a means to discard old and tyrannical limited structure of identity in favour of obscure one exposing hybrid existence in their narratives. Writers such as Bharati Mukherjee, Salman Rushdie, Amitav Ghosh, and the present upcoming writers like Jhumpa Lahiri, Kiran Desai, and Chitra B. Divakaruni explore the third world in cultural interest and the concept of the cosmopolitan and social marginalization in their diasporic writings. Primarily, V.S. Naipaul's writings, *Mimic Men* (1967), *In a Free State*(1971), Kamala Markandaya's *The Nowhere Man* (1972), Anita Desai's *Bye-Bye Blackbird* (1971) Bharati Mukherjee's *Darkness, Wife and Jasmine*, Chitra Banerjee Divakaruni *The Mistress of Spices* (1997). Amitav Ghosh *Glass Palace, The Sea of Poppies and The River of Smoke* and Kiran Desai's *The Inheritance of Loss* (2004) all portray diasporic social disparity.

Subsequently, the immigrants on crossing boundaries and nations constitute a community different than their own. They are exposed to produce various issues which are studied with various perspectives in the field of literature. These changing global movements of population have given way to various cultural quandaries posing a threat to retain single culture and identity. These communities transcend borders, most often voluntarily but occasionally enforced situations. Due to such migrations to alien countries the communities confront multiple cultures and multiple identities. In such environment where the submissive minor community or the third world ideology of the developing south eastern countries like India, Pakistan, Bangladesh Sri Lanka, China are surrounded by the dominant, alien major community of the first world, the developed countries or advanced countries like, the USA,



England, Australia, Germany, frequently influence them with oddity of culture, attitude, living style, language, customs and class differences. It results in negative psychological impact on the community at large. Such Diaspora is not stable but rather constantly fluctuating. As a result it engenders an identity very different than their own ethnic identity. Thereby the community is apparently exposed to specific elements in 'Diaspora', challenging phenomenal characteristics, such as diasporic identity, cross-culture and homing orientation shaping diasporic community, experienced in diasporic circumstances. The community attains a culture, attitude identity, behaviour, thought process, language taste, dressing style which is impure and dissimilar than their own.

Diaspora mobility engages a significant link, not only of contemporary but an age old historic phase, principally the emergence of postcolonial consequence. Bill Ashcroft et.al, in *The Empire Writes Back: Theory and Practice in Postcolonial Literatures*, conveys the importance of postcolonial in diasporic evolution. The historical circumstances created cultural crisis and ambivalence as a result of colonialism, problematizing the postcolonial history which required a re-examining of world cultural concerns, "the concept of post colonial has been one of the powerful means of re-examining the historical past and re-configuring our contemporary worldwide cultural concerns"(219).

The history marks the significant violence of colonialism where epistemic, cultural, economic, political and military became an integral of part of the third world nations and an essential content in literature. Bill Ashcroft et.al., throws light on new emerging issues in globalization over the last half century, dealing expressions of 'hybridization', 'diffusion' and 'relativization' and interrelationship of global societies which made inroads in postcolonial study. At the turn of the century what characterizes globalization, is the phenomenon of the extraordinary and accelerating movements of people throughout the world. It has witnessed the refugee crisis in every Western country which comes under the term "Diaspora". The notion of 'Diaspora' was not considered as a province of postcolonial studies until a close examination of the deep impact of consequences of colonialism was observed on the phenomenon. The extreme consequences of imperial dominance can be studied from the radical displacements of people, through slavery, indenture and settlement. This period marked the Traumatic migration specifically the working class as indentured labours as observed by Cohen, "The defining feature of the Indian indentured migrants was that they were recruited for their labour to be used in the tropical plantations. They could therefore, with some justification, be called a 'labour Diaspora'." (7) Cohen categorizes these migrations as "'Labour migration', 'family migration' and 'brain drain migration' were the main descriptive categories deployed at the time, though later 'unauthorized' and 'refugee migration' become much more central" (*Global Diasporas* xiv).

The present era of globalization is the result of such perpetual movements which occupy a significant position in literature today. These changing global movements of population have given way to various cultural quandaries posing a threat to retain single culture and identity. These communities transcend borders, most often voluntarily, legal or illegal for a life in search of either education or employment. Apparently this immigration is the canonical upsurge of global movements in the late modernity in 1980's for economic gain, celebration and social elevation by the cook's son Biju to fulfill his desire to live like English



“angrez ki tarah”, aping the English. To this sort of rat race, migration towards foreign nations, in *The Location of Culture* (1994), Bhabha defines as the imitation of the British, “Setting in the 1970s to study English at Oxford was, in many ways, culmination of an Indian middleclass trajectory where formal education and ‘high’ culture colluded in emulating the canons of elite ‘English’ taste ...and conforming to its customs and comforts”(x). In the novel *The Inheritance of Loss*, Desai reflects the immigration in pre-independence period through, Jemubhai Patel, who is in pursuit of higher education, is to elevate family honour and community. She also brings the difference of the immigration issues in transition from the past and the present immigration system. The protagonist Jemubhai Patel’s immigration to England for Cambridge Education is an upsurge in changing education system and aspiring for England education is considered a matter of pride and honour in Indian communities, since it was the entity of the affluent elites of the country. Biju is the cook’s son, another immigrant, who fancies celebration of immigration and desires to become an English gentleman. He considers immigration to America, as a state of elevation, for his otherwise oppressed status. Though they have class difference in India, they are marginalized indiscriminately in the host countries weather America or England.

The darker side of globalization projects the piercing irony of the developed nations on the plight of the shadowed class (marginal oppressed class) in the novel. It explores alienation of the shadowed class, who are illegal in the host country working in basement kitchens in multinational countries. There are number of socio-economically backward communities in search of economic stability. There is an evident infiltration of working class people in search of work, eager to grab to any menial job to secure a living and promising comforts for their loved ones. While preparing for immigration with the made up answers and fake documents to get a visa, he observes that there are crowds of people with mixed feelings of awe and anticipation for one ticket to America, “In this room it was a fact accepted by all that Indians were willing to undergo any kind of humiliation to get into the States. You could heap rubbish on their heads and yet they would be begging to come crawling in. . .”(191).

It is nevertheless, paradoxical to observe two major class differences in the advanced multinational countries. Through her novel Desai exposes the class difference between the East and the West. The study delineates in earnest, the issues of minority in multicultural countries interconnecting globalization. Marie Nelson analyses that “Globalization today brings cultures together, encouraging ideas and traditions from one culture to blend with others. Although there are many aspects of this mixing that are positive, it can also stir up old hatreds, causing new troubles and resentments”(68). Desai’s mention of upstairs and downstairs which stresses on economic class division is an effect of globalization. She pictures national divisions, small countries to big, less important countries to important. Undocumented worker like Biju comes with his ethnic back ground faces various conflicts. He keeps on changing from one job to another in New York, America. The major threat he encounters is living in a foreign country without a legal permit, the green card. The boy who grabbed the opportunity of a tourist visa and was considered as the luckiest one to get it, a man says, “You are the luckiest boy in the whole world,” (193). However, he ends up as a miserable unemployed always changing his jobs from one to other. He is prejudiced of his culture and nation which adds to his despondency. He loses his job fighting with his



traditional rival the Pakistani. He is intolerant about Africans, but befriends Saeed from Zanzibar and he prefers him because he is not a Pakistani. His problems are economical cultural and emotional. He works with multicultural and multilingual immigrants, a mosaic of names with variety of people, of different origins all for their special dreams and making big in America. Arjun Appadurai, (1996) examines that modernity in a cultural dimension is a perspective of globalization engendered by capitalism becoming more noticeable after the Industrial uprising. Mass mobility, media in globalization changed the shape of the modern subjectivity and contemporary social change. Desai unmasks these issues of globalization of the working class immigrants, living in a pathetic condition. The bigotry of class distinction between whites and non whites and the dark are dominated by affluent multicultural society. The illegal immigrants are alienated and taken advantage of by the ruthless restaurant owners. Biju, the cook's son, Saeed from Zanzibar, Kavafya from Kazakhstan Omar from Malaysia in the basement kitchens of New York and other nationals are victims of exploitation in America, Desai illustrates, "There was a whole world in the basement kitchens of New York" (22).

The novel surveys the contrast in cultural hypocrisy exposing a world of global migrants swarming into America. They are a myriad of 'tribes' hustling for subsistence in kitchens beneath the city's visible advance modernity and affluent society. She exposes the dark lives of illegal immigrants who are in a destitute condition which makes them run helter-skelter, when they have green card checks on the employees. They go hiding in various places getting disappeared; that means searching for a new job.

There are life time stories running in the basements and in the kitchens. For Biju it is a fight against illegal identity, as well as traditional and religious threat. He has to deal the antagonism towards his rivals like Pakistanis and as a religious Hindu, where the cow is considered as holy, but in America he has to serve his customers with beef, which frustrates him. His problem is economical, cultural and crisis of identity. He is exploited on meager income even by Indian immigrant employers like Harish Harry with a promise of free housing and a donkey's work of seventeen hours. They become the victims of their illegal status and have to confront humiliation when the manager says, "Nothing I can do', the manager said, pink from having to dole out humiliation to these men...'Just disappear quietly is my advice....' So they disappeared" (16).

Strange people and surroundings bring in insecurity and fear in multicultural society putting a break to dreams of imaginary liberatory work. Marie Nelson observes, "Some customs and traditions transcend separate cultures especially in today's globalized world, but prejudices and hatred based on race and class are often hard to eliminate" (72). Biju retains his origin culture and sticks to his ideals and Saeed also refuses to change his culture, "*First I am a Muslim, then I am Zanzibari, then I will BE America.*"(136). Immigration brings changes in Biju, he builds up his choices of work, he resolves to work at places where beef is not cooked and when he shows his preferences, he is looked down as narrow minded.

The globalization is found everywhere and the Indian immigrants were found, in all most all places and countries like Ghana, Chile, Kenya, South Africa, Saudi Arabia, Fiji and New



Zealand. In Canada Sikhs, migrated to remote areas “the woman took off their salwars and wore their kurtas like dresses” (22). Indian immigrants were there in Alaska, sacrificing their life for proper education of their children. They were in Hong Kong, Singapore England, America Dubai, Kuwait and on the black sea doing business. However, Paris has the cellars full of Algerians, Senegalese, and Moroccans. There is profusion of people like them desperate to grab a job disregarding the plight of the immigrants in America, Saeed feels frustrates with the number of job seekers in America who are ignorant of the their pathetic condition,

They arrived at the airport with one dollar in their pocket and his phone number, seeking admittance to an apartment that was bursting with men already, every scrap rented out: Rashid Ahmed Jaffer Abdullah Hassan Musa Lutfi Ali and a whole lot of others sharing beds in shifts (102).

Biju suffers alienation and humiliation as an immigrant. In his second year at Italian restaurant, the owner’s wife despises the Indians or other black origin people say, ‘he smells’ (48). She preferred men from the poorer parts of European countries, like Bulgarian or Czechoslovakians rather than blacks, “At least they might have something in common with them like religion and skin color grand fathers who ate cured sausages and looked like them, too” (48). He was given body hygiene, toiletry things to make him match their class, which made him, feel embarrassed and when he did not show any difference he was thrown out. Biju suffers jobless spending the last amount of salary he saves, ends up as a pizza delivery boy at Freddy’s Wok and later Queen of Tarts Bakery. Biju’s immigration is of a non assimilation kind where he finds contradictions in the alien and native culture. His strong roots compel him to adhere to his religious ethical beliefs and he feels contention on working for a vegetarian restaurant even in the globally advanced country. As an immigrant, Biju adapts to heterogeneous cultures. He mingles well with all immigrants.

The early of 1960’s mark the globalization with canonical forces of political movement inclined towards transnational mobility especially of America in comparison to England. Arjun Aappadurai observes the empowering of America over England; “gradually lost the England that I had earlier imbibed in my Victorian schoolbooks,...Such are the little defeats that explain how England lost the Empire in postcolonial Bombay....But the American bug had bit me...(Appadurai 1-2). Accordingly the preference of immigration changes with immigrants like the cook, Biju Mrs. Sen who aspires and prefers American country to England. Biju’s fellow washers and Achootan dislikes the white people but has his own preferences:

These white people”, Achootan says, to Biju in the kitchen, that they are better than the English. The Americans have some hypocrisy but whereas the British they shout at them that they should go back. However they satisfy themselves by saying that “your fathers came to my country and took my bread and now I have come to your country to get my bread back (135).

The relationships in globalization are short lived with no connecting strings as they have to move on with changing jobs. Biju emotionally feels the separation from his fellow worker. The ironic perception of globalization is connecting or not connecting of people:



You lived intensely with others, only to have them disappear overnight, since the shadow class was condemned to movement. The men left for other jobs, towns, got deported, returned home, changed names. Sometimes someone came popping a corner again or a subway, then they vanished again. The emptiness Biju felt returned more and more, until eventually he made sure not to let friendships sink deep anymore(102).

America shelters, a desperate number of immigrants, especially boys who come for jobs and who ask for protection. The pathetic condition of immigrants is apparent, who are in a critical circumstances, where they have a heart to help but not in a position to help. The novel illustrates hope as well as despair. Jemubhai becomes successful because he adapts and admires the country. Whereas Biju tastes bitterness as he is drawn towards his root culture and unable to sustain in the host country, he eventually, returns without money and honour. Desai observes that immigration to some people can be very disappointing and America, is not exceptional, "They call this the first world???*Ekdam bekaar* (299). However for many it is the land of dreams and job provider.

Biju fights marginalization in globalization. He is critically alienated, identity-less character, without a green card. The shadowy side of the colonial supremacy and globalization influences the immigrants, producing an 'acquire identity' which is not natural. The Industrial uprising, opens up opportunities for the third world nations but also increases number of illegal immigrants. The future of the illegal immigrants is apparently bleak in globalization which strongly proclaims survival of not only of the tolerant, but also the 'green card' holder. The characters, Jemubhai, and Biju, on immigration alienate themselves and experience a sense of loss. The novel is a paradigm, which advocates the dynamics of immigration of the minority, the third world nations, in the first world, economically superior countries. The classism and marginality is masked in globalization where the immigrants are in search of the light of the day.

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Social Classes and Ideologies: A Marxist Reading of Tendulkar's *Silence: The Court Is In Session*

Sreeja Konar

Tendulkar's *Silence* demonstrates the social gulf that exists between urban middle class and rural middle class and in addition between urban middle class masters and urban middle class servants. Presenting the bewildering variety of social mentalities, the play explores the characteristic state of mind and state of soul of these classes. The interpretation of such social division of classes by relating the socio-cultural superstructure to the material base can be an interesting and intrinsic catch-point of the Marxist critics.

The members of the dramatic troupe, as Tendulkar's play shows, are suffering from a desired notion of 'aspiration' through the multiplicities of typical desires.¹ For example, Balu tries to play the role of fourth witness instead of one master's (precisely, Karnik) disapproval; Ponshe wants a 'mature' life-partner to advance more in the social strata; rural Samant serves the city dwellers to gain social ascendancy and his reading out from a novel is a clear case to satisfy the master class (Mr and Mrs Kashikar). Each and every relationship in this drama has been formed through the distinct division between 'masters' and 'servants'. Sukhatme tries enough to gain social ascendancy even remaining in the middle class. In spite of their decisive humiliation, Sukhatme, Samant, Ponshe, Karnik and Rokde remain stick to their creaky position for a social aspiration; to rise in the ladder by satisfying the master class is their doomed dialectic. Even the constant internal bickering within them maps the chaotic model of conflictual zone to gain access to the masters, by denigrating the other co-mates. Situating themselves in a superior zone vis-à-vis Samant and Samant's being appeased by Ponshe's '*sahib*' (13) like appearance and the consequent inner satisfaction of Ponshe – are the socio-cultural marker of aspired upward social mobility, followed by class conflict and class privilege. By making 'much ado about nothing', Sukhatme, Karnik, Ponshe are ideologically suffering from *idée fixe*, an ideological obsession. Even the social strata of this urban middle class can be apprehended through their diplomatic language:

Samant [enthusiastically, to Mrs. Kashikar]. Ha ha! Miss Benare is really amazing!

Ponshe [seriously] In many respects. (29)

Even Benare and Mrs Kashikar, who compete destructively with some lingering prejudice, make a rallying point of an inter-class war.

At certain level, Benare too expresses her latent desire of upward social mobility. Like Maria in William Shakespeare's *Twelfth Night* (1601), to borrow Krieger Elliott's words, Benare's "aspiration supports and confirms rather than challenges the continued validity of aristocratic privilege, but with her abilities to separate self from vocation, to express self apart from imposed duty, and to earn by her actions advancement in social degree." (121) Benare works as an academic teacher, but surprisingly her overrated evocation of herself as almost a towering figure marked by perfectness before the students questions her real intention in the disciplinary field:



Benare. In school, when the first bell rings, my foot's already on the threshold. I haven't heard a single reproach for not being on time these past eight years. Not about my teaching. I'm never behindhand with my lessons! Exercises corrected on time, too! Not a bit of disapproval – I don't give an inch of it to anyone! (4)

In spite of the deep rooted connections between culture (superstructure) and economics (base), culture or art enjoys a 'relative autonomy' from that chained relationship. Teaching is an art or cultural process; undoubtedly, teaching will get a 'relative autonomy' as far as the basic Marxist model is concerned. On the other hand, Benare's being sacked from the school is reestablishing the Marxist approach – how in spite of 'relative autonomy', base influences superstructure 'in the last instance'. Moreover, the assertion of the infinitesimal figure, Benare ["My life is my own ... My will is my own. No one can kill those – no one! I'll do what I like with myself and my life! I'll decide" (5)] can be read in terms of Althusser's 'decentering'. Theoretically, 'decentering' is a concept that flouts the crude Marxist view that economic 'base' is the sense, essence and quintessence of society. Benare's statement is such a case in point. But Tendulkar's text is not designed in a way to negate the typical Marxist approach to imprison art i.e. teaching within social economic process; on the contrary, Tendulkar's text, from a Marxist standpoint, explores how art has a relative autonomy and is determined by superstructure only 'in the last instance'. Sacking Benare from her working space is such a case of torrid surface. In addition, the sacking of Benare from the school and denigrating her through mock trial are wanting readers' attention that how Ideological State Apparatus is very much operative in our hegemonic society, how society manipulates power through different Ideological State Apparatuses.

The external forces – the school authority and the social-political leadership control the internal feelings of Benare. Even Sukhatme's submissive appeal to Mr Kashikar ["Do we have your sanction?" (20)] is a clear attempt to satisfy the ruling class ideology. Even the title of the drama can also be a declaration from a patriarchal-ideological state apparatus to marginalize the women and to force them to maintain an obedient, passive standpoint towards patriarchy. Sacking of Benare is not a one-to-one correspondence between base and superstructure; rather the rustication of Benare arises from a variety of causes – Benare's arrogance of negating authority, brazen grouping against Benare and prevailing notions of patriarchal power in society etc. Thus Benare's sacking is not an effect out of an isolated single cause; rather it is a product of linking interacting causes. Benare's pleasant childhood and her suffering adulthood, Benare's first love with her maternal uncle and the uncle's irresponsible retreat after fearing the social glamour, Benare's choice for the 'intellectual god' and that god's coward retreat after making love – all are results from social 'tricks' and the Marxist critics generally opine that the fluidity of human self-realization is blocked by the sense of class-domination at every level of society – be it economic, political or ideological. These interpellations in Benare's projected life make large the gap between opportunities of choosing and actual gaining; in fact Benare had no choice at all whereby she was feeling that she was choosing from the crystallization of options; she is not independent of social forces. Benare's involvement in academic teaching and the additional tuition, from a Marxist point of view, can be treated as a resultant reflection of her pursuit of individual economic self interest. At this juncture, the Marxist critic G.W.F. Hegel's idea of 'dialectic' comes easily to our



mind because such economic self-interest brings social benefit: “I made them laugh” (73) and “I taught them hope” (73), “Exercises corrected on time” (4).

Hegemony is like an internalized form of social control which makes certain views seem natural, general or invisible so that they hardly seem like views at all, just the way things exits through *raison de etre*. The intention of choosing Benare as the accused in the mock trial is a case of hegemonic totem force that is to a large extent is operative in our society. The statement [“When there’s a woman in the dock, the case does have a different complexion” (22)] and even the statement by Mrs Kashikar [“We’ll be able to see what the trial of a woman is like” (22)] in Benare’s absence mark the hegemonic hidden purpose of patriarchal society. The socio-political reading of the authors of *Recasting Women* (2006), being very much preoccupied with the Marxist standpoint, points out that “through the gender based division of labour within the production and procreation process, patriarchy rests quite securely within the base itself” (Sangari and Vaid 23). Any invasion to that base will definitely bombard that assumed security. Benare’s entry into the production process through her statement [“I earn my own livelihood” (14)] needs to be restricted immediately by the insecure patriarchy. It is quite natural that such ‘masculine’ assertion hits the root of patriarchal base; the long cherished crudity of patriarchal base and superstructure is shattered. The patriarchal capital denies full humanity of Benare and thinks of Benare as ‘hands’ or the ‘labour force’ of procreation process of production. Vis-à-vis this critical juncture it would be relevant to quote Mrs Kashikar’s observation:

Mrs Kashikar: What else? That’s what happens these days when you get everything without marrying. They just want comfort. They couldn’t care less about responsibility! Let me tell you – in my time, even if a girl was snub-nosed, sallow, hunchbacked, or anything whatever, she – could – still – get – married! It’s the sly new fashion of women earning that makes everything go wrong. That’s how promiscuity has spread throughout our society. (54)

Marriage is an institution - the ‘base’ of society and patriarchy thinks that the modern girls’ rejection of it should be stopped by the imposition of Ideological State Apparatus. Even for Mr Kashikar, marriage is an Ideological State Apparatus through which the typical socio-patriarchal base/superstructure model can be safe-guarded. Hence Mr Kashikar’s injunction: “What I say is, our society should revive the old custom of child marriage. Marry off the girls before puberty. All this promiscuity will come to a full stop.” (52) One who is acquainted with the Marxist concept of ‘reification’ can understand how patriarchal industry calculate woman only and purely through marital status and material value. Thus the patriarchal exploitation of women results in the pedagogical tragedy of female alienation. In fact the total text is a delineation of alienation – Benare is ‘deskilled’ and is made to perform the fragmented role in academic field. In her book *Women and Empire* (2002) Indrani Sen rightly observes:

With marriage and child bearing being identified as central female functions, the redundancy of higher education for women was thus sought to be sociologically and scientifically validated. (4)

Tendulkar’s text becomes the mirror of the debasement of society. Contemporary harassment of women in the academic field, the continuous ‘battle of the sexes’, expansion of



middle class in the Indian scenario, patriarchal grouping in the work space of modern India – all are the cause of the formation of Tendulkar’s idiosyncratic ideology. Such narrow pedagogy of time shapes the social meaning of the text. Tendulkar’s text becomes a production of determinants – economic, social and ideological. Indeed the drama does dramatize the suffocating suppression, renegade repression and ontological oppression that are very much prevalent in the ideological social value. The argument of Nivedita Menon is precisely right when she says: “The fact that men and women perform different kinds of work both within the family and outside has little to do with biology and more to do with ideological assumptions.” (226) The different items for time-passing in the barristers’ room in Mumbai may mark it to be what the urban critic Sophie Watson phrases ‘planned space’ (3) but the swatting of the flies just indicate the disorganized notion of unemployment, a typical characteristic of the cities like Mumbai.

Marxism “sees progress as coming about through the struggle for power between different social classes” (Barry 157). Tendulkar’s text is a crescendo of class struggle – patriarchal exploitation versus women liberation; thus the text is a stark projection of the Marxist view of history as class struggle: Benare, the class representative of Tess, Ursula, Sara, Tara continues her battle against the patriarchal parade. Marxism does not, generally, discuss the detail of a specific historical situation but relates it closely to the interpretation of a literary text. Benare is not an isolated instance of contemporary time; but what Benare is in particular, the women are in general – mere object of sheer patriarchy; she is a sign of gradual progress towards the attainment of woman-identity. Struggle between patriarchal ties and feminine haunted soul is an on-going process. The feminist critic Anindita Ghosh in the Introduction to her book *Behind the Veil: Resistance, Women, and the Everyday in Colonial South Asia* (2007) makes a valuable point: “Singing women in domestic situations, indulging in seemingly dangerous role reversals, thus present an intriguing facet of power relation ... also demonstrates women inserting the philosophy of their songs into their practical, everyday lives.” (12) Thus it is natural for patriarchal-ideological state apparatus to restrain women’s access to an extra-domestic world. Ideologically, Tendulkar’s text ends with the harrowing experience of Benare who has been moved away from the social economic process. As Marxism is all about “the struggles of men and women to free themselves from certain forms of exploitation and oppression” (Eagleton vii), Tendulkar’s text can easily be labelled as a cult Marxist text.²

Sukhatme’s glorification of motherhood is a clear rejection of Marxist social model. By rejecting the disjointed or misadjusted now, he delves in the world of myth, in the world of romance, by revolting backwards, trying to escape from the present social degeneration of women. Even he hurts the social identity of Benare, the mother. Moreover, Benare’s rejection of Mrs Kashikar’s intended garland is the marker of egoistic rivalry (or, revelry?) because decorum forbids her to do so; a similar case is her rejection of Samant’s offered book; another bright example is Ponkshe’s statement to warn Samant: “*Gur* in tea is poisonous.” (13) As Marxist critics show us that only a privileged social class has the righteous access to the morality of indulgence; excessive indulgence in wisdom becomes the ideological standpoint of the urban middle class. Even Sukhatme’s glorification of their family god is the marker of emergent middle class ideology that depends on the religious discourse.



Marxist practitioners like Brecht did not want the readers or audiences to delve deep into the sympathetic emotional bond with the characters. He wanted a critical detachment from the perspective of audiences. Since they are actually watching a mere representation of art, they should maintain a strict deviation from sympathetic bond with the characters of the play for the proper evaluation. The following statements are preparing the audiences or readers for deviating from sympathetic bond:

Mrs Kashikar. [Stroking the garland in her hair]. She's taken it really to heart. How sensitive the child is! (77)

Or,

Sukhatme. Just a game! What else? A game! That's all! (77)

Or,

Mrs Kashikar [Shaking her]. Do get up, Benare. The show must start on time. Come on now. Look, it was all untrue. It would hardly be true, would it? (77)

Such direct appeal can easily be called to have the sense of alienation effect that enforces the audiences not to passively surrender to the emotion but to criticize the social problems raised in this play. Thus the play becomes a tool to question the social issues.³

As the play is not a direct presentation of social ideology but a representation of social issues, the presence of 'gaps' or 'contradictions' can be traced in Benare's tirade: "I offered up *my body* on the altar of my worship." (75, my emphasis) By denying and defying the role of a woman that patriarchy attributed upon her, she herself directs her journey ["My life is my own" (5)]. The aforementioned sentences make us visible the gap or contradiction of Benare's own standpoint. Benare, the alienated rebellious woman herself is treating woman as a mere sexual object and nothing else. Vis-à-vis Benare's statement, readers find double dealing or double perspective: Benare's rejection of the stereotypical creation of woman by patriarchy and Benare's internalization of patriarchal value by accepting the norms of patriarchy – woman is nothing but a mere sexual object. By presenting the textual ideology of imagination, Tendulkar makes the 'gaps' or 'contradictions' or 'internal coherences' potent that generally remain latent in the purely ideological form.⁴

Notes:

1. I have used the word 'desire', not 'ambition'. As far as the connotative meanings of these two words are concerned, 'desire' is related to the down-to-earth materialistic sense of on going achievements while 'ambition' is broadly related to the glorified status of achieving aesthetic or philosophical standpoint. That is why Macbeth might have a 'vaulting ambition', but Tendulkar's megalomaniac characters are no way related to any ambitious project but are lying down in the stagnant pool of 'desire'.
2. Though Tendulkar's text is basically modelled on Englesian and Althussarian Marxism, it has at least one reference to Leninist Marxism where literature "must become part of the organized, methodical, and unified labours of social democratic party" (Barry 160). The novel that Samant uses during his witness is such a probable case in point because it is explicitly committed to the 'organized, methodical' patriarchy. In fact, Samant's rigorous reading puts the last nail to the sexist coffin of Benare; it serves patriarchy slavishly; it is a clear perceptual process of vulgar Marxism.
3. In an interview to Gowri Ramnarayan, Tendulkar says: "I don't believe in existing ideologies. I respect Marxism but I think it is not enough unless interpreted each time anew to suit the needs of the situation." (Cited in Bhalla 113)



4. Charles E. Bressler writes: "What authors mean to say and what they actually write and say are different. The various meanings of their texts continuously escape writers because they themselves do not recognize the multiple ideologies at work in them and in their texts. What Macherey calls an 'alternative reading' of texts reveals these ideologies operating in a given text, ideologies that often directly work against what authors assume they are writing." (200)

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Diasporic Literature: Indenture Deaths in Fiji

Bitla Srinivasulu & Sridhar Maddi

Introduction

Diasporic Literature, it is a vast and diversified cultural integration of the world. It reflects to “anyone who lives outside their native land.” Diaspora has become a movement which involves a tentative or permanent movement of Europeans all over the world under the Colonialism.

Indian indentured labour (came to be considered as five year slaves) were taken to Fiji from British-occupied India from 1879-1916, and cruelly exploited on British and Australian run sugar cane plantations. The last “5 year slaves” were finally released from bondage in 1920, 87 years after slavery was evidently banned in the British Empire. Hugh Tinker in his book *A New System of Slavery* describes the British Empire indentured labour system thus: “It was their labour, along with British capital and expertise which created the overseas wealth of Britain.” The girmityas’ woes started right from the coolie depots.

Rajendra Prasad remarks on the Fiji colonial period under British rule, dominated by the Australian Colonial Sugar Refining Company (CSR) and how it led to subsequent uneasiness and racial tensions thus: Suffering and pain were an integral part of indenture. Working and living conditions were so bad that it was described as *narak*. There were no uniform work timings. At some places workers were expected to be at the farm by 4.00am and some 5am. Men, women whether single or with children were expected to complete their tasks. If not punishments were severe or were fined which were deducted from their paltry wages.

After a hundred years of colonial rule in Fiji, creative and critical writing from Indo-Fijians started to look into their predicament earnestly. A number of writers like Totaram Sanadhyan, Subramani, Raymond Pillai, Ahmed Ali, Joginder Singh Kanwal, and Rajendra Prasad through their writings, collections, interviews, edited volumes throw light on the girmityas life and struggles.

Sanadhya as a Crusader

Indian people imported to work on the sugar plantations were from the lower strata and mostly illiterate. They became people in permanent exile, suffering dislocation and disruption. Out of this deracinating experience only two written fragments emerged, both by a girmitya man named Totaram Sanadhya. He came to Fiji as a girmitya, in 1893. In 1914, he returned to India and assisted by an Indian journalist named Benarsidas Chaturvedi wrote *My Twenty-one Years in the Fiji Islands*, a multi-genre work comprising of poems, stories, anecdotes in Hindi. This was later translated into many Indian languages and English. Sanadhyan was a remarkably able man. His writings in Hindi show a deep perception, idealism, tolerance, wit and shrewd practicality. This book was used as the main source of



information in the campaign to end the indenture system. Several stories aroused a lot of passion and strengthened the demand for abolition of indenture.

Totaram Sanadhyan arrived to Fiji in 1893 and worked at Nausori plantation. Life on the plantation was tough and the food rations given were exhausted within four days. As a free man he understood that farming alone would not be sufficient. So he learnt carpentry, metal work skills and photography. Later he decided to become a priest. He educated himself and started working as a pundit. Soon he had a following in Rewa area. He was responsible for Ramlila celebrations in Navua, organised in 1902. He toured the estates trying to help the girmityas. He used to sit outside the boundary of the estates singing bhajans. When enough number of people gathered he would stop singing and start discussing their problems.

In 1910, he petitioned in Hindi to the Governor, for political representation and education for Indians. He was instrumental in forming the British Indian Association of Fiji in 1911. They discussed their grievances and authorised Sanadhyan to write a letter to Gandhi requesting for a barrister to be sent to Fiji. It was due to his efforts that Manilal Doctor arrived in Fiji from Mauritius. On his return to India he toured different parts of India and even spoke in the Madras session of the National Congress. He joined Sabarmati Ashram in 1922 and died there in 1947.

My Twenty-one Years in the Fiji Islands consisted of two remarkable autobiographical poems: "My Twenty One Years in Fiji and The Story of the Haunted Line." Both are considered to be priceless pieces. They movingly reflect the indentured labour system and the pathetic treatment of Indians in Fiji. John Dunham Kelly and Uttara Singh translated and edited Sanadhya's works into English. Later Satendra Nandan too translated the two poems into English as "Lines across Black Waters." The poem appeared in *Diaspora, Theories, Histories, Texts* edited by Makarand Paranjape. It is barely six pages, but brings to life the poignant lives of girmityas. Sanadhya was the only girmitya who wrote about his experiences in Fiji. He provides a vivid description of the lives of Indians, indentured and free, in early Fiji: the coolie ships, the coolie lines, the struggles with overseers and law courts, the towns, the streets, and Indian religious rituals and festivals. It gives expression to rare and moving narratives of suicide, atrocities and survival.

Sanadhya ran away from his widowed mother not wishing to be a burden on her. He met an arkati/recruiter who trained him to answer with a 'yes' for all questions. Only later did Sanadhya realize that his 'yes' bound him as a girmitya in undertaking the journey to Fiji. The girmityas were forbidden to talk with one another, as this may lead to a discovery of the true nature of things. The food given was indigestible; it had to be soaked to be eaten. Once they reached their destination, their status was no better than inmates of a jail. They woke up at four in the morning and struggled to complete the work allotted to them. Incompletion of allotted tasks led to fines, which reduced their pay and made them always live in debts.

"The Story of the Haunted Line" is a moving autobiographical story of a man saved from fear and despair by his religious devotion. It portrays Sanadhya's reliance on God, as



Krishna. The poem vividly captures how his belief in god helped him in enduring his indenture period. Sanadhya writes,

*I alone was sent to the haunted line
It was there –apart like a grave
Saddening the landscape:
An empty line of twenty-four rooms
Each eight by twelve feet.
Once it housed indigine workers
Torn from their koros
Eight died: others fled
Who would live among the dead?
Homeless I had come in search of paradise
This house of hell was now all mine (qtd Diaspora, Theories, Histories, Texts 312)*

“The Story of the Haunted Line” shows how the girmityas were forced to live in the lines of accommodation where once indigenous Fijians had been forced to live and die. For the indentured labourers the lines were already haunted. In addition to the haunting atmosphere, the place too was rotten:

I strolled around and saw the haunted lines from all sides. There were twenty-four rooms in it, and on all four sides was tall grass. A little distance from the line in one direction was a very large sugar mill, and our ears would go numb from the sound of its engines. At three chains distance a river flowed. A bad smell was coming from the direction of the line, because there were so many rats inside the rooms. (Kelly 134)

Sanadhya was an inmate. The fact that Sanadhya was able to survive there led, as he ironically points out, to his workmates thinking he had special spiritual powers and “them sending their sick children to him to be healed” (136)?

The employers, Sirdars, overseers treated the girmityas as they pleased. Cruelties and hardships were a part of the lives. Women had to face sexual assaults too. The girmityas lived in constant fear. Vijay Naidu asserts these facts when he says,

The total institution of the plantation was prison like and gave those in power considerable scope to openly coerce the labourers in their charge. Over tasking, sexual abuse and violence, including rape and murder, violent assaults and killings, as well as suicide were common. For the breaches of the labour contract such as failure to complete the tasks, Indian labourers were persecuted, convicted, jailed and their contracts extended. (The Violence of Indenture in Fiji, Lautoka: Fiji Institute of Applied Studies, 2004, viii)

In the story, Sanadhya overwhelmed by problems, oppressed by overseer abuse and near-starvation, is tempted to commit suicide. However just in time, —when he asked God, ‘Oh God, take me. Away from You I am disinclined. I do not wish to live now’—a rat bit him followed by a knock on his door. The moment passed, his thoughts turned toward courage,



and then to his duty, to his mother in India. He realized that he had to go on, do his duty and believe in God to take care of him and rescue him from his problems. Sanadhya in "My Twenty One Years in Fiji" writes,

*Hungry, distraught, for three days
I lay: my body weak, my throat parched.
My stomach ringed with hollow pain.
Bleak, dark, desolate the night spread
Its bat wings
As I completed the final act of self- respect
I stood up: tied a rope to the beam
Took my shirt off; tightened my dhoti;
Farewell, I said touching
Ramlal's Gita
I climbed on to the bed
Made a noose.
God, to night I want to dine with dead. (Diaspora 315)*

Gafur, another girmitya agonizingly expresses, "there were times when our work became so tough that we thought death would be easier than some of the things we had to endure. For the married, things were even more difficult at times. The divine injunction forbidding suicide saved us from taking our own life. It was our religion that saved us; and gave us incentive to live."

Indenture deaths are part of the very tradition in Fiji. Indenture led to many deaths even on *Leonidas*, the first ship to arrive. The deaths en route, deaths in the fields, deaths by disease, and deaths by overwork haunt the present. Sanadhya on return to India wrote down his experiences. The writing was so entreatingly that it touched the hearts of readers. The lines touched upon the concerns of life and death in a fundamental way. The writing cried for attention and asked for change.

Sanadhya's text has become mythical and haunted the succeeding Indo-Fijian imagination. Writers like Brij Lal, Subramani, Sudesh Mishra and Nandan have summoned Sanadhya's lines, characters and incidents back to life in their works. They re-presented Sanadhya in their texts in their own way. The story of the haunted lines, and indeed other related stories continue to make their presence felt in modern work. Satendra Nandan renders it into a long poem, "*Lines across Black Waters*." It is barely six pages, but is filled with the haunting dread and submerged suffering of a very sensitive man. It sums up the essential experience of a diasporic people forging ahead often against overwhelming odds.

Sudesh Mishra in his plays *Ferringhi* briefly but powerfully recalls the memory of Totaram Sanadhya. Totaram, in this story, appears as a historical ghost. He possesses Moves (a character), who re-enacts his story. Moves, suffers with political amnesia. The play begins with the Ferringhi saying that a representative figure called 'girmitya' wanted to teach him history. To this, one of the characters asks him to narrate what the girmitya taught him (358).



The Ferringhi explains that there was once a 'Kai-India' called 'Tota' (an abbreviation of Totaram). He was taught to be obedient to his family, to the Zamindar and then to the recruiter. Here follows a trance-scene where the conversation between the Zamindar and Totaram is played out:

Tota: Your wishing is my command, maibaap.

Zamindar: I'm having to wish you away, Totaram. (356)

The scene changes and the Zamindar morphs into a recruiter:

Tota: (suddenly recognizing the recruiter) Maibaap, what are you doing here? How are you being in two places in the same minutes?

Recruiter (imperiously): Chupraho! Yaha par ao.

Tota approaches the recruiter servilely. The recruiter grabs his thumb dips it in ink, presses it to the form. Tota pulls back his thumb but in vain.

Tota: (studying his thumb with alarm) Maibaap, what is this black magic you are doing on me?

Recruiter: (relaxing and laughing in his chair) It is white magic Totaji. Your life has been very hard, ha?

Tota: Sometimes, Sahib.

Recruiter: But now you go on a voyage, across the seven seas, to swarg. There you'll find sweetness. In fact, Totaji, you'll be surrounded by nothing but sweetness. (Sudesh Mishra. 634)

The recruiter promises that Tota will find sweetness around and it will be like 'Ram Raj' (the kingdom of Ram). The bitter irony was that this was not the sweetness Totaram had in mind—on the contrary, he was intended to cut cane, sugar cane. Then, when the companions ask what Totaram does next, Mooves, the character to whom all this memory is returning, shouts 'Is what the fallah do!' and slams down the bilo he had been using to serve all the others in the grog circle (Sudesh Mishra. 357).

Genre was central from the very outset. Sanadhya himself chose a narrative style. He told facts as stories, for stories have the capacity to evoke far greater responses and sometimes are also true in ways that go beyond the way things happened. Sanadhya was a fine storyteller. In *My Twenty-One Years in the Fiji Islands*, he presents horrible information vividly through the narrative episodes. He tells the story of a people not through catalogues of facts, but through stories like this one: "Sometimes the hunger goddess would lose the battle with me. One day I said to the manager that I should be given more supplies. The manager asked, 'Well are you a man or a horse?' I answered 'I used to be a man but this hoe has made me into a horse. This hoe has awakened my hunger goddess' (92). This is a story about food and survival. Sanadhyan's comic presentation subdues the sense of outrage, and the strong sense of injustice meted out. He wrote these stories to let people in India know what was happening to those who had signed the indenture agreement to travel to Fiji.



Sanadhya wrote on a range of topics. From the fact that those returning did not acquire great wealth to the mistreatment of workers, his book was an expose designed to shock the Indian administration into putting a stop to indenture. The topics were diverse but persistently his target of attack can be summed up in a word: exploitation. Complicit (Kelly 166-72). Nandan gives it a poetic form in *Lines across Black Waters*:

*And pleadings to a sirdar
The sinister presence in our life,
One of our own kind;
The wailing of woman
Rent the air; mother India's daughter
Trapped, caged like birds, wings clipped –
Mourning in muffled sobs.
I thought of SathiSavithri, Anasuya,
Sita abducted to a tear-drop island
On a surf-tormented shore.
Here we wept and slept
In the coolie lines of the Fiji.
-Pinjarekepanchi, teradardnajane koi-
Ships without sail, birds without wings,
Drapadi without her sari," (Diaspora, Theories, Histories, Texts 314)*

Issues of violence against women, such as rape, murder, and suicide were common. Kunti became a cause célèbre, around who revolved highly publicised attempts to stop the emigration of Indian women for overseas indentured service. In BrijLal's account, Kunti's story becomes Kunti's metaphorical cry of anguish for the lot of her female compatriots, who took the brunt of the blame for the multifarious ills of plantation life.

Women suffered more than men. She had to cook, clean and simultaneously work on the plantation. Women lamented their fate, consoled each other and resumed their work. Work might have been a destroyer, but also was a distraction to them.

*To every hundred men, forty women
Indentured to the colonial company
Terror of Australia, terra nullius,
On a Nausori plantation,
Where the Rewa ran indiscriminately.
The lines, like scars, on peasant faces
Silhouetted against the black hills, a black sky,
Became home of the unaccommodated.*

Prasad's "Violence in the fields," tells shocking stories of violence by overseers and violence among girmityas. He says: "Cases of grievous physical assaults, torture and torment by the employers against the girmityas abounded during the periods of girmitya. These contributed to a general air of anxiety, anger, anguish and fear. They sometimes led to



extreme retaliatory measures. These occurred when the kulambars (white overseers) and sardars (sirdars; girmitya heads appointed by kulambars) breached the limits of tolerance" (59). The sex ratio of 3 men to each woman created tensions, and contributed to violence and suicide. A friend of his recounted as to how her grandfather, upset about attention being paid to his wife, chopped another man's hand off with a cane knife and avoided legal consequences by agreeing to look after the crippled man. The powerless girmityas worked under onerous circumstances. If they failed, whether through sickness or pregnancy, to perform their back-breaking, 12-hour day, 6 days per week tasks, they were fined from their paltry wages and prosecuted. Rajendra Prasad notes that "In 1886, 6566 girmityas were registered in Fiji and 8835 charges were laid against them" (83).

Prasad narrates his favourite girmitya story where women fed up with the overseer's behavior react in their own way to punish him: "a group of women girmitya, utterly fed up with the violence and sexual overtures of a Sirdar, got him alone in a cane field, held him down and urinated on him." He writes of a friend who recalled seeing whip-marks on her mother's back. Kunti's story continues to haunt accounts of Fijian writing, be they critical or creative. Walter Gill's strange mix of memory and history, in his personalized *Turn North-East at the Tombstone*, vividly describes his mixed feelings (being a colonizer) in relation to the indentured lines. While a participant in the oppression, he writes "Thanks to my senior's system of remote control—working the estate entirely through the Tamil Sirdar..." Supervising the labourers indirectly, he was ignorant of growing labour unrest. There were many factors underlying the cause of unrest; the company policy of starvation wages; too many men to too few women; the iniquitous laws of the indenture system, and the generally harsh, almost inhuman treatment meted out on the plantations. (34)

Gill's description of the physical is in primeval terms: the woman whose foot was crushed beneath a train (27-28); the body of a man who had been killed by five pathans, found in a bamboo clump naked and mutilated; and the white supervisor who, killing a dog on the lines, having thrown the body into one of the huts is himself beheaded by its inhabitant—a Muslim offended by the unintended insult (30). Of all the stories, "The Randi- Wallah Learns" is most significant as it mentions the "predicament of the Rarawai overseer who was ...caught off guard by some thirty women ...held on the ground while they took turns urinating on him"(30).Gill's version of things provides a three dimensionally frank version of life in indenture. For the most part it is consistent with Sanadhya's interpretation though written from a colonial point of view.

Subramani retrieved Kunti's story and gave it a more recent life in fiction as "Tell Me Where the Train Goes," published in *The Fantasy Eaters*. This story has been extensively discussed. "Tell Me Where the Train Goes" is still the most influential of the re-enactments of the original scene of indenture. In this story, unlike the original history (but consistent with other histories of the time), Kunti's husband is murdered and she is an outcast. Subramani's Kunti is agentic, like some women in her position, and to survive, she has sex with the white owner, Mr. Pepper. The story's title, 'Tell me Where the Train Goes', suggests bitterly and ironically a pitiful version of a child's question to his mother (Ma, tell me where the train



goes?), and it has its own terrible answer —cane trains, gonowhere. They go to the mill, and then back again.

The story narrates Manu's thoughts, emotions and reactions. Manu, the child, is the silent witness to his mother's public humiliation, as well as, her private anger and frustration, and most frightening of all, her hopelessness. As events close in on the ruined little family, the reader is given access to Manu's feelings via the narration. His feelings stand for more than his own personal pain. They are rather part of the broader frustration, anger and despair that indenture brought.

In "Tell Me Where the Train Goes," Manu is the child of indenture; he is a child born of indentured parents. Manu is not safe. "He feels terribly lonesome and afraid" (11), and as events transpire, he feels 'a sudden chill' (12), and is "paralyzed with fear" (12). He actually feels safe when he sleeps outside away from the lines, although even here he felt "afraid too" (14). There is a dog Tipo in *Tell Me Where the Train Goes*. The dog is killed and is dumped on the doorstep, dead. "A deep wound gouged on his back; it opened like an ugly and festering mouth and a dead Mynah dumped on the doorstep" (15). Subramani's story finishes with uncontrolled terror as Manu and Kuntirun away for their lives or might be deaths? They are struck down by the cane train. In the moments after being struck, Manu realizes even while Kunti is promising escape, that there was 'nowhere to go' (18). In the final sentence of the story, with her hands in his hair, as he drifts slowly into unconsciousness, he feels "strangely exhilarated and safe" (18). The affective structure of Manu's experience is the point of the story. The story derives its power from child-focalisation. Yet the story is also about the violence of the indenture itself, which is the source of the trauma. In this respect, Subramani's uncompromising historical spectre never deviates from the indenture's bleak path.

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Narbheshankar Pranjivan Dave - the First Gujarati Translator of Shakespeare's Plays

Sunil Sagar

Introduction

Ever since Translation Studies emerged as a discipline, translation history has recently garnered a lot of academic interest for a variety of reasons. The translation discourse that evolved seemed to suggest that translations don't occur in a vacuum and has deeper connections with its historical context and several other factors go on to shape the translation. It is necessary to study a translation in the context of history because a translation carries the imprint of the historical context and the various forces that shaped it. As intercultural and interdisciplinary area that translation history is, it is necessary to study not just the translation but also knowledge and information regarding the historical context of the translation.

The reason why translation history has grown as an area of research in Translation Studies is because it offers an insight into the time period wherein the translation occurred. It also provides important information regarding the life and times of the translator. The reason why it is necessary to study the life and times of the translator is because these are factors that affect the translator's work. The need to study the translator's interaction with other individuals and agencies arises out of the role that these individuals and agencies that might have played in shaping the translation. Translators also succeed in getting the translation published with the help of patrons and hence, it is necessary to study the power relations between the translator and the patrons. It is imperative to examine if the patronage affected the way the translator translated a text in any way. If yes, then it is important that such an influence needs to be studied and brought to light. It will serve to explain why translation assumed a particular shape and why the translator translated in a particular way.

Moreover, a study of the translator's life is also important because it is necessary to set right the chronology of the life a translator so that we can set right the chronology of his/her translations as well. Chronology is important because it explains the flow of events as they occurred, including the translations. At times, the chronology can be misleading because the complete information is not available or because nobody has bothered to put together such chronology accurately. Translation history is not a study of a translation in isolation but a study of a translation taking into account the full historical context containing the life and times of the translator, the individuals and patrons who influenced him/her, the forces that shaped the translation, the literary choices that the translator made and why.

A foray into translation history will eventually enable us to place every translation in its rightful place in history. It will enable us to place the work and contribution of a translator in its rightful place in history. Unless we are able to do that, we will not understand why and how these translations occurred and who were the men and women who attempted these



translations. In the case of Shakespeare's Gujarati translations, such an effort has yet to be undertaken.

Adaptations and Translations of Shakespeare in Gujarati

Gujarati literature has a long history of its engagement with Shakespeare. It began in the 19th century context of the colonial encounter. The colonial encounter brought two cultures, languages and literature closer and the cultural interaction through translations naturally took place as they often do between English literatures and modern Indian languages.

Shakespeare has fascinated translators all over the world with or without colonial encounter. In the case of India, colonial encounter played its part in attracting us towards Shakespeare. In the case of Gujarat, the fascination for Shakespeare began as early as 1852 with Shakespeare's *The Taming of the Shrew* into Gujarati which was the first ever adaptation of a Shakespearean play not just in Gujarati but also in a modern Indian language.

So Gujarat's interaction with Shakespeare began in the form of adaptations and not translations. After the first adaptation, a flurry of adaptations continued in Gujarati because of the rise of Parsi theatre which feasted on Shakespeare's plays and rendered them in Gujarati. Shakespeare's plays that lent themselves easily to adaptations were *Othello*, *Romeo and Juliet*, *The Merchant of Venice* and a few of the comedies. It was probably because of the potential that Parsi theatre saw in terms of how entertaining and relevant these plays could be to an Indian/Gujarati audience.

Adaptations went on till the end of the 19th century. However, after the first adaptations in 1852, the first translation proper of Shakespeare's plays into Gujarati occurred only as late as 1898. The first Gujarati translation of Shakespeare's plays is a set of two translations namely *Julius Caesar* and *Othello* in 1898, the same year. It was done by a lesser known translator in Gujarati called Narbhashankar Pranjivant Dave. These translations were geographically located in a place called Bhavnagar. Bhavnagar was a first-class Princely State. Bhavnagar was then famous not just in Gujarat but also in India for its rich cultural life. The first Gujarati translation of Shakespeare's plays in Gujarat surprisingly did not occur in culturally far more vibrant places such as Ahmedabad and Baroda. Moreover, the first translator also happened to be a first-time translator of such literary texts. Surprisingly, the first translation was not attempted by the better known scholars, writers or translators of the 19th and 20th century Gujarati literature.

For these interesting contours, the study of the life and times of the first Gujarati translator of Shakespeare's plays into Gujarati assumes profound significance. Dave went on to translate 5 of Shakespeare's plays into Gujarati namely *Julius Caesar*, *Othello*, *Measure for Measure*, *The Merchant of Venice* and *Hamlet*. It is worth noting these five plays were translated in Gujarati for the first time. It was no mean accomplishment because this was the first time he attempted the translation of a Shakespearean play and he went on to translate 5 of Shakespeare's plays during 1898-1917. No other subsequent Gujarati translator has



achieved the same feat of translating 5 of Shakespeare's plays. Therefore, Dave's life and his times make for an interesting study as to why and how these translations occurred in this fascinating historical context of 19th century Gujarat.

Narbheshankar Pranjivant Dave: Life and the Blank Spaces around it

Some years back, an article was published in *Mumbai Samachar*, a leading Gujarati Daily. It was titled, "A Forgotten Translator". It was an article about the life and work of Narbheshankar Pranjivan Dave, the first Gujarati translator of Shakespeare's plays. He carried a pen name "Kathiawadi" which literally means "a resident of Kathiawad". Kathiawad was a part of Saurashtra region of Gujarat.

Since documentation is not exactly an area of strength in India, we have not duly documented the lives and works of our writers and artists. Dave's case is no different. The fact that someone had to go out of his way to write an article on him with a title "A Forgotten Translator" goes on to suggest how much we have neglected the work of a translator of historical importance. Although the article does not specify that Dave was the first Gujarati translator. Even the proper publications on Gujarati literary history such as *Gujarati SahityanoItihas (History of Gujarati Literature)* which runs into 7 volumes fail to document his life and work.

The place – Bhavnagar- where he worked and translated 5 of Shakespeare's plays has a popular version of the account of his life. The popular version asserts that Dave was a lecturer in an Arts college at Bhavnagar and then he went on to translate Shakespeare's plays. Nobody associate with Bhavnagar found that intriguing enough to verify the historical facts to confirm if it was an accurate account in the exact way that it is popularized.

The fact that he worked at Samaldas Arts College at Bhavnagar is true and the fact that he translated Shakespeare's plays is also true but not in this sequence. According to the popular version, he first joined the college as lecturer and then translated Shakespeare's plays. Here're the facts:

- Dave published two of the translations of Shakespeare's plays in 1898.
- But he entered the college as a STUDENT in 1899. So before he joins as a lecturer and even as a student, he had translated 2 of Shakespeare's plays.
- So it busts the myth that he first joined the college as lecturer and then translated Shakespeare's plays.
- If he published 2 translations before he even entered the college, it means he did that right after his schooling. So was it the case of a 15 year old boy who translated as difficult Shakespearean plays as *Julius Caesar* and *Othello*?
- No, it wasn't. He was born in 1870 and he published the translations in 1898. It means he was 28 years old at the time of the publication of the said translations
- He completed his schooling in 1885 at the age of 15 but he could not clear the Matriculation exam. He was 15 years old in 1885! He drops out and takes up petty jobs due to financial situation of the family during 1885 to 1890 in railways etc.



- In 1890, he re-appears and clears Matriculation exam.
- During 1890 to 1898, there's no record of what he was doing but it is safe to assume that he was back to the petty jobs that he could get.
- He finally translated and published his 2 translations in 1898 and the journey as a translator began.
- He enrolled in Samaldas Arts College as an undergraduate in 1899 and graduated in 1903.
- In 1903, he went to Deccan College, Pune, to pursue his M.A. He completes his M. A. in Philosophy in 1905.
- Upon his return, he joined as a lecture in Samaldas Arts College, Bhavnagar, in 1905.

So the chronology of the translator's life was established only after the researcher accessed the college records and other allied source. The chronology of his life reveals a different narrative of struggle and eventual return to what he loved to do- literature and translation.

There are blank spaces in the narrative of his life though which we have yet to grapple with. There are phases in his life that we have yet to shed light upon. The reason why we need to do so is that it is possible that new facts that will emerge might alter the narrative in some way. Blank spaces:

- Dave was born in Chuda, near Surendra Nagar, Gujarat which is well away from Bhavnagar. It is hard to explain how he ended up living and working in Bhavnagar.
- After he completes his school in 1885, the time period during 1885 to 1898 is largely a blank space. Very little is known about where he lived and worked.
- There is little information available regarding the miscellaneous jobs that he took up during the said time period. The details regarding the jobs, the places, his employers and the nature of information are largely missing.
- The reason why it is important to find out regarding his employment is because it is possible that he came across employment opportunities or got to interact with individuals in the field of translation or theatre which led to his initiation into translation.
- During 1885-1898, he gets back to studies and clears the Matriculation exam. There's no information regarding how he managed to do it and why.
- It is a blank space as to how he got initiated into translation and that too Shakespeare's plays.
- It's a blank space as to while he was struggling to make two ends meet, he managed to spare time to sit down and read and translate Shakespeare's plays.

Reasons for Selection of Shakespeare's Works for Translation

Dave's selection of Shakespeare's plays for translation raises a number of questions. First of all, how can somebody who was not interested or familiarized with English literature take up Shakespeare's plays for translation? The translation that one is referring to here is not a stray translation; it was a set of 5 plays that he translated. This is far more serious an endeavor for someone who was not an experienced and seasoned translator of texts of English literature.



The selection of a text is always a choice that is based on a number of factors. In a translator's case who is free to choose his/her texts freely. Such a translator has the liberty to choose a text based on his/her inclination and liking for an author. It is possible that a translator decides to select a text based on the genre or even form- prose or verse. At times, the translator is asked to translate a text by a fellow scholar, writer or translator and the concerned translator obliges. For instance, Nalin Rawal translated Shakespeare's *The Tempest* in 1992. This is the lone translation of *The Tempest* in Gujarati and this is the only Shakespearean text that Rawal translated into Gujarati. In this case, as mentioned earlier, a fellow writer and scholar called Umashankar Joshi asked Rawal to translate *The Tempest* into Gujarati and Rawal undertook the said translation. At times, the translator chooses a text which no one has translated so far and he/she is attempting to render a text for its historic importance.

In Dave's case, however, things are different. Dave was struggling to make two ends meet. He was not free to choose whether to translate or do some petty job to bring food on the table. How can he possibly choose the text for translation? However, apparently he translated these texts and there's no dispute about it. This is where the aspect of patronage assumes profound significance.

Dave's translations were funded by H.H. Maharaja Bhavsinhji, the ruler of the Princely State of Bhavnagar. It was called "Shakespeare *Mala*" (A Garland of Shakespeare's Plays). The translator duly recognizes it right in the opening pages of the translation. The translation is dedicated to the Maharaja and he sings praises of his generosity in his preface of each translation. Hence, it is possible that Dave was not the one who made the crucial decision of the selection of the text. It is possible that the Princely State was looking to get the texts translated and found the right candidate in Dave.

This is where lack of documentation in India affects the research undertaken. It is difficult to prove it beyond a point of doubt as to whether Dave selected the texts for translation or it was the Princely State that made the selection for Dave. But there's no reason to believe that this puzzle won't be solved in future. Future researchers may uncover new facts to finally put this debate to rest as to who and why made the selection of the text.

Dave's Translation and Patronage

There are reasons why reconstructing the historical context is vital for the fuller understanding of how translators think and go about their work. Patronage and the influence it has on the translator and the translation is one of the most important aspects of the historical context. In cases of translation wherein patronage is involved, it is necessary to examine it to see if the patronage affected the translation in terms of selection of the text, the literary strategies and techniques and overall purpose and form of translation.

In Dave's case, patronage is a defining aspect of his historical context. Dave lived and worked in a place which was ruled by a Princely State. Dave was virtually helpless in terms of financial resources even to make two ends meet and hence translating and getting the



translations published were out of question. At such a juncture, the Princely State of Bhavnagar gave him a new lease of life. The Princely State gave him not just the translation project but also a way to make the two ends meet. Dave went on to resume his studies and enrolled in Samaldas Arts College at Bhavnagar in 1899 after he published the translations of *Julius Caesar* and *Othello* in 1898. For someone who had to drop out and do petty jobs, Dave went on to pursue his M.A. at Deccan College, Pune. Dave also frankly admits in the Preface to his translation as to how it was the Maharaja who helped him in his studies and getting his job as a lecture in Samaldas Arts College which was established and managed by the Princely State.

Therefore, Dave literally owed everything to the Princely State including his education, job and not to mention the translations. It is understandable that this changes everything. This is great for one's life but is not that great for the work as a translator. In other words, Dave was required to produce translations of Shakespeare's plays in accordance with the expectations of the Princely State. Dave unknowingly documents it in his Preface when he mentions that once he completed the draft of a translation, Sir Prabhashankar Pattani, the Chief Minister of the Maharaja would review the translations and give suggestions for improvement. Dave mentions that the discussions with Pattani helped him understand Shakespeare's plays and dramaturgy better.

It was difficult for Dave also for the fact that this was no Princely State wherein the Maharaja, his ministers and its top officials were uneducated and unfamiliar with English or English literature. If the Minister could review a translation, it means he had read the original and thus had read and was well-versed with Shakespeare's plays. Secondly, the Maharaja was also well educated at the celebrated Raj Kumar College, Rajkot, Gujarat, an institution established for the education and training of Princes and Ruling Chiefs. This institution provided education and exposure to English literature. In addition, Bhavnagar was no stranger to Shakespeare also because Parsi theatre groups based in Mumbai and other theatre groups based in Morbi used to regularly visit Bhavnagar for performance of plays for the Maharaja and his guests.

Thus, here was a translator surrounded by people who knew Shakespeare and his work. So he could not decide how translation should take place and what the right method is or the right translation would be. Pattani would be able to suggest modifications and Dave had no way but to follow the instructions. In this situation, patronage played its part in shaping the translation because Dave translated not in the way he wanted but in the way the Princely State wanted. It could be made clearer by the fact that when an independent theatre group asked Dave to translate *All's Well that Ends Well* into Gujarati, he goes on to provide a free and creative adaptation of the play with Shivaji and Aurangzeb as characters in his adaptation. Although the theatre group does not like the script but Dave still gets it published anyway.

When Dave had the freedom as a translator, he went on to provide an adaptation which completely deviated from the original or source text but provides a literal translation of Shakespeare's plays in prose for the Princely State. The moot point is if Dave had the full freedom to translate/adapt, like he had for *All's Well that Ends Well*, would he have done



Shakespeare's five plays in a literal way in a prosaic manner? It is possible to argue that the patronage made the translator subservient to the authorities funding the translation and acted entirely under the instructions given by the same. He could not have even deviated from the instructions because Pattani had put in place a review process so Dave had no way out but to follow the instructions.

Such is the complex but extremely interesting relationship between the translator and the patron. If we explore the issues of patronage, we could understand the translation better in the form that it exists.

Dave's Style of Translation

As referred to earlier, Dave followed a style of literal translation. It was not the best way to translate but it was something he had to accept and follow. Perhaps, it was the Princely State that wanted it that way or Dave himself, it is difficult to say.

However, it points towards the Princely State more than to Dave because he had done an adaptation of *All's Well that Ends Well* which would have put the Parsi adaptations to shame. It proves that he was fully capable and adequately inclined towards adaptations but he had his constraints under "Shakespeare Mala" funded by the Princely State.

In his Preface, he goes on to say that since there are very few writers who influence society and humanity. Such writers shape human behavior and values. Therefore, it is necessary to translate their works for the betterment of society. Shakespeare was "Kalidas of the West". (1) So he has undertaken the task, however difficult, to translate Shakespeare's plays into Gujarati for his "Gurjar fraternity". In order to ensure that it is received well, he has used the "literal method of translation". It means that he had resolved to translate it verbatim so that meaning is not lost and the readership is able to fully appreciate the works of Shakespeare's plays.

Apart from the literal translation, there are a few other aspects that also point towards providing a fuller understanding of Shakespeare's plays in his translation. In order to facilitate a better understanding of the plays, Dave went on to provide unduly long Introductions wherein he discusses at length the life and works of Shakespeare. The Introductions also contain the legacy of Shakespearean criticism sharing the salient views of different critics who examined Shakespeare's plays over a period of time.

In addition, he provides plenty of foot notes in his translations as well. For instance, even for the translation of "To be or not to be, that is the question", he goes on to provide a foot-note to explain what Shakespeare really meant to say! Almost each page contains foot-note/s, at times running into half a page. This only indicates that the objective was to render Shakespeare in a way that is easy to understand through literal translation, educative introductions and copious foot-notes. This is not the work of a translator who was acting out of free will but the work of a translator who was working under instructions to provide highly readable translations for the general readership. Thus, one can argue that his style of



providing simple prose translations emanated from the objective to provide the translations for the masses.

Conclusion

Translation history is not a significant pursuit not merely because it explains the history around the translations undertaken but also because it unravels the nuances of the historical context in which these translations occurred. Since translation is a complex and multi-faceted process with a set of choices to be made, the role of the translator becomes extremely important in the way a translation eventually turns out. It goes on to shape not just the translation but also the translation history because the translators that follow are likely to get influenced by the precedent set by the translator.

In the light of this, the life and work of Narbheshankar Pranjivan Dave, the first translator of Shakespeare's plays into Gujarati is of vital significance because it has the potential to explain not just how the first translations turned out but also how it affected the ensuing translation. Translation history of Shakespeare's plays is a largely uncharted terrain in Gujarati. Dave's life and work could be a good starting point to revisit it and reconstruct it in its entirety.

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Cultural, Linguistic and Diasporic Identity Crises in Jhumpa Lahiri's

The Namesake

Swagat Patel

Introduction

In the novel, *The Namesake*, when Ashoka Ganguly marries Ashima and moves to America from Calcutta, they became the first generation of immigrants and get caught hanging between two cultures, struggling to find a root for themselves. A psychological oppression is a natural outcome in their search for an identity in the new world. They are caught in the cultural dilemma of not being able to discard their own native one and not being able to accept, and not being accepted by, the new one. They are hanging between self-chosen up rootedness from the native culture and uncertain re-rootedness in the alien culture. Such diasporic consciousness is a highly complex one as it contains the experience of an exilic existence, of a sense of loss, and of being an outsider longing for home. It has the added burden of certain dispossession and uncertain relocation. They experience a sense of up rootedness and loneliness in the host nation. Despite their attempts of acculturation, they are treated as outsiders. These diasporic people, in a bid to have solidarity, form their own immigration colony which naturally becomes an amalgamation of old and new cultures. The second generation of immigrants, represented by Gogol, Somali and Mosheim, though have struggled much less as compared to that of the first generation as they have been somewhat acculturated in the new world, still face crisis in matters relating to their personality, identity and adjustment in an alien land and are usually branded as ABCD (American Born Confused Desi).

Name and Identity

Names are very important in a person's life. Persons are identified through their names. It is through one's name that the whole world sees oneself. This is the reason why Ashima was not discharged from the hospital without naming her child as the name has to be recorded by the Birth-certificate compiler. The Bengali tradition of pet names, or *daknam* and "good" names, or *Bhalanam*, is explained to the birth certificate compiler. Only close family uses the pet name at home, while the "good" name is used in formal situations like school and work place. Ashima and Ashoke have to give their son a pet name as they wait for the "good" name supposed to be arriving from Ashima's grandmother. But, as we discover later, the letter from Calcutta never comes. Ashoke names his son Gogol after a Russian writer named Nikolai Gogol.

The theme of name and identity is important in Chapter 3 also, when Gogol starts kindergarten. His parents intend him to go by "Nikhil" at school and "Gogol" at home, but Gogol gets confused and doesn't want a new name: As a child, he associates a new name with a new identity. Gogol's school Principal sends a note to the parents that "Due to your son's preference, he will be known as Gogol in School". Ashima tells Ashoke that they cannot do anything about this because in America children decide.



Names are considered to be holy in Indian religion. Ashima never uses Ashoke's name to call him. Ashima has never uttered Ashoke's name in his presence, since "it's not the type of thing Bengali wives do". Their husbands' names are considered too intimate to be used. The reader is reminded of this fact as she signs his name on their Christmas cards. It creates a rift between Ashoke's name and his identity, at least his identity to his wife. Even after Ashoke dies, as Ashima explains to their friends what happened to him, she refuses to utter his name, "even in death, to utter her husband's name." She does not understand his identity as linked to his name.

By his fourteenth birthday, Gogol has already started hating his name. Later on, he changes his name to Nikhil. With a new name, he felt like getting a new identity.

Alienation

The theme of alienation, of being a stranger in a foreign land, is prominent throughout the novel. Throughout her pregnancy, Ashima was afraid of raising a child in "a country where she is related to no one, where she knows so little, where life seems so tentative and spare." When Gogol is born, Ashima mourns the fact that her close family does not surround him. It means that his birth, "like most everything else in America, feels somehow haphazard, only half true." When she arrives home from the hospital, Ashima says to Ashoke in a moment of angst, "I don't want to raise Gogol alone in this country. It's not right. I want to go back."

Ashima feels alienated in the suburbs also. This alienation of being a foreigner is compared to "a sort of lifelong pregnancy," because it is "a perpetual wait, a constant burden, a continuous feeling out of sorts... something that elicits the same curiosity from strangers, the same combination of pity and respect"(Ch.3: pp. 49-50). Ashima's sense of Alienation is shown through a scene where, alone in a strange world, she goes to wash their clothes to a washing machine store. It is very unusual for Indians to go to a shop meant for washing dirty clothes. Gogol also feels alienated, especially when he realizes that "no one he knows in the world, in Russia or India or America or anywhere, shares his name. Not even the source of his namesake."

In Chapter 7, the theme of alienation is tied to Ashima's loneliness. She is living alone in the house on Pemberton Road and she does not like it at all. She "feels too old to learn such a skill. She hates returning in the evenings to a dark, empty house, going to sleep on one side of the bed and waking up on another." She does not feel motivated to be in Calcutta with the family she left over thirty years before, nor does she feel excited about being in the United States with her children. She just feels exhausted and overwhelmed without her husband.

Cultural Differences

The tension between the way things are in the United States and the way things are in India is apparent. As Gogol and Sonia grow up as Americans, their parents give in to certain American traditions. For his fourteenth birthday, Gogol has two celebrations: one that is typically American and one that is typically Bengali.



In *The Namesake*, it is his life that becomes a reflection of the uncomfortable, bleak and existential way of life of the Diaspora. Gogol's is a classical case of identity crisis, which they share and suffer from. Though the very Indian part of him was less recognized during his childhood, it became more and more evident during his youth like himself, others around were interested in his twin names, appearance and existence.

Gogol's relationships with women also seem to be a failure because of cultural difference. Short-term affair with Ruth whom he meets on a train as well as the relationship with Maxine leave him disappointed and lonely. Differences in cultures force Nikhil to step out of Maxine's life a few months after his father's death. If cultural similarities could bind a couple together, Moushmi and Gogol should have fared better. But the American way of life makes inroads into the marital life of this Indian couple. When he realizes that Moushmi was having an affair, "he felt the chill of her secrecy, numbing him, like a poison spreading quickly through his veins... he felt only the anger, the humiliation of having been deceived." (Lahiri, 2006: 282)

The difference in thinking of second generation is apparent during the wedding between Moushumi and Gogol. Their parents plan the entire thing, inviting people neither of them has met, and engaging themselves in rituals neither of them understands. They don't have the type of intimate, personal wedding their American friends would have planned. The difference between Bengali and American approaches to marriage is clear in Ashima's evaluation of Gogol's divorce from Moushumi. She thinks, "Fortunately they have not considered it their duty to stay married, as the Bengalis of Ashoke and Ashima's generation do." In her view, the pressure to settle for less than "their ideal of happiness" has given way to "American common sense." Surprisingly, Ashima is pleased with this outcome, as opposed to an unhappy but dutiful marriage for her son. All these experiences make Gogol a totally dejected person but, at the same time, all these experiences made him a matured individual. He is the representative of the identity crisis felt by most Diaspora children who are born in foreign countries, but have the heavy distress and painful knowledge of and longing for a lost world.

While talking about her book in an interview, Jhumpa Lahiri emphasises the fact that "names are important. They are what make us who we are in both a literal and profound way. They are how the world sees you and how you see yourself in the world. I was named by one of my aunts and I am grateful that she gave me a powerful, unique appellation; my name means 'something which is not possible' in Hindi. ... However, it was a difficult name to have growing up in this country around non-Indians who neither knew its meaning nor knew how to properly pronounce it" (Lahiri, Jhumpa. Interview by Anthoni Patel). Though this problem of identity has also been addressed to by Mira Nair, it seems that she puts equal, if not more, emphasis on the theme of movement and crossings in her film *The Namesake*. In an interview with Pervaiz Alam, Mira Nair reveals, "It's a film about movement and crossings of suitcases, of bridges, of rivers, of trams in one country and of subways in another. It's about all these movements that either connect us or separate us..."



Earlier in this interview she explains, “I see *The Namesake* as a universal tale of millions of us who've left one home for another. It's also a very personal film for me, because it was inspired by grief after losing a parent in another country that was not our home, and that is what the centre of this dramatic story of *The Namesake* is...”(Ibid.).

There are also certain aspects of Bengali – rather Indian – culture and customs on which the Director wants to highlight before an international audience. For example, the important function of Rice ceremony has been described by the author in just seven lines (p.63). But Mira Nair devotes precious one minute and twenty-five seconds to capture this elaborate ceremony.

Another example which overtly shows her intention of taking across Indian culture and customs is the scene showing Gogol completely shaving his head as a mark of reverence to his dead father. It is important to note here that this particular incident is not there in the book and the Director had to invent it for the movie. When she is asked by Paul Fischer about the problem of binging across “cinematically and make it create a sense that the audience knows what this culture is about yet have to do so very quickly. I mean, for example, the scene where he shaves his head is not necessarily an easy scene for Westerners to appreciate but in the book it's much more specifically detailed...” she replies that “... he doesn't shave his head in the book” ... and continues, “He remembers himself as a young boy laughing at his bald father who shaves his head in his bathroom after his father died. We invented that for the story. Because sometimes the book is very interior in its expression of emotion and despair and whatever! It's very internal. And a movie is about taking the audience on a journey as well and I thought, and Sooni came up with this idea, my writer, to have him shave his head and I came up with the idea, which often happens when you are living in two or three worlds, like him going to a barber shop to get his head shaved where the barber has rap music and for him it's a statement of the bald head and for Gogol it's atonement for his father's death. But neither knows. Obviously the barber will not know what that means, what he's doing except from rocking to a song while he's doing it. And I love that kind of world, that see-saw of Jacinda Barrett's character leaving the house weeping and the family hugging her and assuming that she's weeping because they all miss Ashoke. These kinds of misunderstandings that make our lives work, you know, is a realm I was also interested in showing and exploring but I thought Gogol would be spurred to actually take that stand and shave his head. Because it shows me in shorthand his regret and his, you know, what can I say, his atonement.”

There are also certain other aspects of typical Bengali culture which could be called an authentic representation as well as an integral part of the vast variety of Indian culture which, though not in the book, are added to the film, and can be termed as a part of the technique of 'Expansion' usually resorted to by filmmakers while adapting novels or short stories for making movies. Thus, Mira Nair makes strategic and effective use of Bengali folk music, Rabindra Sangeet, Nazrul Geeti, Baul and Baitali, and traditional Bengali lullabies. Regarding the necessity of changes she had to make in the movie version Mira Nair admits, “Yes, we looked at the balancing act between the parents and their children, not just Gogol's coming of age which is what the book is more about.”



Conclusion

Immigration became blessing in disguise that gives birth to a Diaspora writer. Both the writer and director of *The Namesake* have gone through the pains of being a stranger in an alien land. They have struggled a lot to find an identity in foreign country. Lahiri has shared her own feeling of being alienated through her novel *The Namesake* and director Mira Nair has also given her personal touch in the adaptation of the novel *The Namesake*. *The Namesake* makes it the best kind of ready reference to classify Diaspora as the term 'Diaspora' and its role in the present era, the life of first and second generation immigrants and their struggle for identity and belongingness are well-articulated through the plot and characters.

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Fantastic Elements in Paulo Coelho's Novels - A Select Study

D. Vijaya Lakshmi & K. Ratna Shiela Mani

Magical realism and fantasy, the two different genres, though often confused, have similarities and differences. They are close to each other but not the same. According to Roh, the German historian, art critic and photographer, the magical realism is not a blend of fantasy and reality but a way to uncover the mystery hidden in everyday reality (1985: 33-73). The focal point is not the fantastic, dreamlike, or supernatural elements that appear, but rather the real world that serves as the framework for the literary work. As Lori Chamberlain states: "the supernatural is made to seem part of everyday life and events of the imagination are equivalent to other kinds of events" (1986: 10). In the words of Goff Hancock, the difference unfolds: "The artist aims for new visions, not just imitations. Magic realism shows the difficulty of distinguishing what is real from what is fantastic. It's all a trick of perspective; magic realism goes beyond copying reality to inventing it" (1986: 35).

The literary movement of magical realism is associated with a style of writing or technique that incorporates supernatural or magical events into realistic description without questioning the improbability of these events. This fusion of fantasy and fact is meant to question the nature of reality as well as call attention to the act of creation. By making realistic experience appear extraordinary, magical realist writers contribute to a re-envisioning of Latin American culture as vibrant and complex.

Latin American fantasy grew out of a syncretic process that mingled European literary and religious traditions with native myth and folklore. Such links began to be forged in the 19th century in the works of such Argentinian writers as Juana Manuela Gorriti and Eduardo Ladislao Homberg; they began to spread to other nations in the early 20th century to Peru in the works of Clemente Palma of Uruguay, Jorge Amado of Mexico, Juan Jose Arreola and Miguel Angel Asturias of Guatemala, and so on.

These native traditions came into full flower in the 1940s, when the Argentinian Jorge Luis Borges, his associate Adolfo BioyCasares, and their countryman Julio Cortazar produced much of their seminal work. They were followed by the Colombian Gabriel Garcia Marques, the Peruvian Mario Vargas Llosa, the Mexicans Carlos Fuentes and Juan Rulfo, the Cuban AlejoCarpentier, the Argentinian Enrique Anderson Imbert, et al.

Some notable figures in this field include Angela Carter, Toni Morison, J. K. Rowling, Stephanie Meyer, Salman Rushdie, and so on. Each of these writers opened new and different features of magic realism in their literary pieces. For example, J. K. Rowling's *Harry Potter and the Sorcerer's Stone* (2001) can be a good example in this case. In this book, J. K. Rowling connects magic realism with fantasy.

Magical realism depicts fantastical events in a realistic tone. Some of the features identified in magic realism are levitation, clairvoyance, long lives like those of the Bible, miracles, and exaggerated deceases, faith, etc. In her book *Magical Realism and the Fantastic:*



Resolved versus Unresolved Antinomy, Chanady asserts about magical realism that “the reader is carried away by the matter of fact descriptions so that he does not have the opportunity of questioning the fictitious worldview” (1985: 55). The fantastic event does not turn out to be a dream, a hallucination, a practical joke, elaborate intrigue or an outright lie on the part of the narrator but it is combined finely with the fictional world.

Gabriel Garcia Marquez’s reputation in literature is inseparable from the term magical realism. Magical realism is an established form in Latin America because the style is strongly connected to the folkloric storytelling which is still popular in rural areas. Therefore, the genre attempts to connect the two traditions such as the low folkloric and the high literary into a seamless whole that embraces the extremes of Latin American culture. As the worldwide popularity of Marquez’s writing testifies, it is a formula that vibrates with readers around the world.

A Very Old Man with Enormous Wings (1955) is one of the most well-known examples of magical realistic style, combining the details of Pelayo and Elisenda’s life with fantastic elements such as a spider woman and a flying man to create a tone of the local colour fairy tale. At the beginning itself, in his unusual manner of description, Marquez writes, “The world had been sad since Tuesday” (1) in this novel. There is an amalgamation of the ordinary and the fantastic in all the descriptions, including the swarms of crabs that invade Pelayo and Elisenda’s home and the muddy sand of the beach that in the rainy grayness looks “like powdered light” are the best examples. It is in this highly textured, strange and dreamlike setting that the old winged man who is a living myth appeared.

With the inspiration of his predecessors, Paulo Coelho also incorporates fantastic elements throughout his novels. In his world famous novel, *The Alchemist*, Santiago’s journey is replete with magical realism; the ordinary and extraordinary things are continuously blended. Regardless of the extraordinariness and exceptionality of the subjects, all involved characters react indifferently. Melissa Stewart substantiates in *Magical Realism: Theory, History, Community* that “contemporary magical realists write against the illusionism of narrative realism by heightening their own narrative investment in illusion.” (1995: 501).

Urim and Thummim, two wishing stones having magical and divine powers, are offered by Melchizedek to Santiago to help him predict any future events easily. These stones are not mentioned in any myth as a fortune telling device but Coelho logically and creatively uses them in a fantastic way for his story telling. Melchizedek says that these stones give him an answer to his future predictions he wants by telling ‘yes’ or ‘no’ response but the restriction about using these stones can be once in his life time since there might be a chance of getting into bewilderment by knowing about future all the time. It is believed that all things happen for a cause or a reason and all of them are a part of the mysterious chain of events in the life of every creature and it is quite enough to understand that there can never be such thing like coincidence or luck.

The omens are also the important elements of magical realism for Coelho. Santiago is shown many signs and symbols along the way that he can properly interpret in order to move



forward in his life. Some of the omens are: a butterfly that represents freedom and change, the hawks that signify danger in the oasis and the scarab beetle Santiago finds at the pyramids that reveals him where to dig.

The next magical character mentioned in the novel *The Alchemist* is the alchemist. When the boy and the alchemist are taken to the military camp, they smell a rat that these two are spies. The alchemist introduces them as they are travellers and continues telling that he wants to guide his friend who is an alchemist. But literally his friend is not an alchemist who has extraordinary powers and so promises them that, "He is going to transform himself into the wind, just to demonstrate his powers. If he can't do so, we humbly offer you our lives, for the honour of your tribe" (AC, 147). The alchemist asks them three days' time to show the transformation. On the third day, all are taken to the cliff and are asked to take their seats. The boy looks out at the horizon and suddenly the desert starts speaking to the boy who requests the desert to help him change into the form of wind and obviously this idea is not a practical one which she cannot do this and can only give her sands to help the wind.

Paulo Coelho shows fantasy in a realistic manner. He does not introduce any fantastic atmosphere or setting for this conversation with the nature objects. The boy convinces the wind by saying:

I learned the alchemist's secrets in my travels. I have inside me the winds, the deserts, the oceans, the stars and everything created in the universe. We were all made by the same hand, and we have the same soul. I want to be like you, able to reach every corner of the world, cross the sea, blow away the sands that cover my treasure, and carry the voice of the woman I love (AC, 155).

In the very beginning, the boy tries to convince the wind and then the sun to teach him to turn himself into wind which is posed by the chief of the tribes but the wind and the sun are unable to turn him into the wind. So, the sun suggests to him that he has to "speak to the hand that wrote all" (AC, 159). God understands his request and blesses him with his love to make it fruitful and is justified in the lines of Coelho, "The boy reached through to the Soul of the World, and saw that it was a part of the Soul of God. And he saw that the Soul of God was his own soul. And that he, a boy, could perform miracles" (AC, 161). The men at the camp are terrified at the sorcery of the boy. The alchemist and the chief smile at the boy as the alchemist finds his perfect disciple and the chief understands that the boy reaches to the glory of God.

In *Brida*, Paulo Coelho mingles fantasy with reality. Brida and Wicca reach the woods as a part of learning the Tradition of the Moon. With the instruction of Wicca, Brida listens to the voice of Wicca and can see the starry Universe. Brida has seen a Gothic Cathedral and with the instruction received from Wicca, she walks over the step of the cathedral. Brida has already learnt from the Magus that magic is the bridge between the visible and the invisible and, according to Wicca's commands Brida opens the huge door easily and finds a vast church. She walks over to her left and finds a small door and starts climbing the steps in the illumination of the torch. Brida observes the guidance of Wicca's voice and finally reaches the staircase door which leads directly to the church where Brida has seen a huge library. Wicca asks Brida to



select any book from the book rack and as soon as she opens the book, she faints and falls sick. Soon after Wicca's instructions, Brida gradually goes into her past life.

In *By the River Piedra I Sat Down and Wept*, Pilar is under the influence of her inner consciousness, 'the Other.' This other appears to her whenever she feels panic about her beloved people. She accepts the love of her friend after three days of his proposal and the next day, he is not there at her side. The Other gets the opportunity to make her think in a negative manner. The Other is always by her side and exhorting about what is good and bad. The Other hurries her to pack up her things to go to her hometown and encourages her to find the bank to draw money to clear all the bills. Till the note on a small paper appears in the corner of the room, Pilar acts according to the Other's instructions. When the note appears, at once the Other disappears suddenly. She thought, "I will not talk to my own darkness anymore, I promised myself, closing the door on the Other" (BRPISDW, 57). After some days, she observes the appearance of the Other but Pilar does not give importance to its presence.

The Other stood there in the corner of my room, watching me, but I will never let the Other into myself again even though it has already tried to frighten me, warning me that it's risky not to think about the future. "From the moment that I ousted the Other from my life, the Divine Energy began to perform its miracles" (BRPISDW, 127).

In *The Devil and Miss Prym*, Paulo Coelho introduces the ghost as the fantastic element. Alongside, he shows an evil as a devil. A stranger enters the village Viscos with the devil and it is noticed by Berta. Her husband's ghost tells her about the devil previously. This is the reason that she identifies the devil without any doubt. The stranger narrates his story to Chantal that while he is working in the military, the stranger's family is kidnapped by a group of terrorists who threatens to kill them unless he accepts to hand over a massive weapon. He, however, makes mistakes, as out of his passion for profession, he calls the police and thus, sacrifices what he believes his dearest. As a result, he loses his family which is unbearable and painful and his desire is to discover the motives of the terrorists who kill his family in order to decide whether people are humane in general. His thoughts becomes devilish and starts to blaspheme God. From then onwards, the devil becomes a frequent companion to the stranger. The devil tries to convince him by uttering:

Terror, terror, terror. Life was a reign of terror, in the shadow of the guillotine. 'I hope this consoles you a little,' he heard the devil say. 'They're all terrified; you're not alone. The only difference is that you have already been through the most difficult part; your worst fear became reality. You have nothing to lose, whereas these people on the beach live with their terror all the time; some are aware of it, others try to ignore it, but all of them know that it exists and will get them in the end' (DMP, 86).

When he shows the eleven gold bars to Chantal Prym in Viscos, she dreams about her future and is attracted to the opportunity given by the stranger. Then onwards, Berta observes that the first night of the arrival of the stranger, Chantal carries the angel, on the second day, she carries both the angel and the devil and on the third day, she carries only the devil. After that, there is the struggle between the stranger's devil and Chantal's devil. "The stranger's devil



didn't like what he was hearing at all. He asked Chantal's devil to help him out, but her devil was new and hadn't yet asserted total control" (DMP, 118).

Chantal's way of thinking humiliates the devil of the stranger and at last, her angel wins the test. The conversation between the stranger's demons and devils and Chantal's angel and devil are narrated in a realistic way by Coelho.

In *The Witch of Portobello*, Athena speaks like the Great Mother Hagia Sofia. Deidre O'Neill, known as Edda introduces the Great Mother Goddess to Athena. From then onwards, Athena comes into contact with her. "She decided to do this, because the Mother had already given her various signs: she was a light while she danced, she changed into letters while she was learning calligraphy, and she appeared to her in a fire and in a mirror" (WP, 232)

Athena is friendly with a journalist named Heron Rayn and some of the theatre artists, among them an actress, Andrea McCain. With their support Athena transforms into Hagia Sofia and gives some suggestions to a group of people who attend the meeting. There she shows the power of healing to a few and in the next meeting, most of the people, who know about her, come to her apartment. Athena introduces herself: "I am Hagia Sofia, universal wisdom. I came into the world accompanied only by Love" (WP, 237). Andrea is the person who observes the change of Athena into Hagia Sofia and vice versa. She becomes very famous in the locality with the female face of God who represents love and she soon turns to be a spiritual healer but some people thinks of her as a witch.

Magical realist texts are known for being subversive because they break the barriers between what is assumed to be real and fantastic. These two elements are set side by side without any hierarchy of order or authorial instruction as to their legitimacy. Because, this mode of magical realism questions the notion of absolute truth in relation to reality and it is also inherently suited to questioning and breaking other boundaries, such as those that are political, geographical or in Paulo Coelho's case, ontological. It is often used in postcolonial literature as a way of subverting the dominant historical narrative of colonialism, but in Paulo Coelho's novel, it is shown that his target is the greatness of God as He is the ultimate super power to give him/her a good life. Paulo Coelho shows very clearly the metamorphosis of a person in his novels and as a result, his readers are never doubtful about fantasy in reality.

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Integrated Instructional Strategy to Enhance the Ability of Student Teachers in English Prose Teaching

Kamala Devi K

Introduction

Problems in teaching second language i.e. English is still in acute stage in India, since the policy of teaching methodology across the state, the qualification of teachers who teach English, teaching-learning conditions and learners' personal background have a multitude of variations. Though it is impossible to follow a unique method of teaching English, the teacher educators of teacher education institutes can mould their student teachers so as to tune them as able instructors in second language teaching. The general learning objective of a student on the completion of higher secondary level is to have a reasonable proficiency in the basic language skills such as listening, speaking, reading and writing in English.

Report of the Study Group (1967:36) observed "The one important factor which influences the standard in teaching of English is the preparation of competent teachers of English at all stages in adequate numbers. The teaching of a second language is both a complicated art and science today... that is why the preparation of teachers of English has to be provided for in the most careful manner". Hence, the researcher focused on the prospective teachers of English for her study. Through this study the researcher intended an instructional strategy for training the student-teachers (B.Ed. trainees) who opt for English education as one of their optional subjects. If at the pre-service level itself the student teachers are trained in this model, it would bring a drastic positive change in the teaching-learning process of English in school classrooms.

Statement of the Problem

The curriculum of teacher education comprises the theoretical courses like Psychology of learners, Education in Indian Society, Teaching Learning Process along with the elective papers like Value Education, Human Rights Education, Peace Education, Pre-Primary Education, Physical and Health Education, Guidance and Counselling, and the like. It also has methodology papers (Pedagogy of Tamil, Pedagogy of English, Pedagogy of Mathematics, Pedagogy of Physical Science, Pedagogy of Biological Science, Pedagogy of other subjects offered in schools) as the student teachers' optional subjects. The students can select two methodology papers which are relevant to their undergraduate course. In total, they would study not less than three core papers, an elective and two optional papers in a semester. Apart from these theoretical inputs, practical aspects would also be given on the areas like developing teaching skills and maintenance of records and registers. The predominant teaching learning transaction style of the teacher educators is lecture method. This may be effective for the theoretical papers but will not be suitable to hone up the student teachers' skills in practical aspects. There is a need for devising a suitable strategy to enhance the



teaching skills of B.Ed. students. Hence, the following problem was taken for the study 'Integrated Instructional Strategy in Enhancing the Ability of student Teachers in prose Teaching'.

Epitome of Literary Scanning

The principle aim of reviewing the related literature is to identify the research gap. From the review of the related literature, the researcher could consolidate the problems in English Pre-Service Teacher Education programme.

They were

1. Difficulty in specifying the educational objectives for teaching English realized by the student teachers (Gafoor K. Abdul and Umer Farooque, 2010),
2. Inadequate preparation in pre-service teacher education programs (Lewis, Cindy R, 2010),
3. Being unaware of how to use the drama activities, limited resources, time constraints,
4. A fear of looking and feeling foolish (Umadevi C and Ayyanathan R, 2010),
5. Controlling three fixed parameters viz. Syllabus, fixed time frame and the fixed physical space (Lakkaraju, Mrudula 2011) ,
6. Lack of following modern trends (Mathuramani. K and Ganesan. S, 2011),
7. Inability in being well versed in the content as well as methodology of teaching (Menon, Sudha M 2011),
8. Theory dominated course (Yadav, S. K. 2011),
9. Impracticable theoretical methods in a given context or situation (Rajamouly, Katta 2012)
10. Absence of refurbishment of existing syllabi of pre-service teacher-training courses to equip the prospective facilitators of English to deal with the diverse Indian ELT scenario. (Tasildar, Ravindra 2013)
11. Lack of opportunities for the prospective teachers to apply theory and connect to best practices as they teach in classroom settings (Whitacre, Michael, Zulmaris Diaz and Joy Esquierdo, 2013).

Moreover, the researcher was benefitted with the suggestions of the reviewed studies later for devising the Integrated Instructional Strategy. They were; teaching using drama brings emotion and teaches together (Moore, 2004), interactive teaching is essential with the introduction of multimedia technology and other new trends such as mind map, role play and basic skills like listening, speaking, reading and writing can be mastered well with the introduction of modern trends in teaching (Mathuramani. K and Ganesan. S, 2011), frequent use of variety of teaching techniques in their English language lessons (Aduwa-Ogiegbaen, S. E. Iyamu, E. O. S., 2006), effectiveness of drama method over traditional methods with respect to strategy use (Güngör, Arzu, 2008, Nazeryan, Seyedeh Zahra et al, 2013), minimising the complete dependency of course books (Arda Arikan, 2009), use of reflective tools for the student teachers to learn more about themselves (Karwan, Vanessa Ann, 2009), "group structuring" and "class structuring" techniques, experiential learning and Co-operative Learning, requirement of skilful and informed instruction (Evie Tindall, 2010), the use of



video lesson modules in a teaching methodology course (Liu, Ping 2011), the importance of teacher behaviors and characteristics, as well as specific teaching strategies for the student teachers (Lunenburg C. Frederick and Beverly J. Irby, 2011), need of building pleasant and supportive classroom atmosphere by adopting different strategies and maintaining good rapport with the students (Mouda, Asra Sultana and Sharma, Rajkumar, 2011), interactive read-alouds to model fluent reading and engage learners, the integration of comprehension strategies to break down the process of reading, and vocabulary strategies that allow students to build schema and make connections, (Bolos, Nicole, 2012), integrating meta-cognitive reading strategy instruction, (Huang, Jiuhan and Deanna Nisbet, 2012), ensuring the democratic and interactive process of a classroom (Raghavan, Prema 2012) and modelling the task at hand with step-by-step instructions the students had a clear vision (Diaz-Zamora, Jennifer, 2014).

Significance of the study

Prospective English language teachers need to equip themselves with English – a fairly high standard of language competence. Secondly they need what has been called “grass root training”. This kind of training, however, has to be modified operationally in order to meet the specific demands made by the Indian situation in general and the individual teacher in particular. Besides, this training will have to be viable on the psycho social front too – it must turn a trainee into a conscious personality and equip him with such techniques of teaching as are most appealing to both the teacher and the taught.

The prospective teachers are trained or educated about the language and the various methods and approaches of teaching English. They are informed about the technology and innovations in the field of language teaching. But they are not given any chance to use them in the field. Moreover lecture method alone is followed in many of the teacher education institutions today. The integrated instructional strategy devised through this study will be more useful for the teacher educators to equip the student teachers to teach English prose lessons effectively. The other beneficiaries are the student teachers themselves, who can develop their teaching skills.

Objectives of the Study

The objectives of the study were

1. To devise the Integrated Instructional Strategy to train the B.Ed. English Optional student teachers for teaching prose
2. to standardize the developed Strategy in three stages (Individual Try out, Group Try out and Field Try out)
3. To train the student teachers following the developed strategy to teach prose lessons
4. To assess the teaching efficiency of student teachers in their respective practice teaching schools



Research Questions

1. Which strategies are proven more successful for teaching a second language?
2. Which language skills will be focused on teaching prose lessons?
3. How can student teachers be given training in teaching the various elements of prose, attaining the objectives of prose teaching?
4. Which aspects can be included in the intervention session meant for student teachers?
5. How will the teacher educator observe the student teachers while the latter teach in schools? Which aspects will be focussed on?
6. What are the assessment criteria for assessing the student teachers in their Intensive Teaching Practice?
7. How will the efficiency of the Integrated Instructional Strategy be established?

Research Methodology

The researcher conducted this study as a Qualitative Research. Non-Participant Observation method was followed. It was a qualitative method with roots in traditional ethnographic research, whose objective is to help researchers learn the perspectives held by study populations. The study was divided into three phases;

Phase 1: In the first phase, the Integrated Instructional Strategy was designed and validated. Following this strategy an individual student teacher was trained for teaching a prose lesson prescribed for school students (Individual Try out). The student teacher's performance is observed in the college itself while she takes classes for her own peer group. Techniques used in the strategy were revisited and modifications were carried out.

Phase 2: The modified strategy was followed for training four students (Group Try out). Their teaching performances were observed in school situations where they had undergone Intensive Teaching Practice in the first cycle. In this phase, the Strategy was still in need of further modifications.

Phase 3: The finalized Strategy will be adopted for training the entire student teachers (Field Try out) while they come back after the first cycle. The success of the Integrated Instructional Strategy was proven after the observation of the student teachers' teaching performance in their respective schools.

The researcher chose Qualitative research as through observation alone the efficiency of the strategy can be found out to varying degrees, in the study community's daily activities. "The observation process is a three-stage funnel, according to James Spradley, beginning with descriptive observation, in which researchers carry out broad scope observation to get an overview of the setting, moving to focused observation, in which they start to pay attention to a narrower portion of the activities that most interest them, and then selected observation, in which they investigate relations among the elements they have selected as being of greatest interest. Observation should end when theoretical saturation is reached, which occurs when further observations begin to add little or nothing to researchers' understanding. This usually takes a period of days or months." (Liu & Maitlis 2010).



Sampling Technique

Convenient sampling method was followed and the student teachers of Sri Sarada College of Education (Autonomous), Salem, Tamil Nadu who opted English as their optional subject formed the sample, as it was the working place of the researcher. Hence, she herself could train the student teachers following the Strategy.

Sample of the Study

All student teachers who opted English as their optional subject will be the sample of the study. In the academic year 2016-18, 13 student teachers selected English as their optional subject. As the thrust of the study is Designing the Integrated Instructional Strategy, the sample size may not directly affect the purpose of the study. But to prove the efficiency of the Strategy, these student teachers will be of more useful.

Definitions of Key Terms

Integrated Instructional Strategy: Integrated Instructional Strategy denotes the strategy followed by the teacher educator to train the student teachers (B.Ed. trainees) especially for teaching English prose lesson to school students.

Student Teachers: Student teachers are the graduates who pursue the degree of Bachelor of Education (B.Ed.) which is mandatory for becoming a trained teacher.

Design of the Study

- Development of Integrated Instructional Strategy
- Individual Try out
- Modification in the Strategy
- Group Try out
- Finalizing the Strategy
- Field Try out
- Analysing the success of the Strategy.

Tool Used

Second Language Classroom Observation Checklist

The Checklist prepared by University of Pennsylvania was used to observe the student teachers teaching performance. The checklist has 20 items in six dimensions. It is in four point rating scale format with the options 'Outstanding, Good, Fair and Poor'. The maximum score is 80 and the minimum 20.

**Table 1: Dimensions of the Second Language Classroom Observation Checklist**

Dimension	No. of Items
Preparation	4
Language Use	1
Lesson Presentation	7
Classroom Management	4
Classroom Atmosphere	3
Use of Technology	1

Development of the Strategy for Individual Try Out

The particulars of the content or the areas in which the student teachers need to be taught and trained were outlined in the beginning and suitable techniques were selected accordingly. It was detailed in the Table 1.

Table 2: Training Aspects and the Techniques adopted for the Individual Try Out of the Strategy

S.No.	Training Aspects	Techniques adopted
1.	Orientation about the objectives of teaching English with special reference to a prose lesson	Reciprocal Teaching and Lecturing
2.	Improving the Reading skill of the student teachers (to enable them for Good Model reading before students)	Practice with tape recorders / mobile phones
3.	Vocabulary teaching (one of the objectives of teaching prose)	Visual Scaffolding and Computer Assisted Instruction
4.	Construction of Mind Map (to assure better comprehension of the prose lesson)	Cognitive Strategy and demonstration
5.	Preparation of teaching aids and optimum use of blackboard	Demonstration and Workshop
6.	Conducting Language Activities	Cooperative Learning and Workshop
7.	Nuances of Dramatization (prose lessons can be dramatized for better assimilation)	Lecturing and Demonstration
8.	Following Learner centred approach	Group Discussion and Demonstration
9.	Integration of Technology (to show relevant images, animation and videos)	Multimedia Presentations
10.	Preparing Lesson Plan	Lecturing and Demonstration

Analysis of Individual Try out

Simple Random selection was followed to select an individual among the twelve student teachers. Following Second Language Classroom Observation Checklist, the student teacher was observed for four classes in the college itself while her peer team members acted as students. The scores, she got for the four classes were '48, 53, 52, and 52' and the average was 51.25. During which the researcher observed lacuna in the area of some essential teaching skills like paralinguistic aspects, establishing rapport with students and effectively utilizing the entire class room. Hence Phase 2 teaching started for the group.

Table 3: Added Training Aspects and the Techniques adopted for the Group Try Out of the Strategy

S.No.	Training Aspects	Techniques adopted
1.	Soft Skills and Essential Teaching Skills	Peer tutoring and lecturing
2.	Performing Thinking Aloud (expressing how one understands the passage after reading it)	Modelled Talk



Analysis of Group Try out

Three students were selected for Group Try out along with the one in the Individual Try out. Group try out was tried in schools where the student teachers had Intensive Teaching Practice for four months. The rationale for selecting the first three students was all of them were practicing in the same school which eased the researcher to observe their teaching in a single.

In this try out also, the researcher found that the student teachers were unable to make the school students to discuss among themselves in order to ensure better comprehension and to develop speaking skill. Moreover they could not equally concentrate on appropriate evaluative techniques to be adopted. The researcher also felt the importance of Reflection by the student teachers themselves after their each teaching performance which might help them to plan better for the next class. Hence, the final phase of teaching which was planned in the weekends took place.

Student	Average Score in the Individual Try Out	Average Score in the Group Try Out
1	51.25	56.75
2	-	57.25
3	-	58.5
4	-	60

Table 4: Added Training Aspects and the Techniques adopted for the Field Try Out of the Strategy

S.No.	Training Aspects	Techniques adopted
1.	Organizing Group Discussion	Group discussion and Workshop
2.	Appropriate Evaluative Techniques	e-learning and Group Discussion
3.	Following Reflective Teaching	Demonstration and Hands-on practice

Analysis of Field Try out

Table 5: Average scores of students in the three Try Outs

S.No.	Name of the student	Average Score in the Individual Try Out		Average Score in the Group Try Out		Average Score in the Field Try Out	
		Mean	SD	Mean	SD	Mean	SD
1	Ezhilmathi K	51.25	2.21	56.75	0.95	68.25	1.5
2	Priyanka S	-		57.25	2.06	68.75	2.62
3	Sharmili A	-		58.50	1.29	67.50	1.29
4	Sowmiya M	-		60.00	1.41	69.50	3.10
5	Aishwarya S	-		-		67.75	1.50
6	Karthika T	-		-		69.50	1.73
7	ManjuVidya M	-		-		66.50	1.29
8	Meena S	-		-		70.50	2.64
9	Nandhini N	-		-		69.25	1.89
10	Poornima R	-		-		68.25	0.50
11	Santhiya S	-		-		66.50	2.51
12	Shanthi S	-		-		69.00	1.15

In order to test whether the students had shown significant difference between the Try Outs, 't' test was conducted.



Table 6: Mean, SD and 't' values of student teachers of Individual and Group Try Outs

Name of the Student	Try Out	Mean	Standard Deviation	't' value (at 0.05 level)
Ezhilmathi K	Individual Try Out	51.25	2.21	2.286
	Group Try Out	56.75	0.95	
Ezhilmathi K	Group Try Out	56.75	0.95	6.476
	Field Try Out	68.25	1.50	
Priyanka S	Group Try Out	57.25	2.06	3.450
	Field Try Out	68.75	2.62	
Sharmili A	Group Try Out	58.50	1.29	4.933
	Field Try Out	67.50	1.29	
Sowmiya M	Group Try Out	60.00	1.41	2.789
	Field Try Out	69.50	3.10	

In all cases, the obtained values were higher than the table values. Hence, it was concluded that there was difference between two Try Outs among the four students which ensured the improvement in each student teacher. They were quite confident in the classroom transaction and they performed to a satisfactory level which was evidenced through the observation of the researcher.

Brief Description about the Techniques used for the Integrated Instructional Strategy

1. *Reciprocal Teaching* - A group work in which the reading content was divided among the students. Explanation was given and comprehension questions were asked by each to others
2. *Lecturing* - The theory or the content was delivered orally with or without the help of PowerPoint
3. *Visual Scaffolding* - The visuals in the form of pictures or drawings or photographs are set in an order to support the introduction of new vocabulary.
4. *Computer Assisted Instruction* - Assistance to browse the internet to collect the relevant content or images or videos and the procedure to prepare PowerPoint
5. *Cognitive Strategy* - Usage of techniques like repetition, organizing in a new language, summarising meaning, guessing meaning from context, using imagery for memorization for successful learning. Activities like drawing mind maps, visualization, association, mnemonics, using clues in reading comprehension, identifying key words, scanning and self-testing and monitoring were included.
6. *Demonstration* - The activity or the performance was actually taken place
7. *Workshop* - Along with brainstorming session, the student teachers prepared the needed materials (teaching aids / worksheets)
8. *Cooperative Learning* - A team work for the accomplishment of a common goal
9. *Group Discussion* - A common discussion among the participants themselves with the guidance of some specific rules like communication skills, group behavior, organization
10. *Multimedia Presentations* - The concurrent usage of animations, videos, audios, text materials and other teaching aids like dioramas.
11. *Peer tutoring* - The fast learners help their peers by simplifying the techniques of learning and help them to acquire the skills
12. *Modeled Talk* - Concurrent verbal explanation and physical demonstration with appropriate gestures, visuals and demonstration



13. *e-learning* - Appropriate selection of worksheets or other evaluative tools which are relevant to the content taken from the reliable web sources
14. *Hands-on practice* - Needed materials were procured and either the teaching aids or worksheets were prepared under the direction and supervision of the teacher educator.

Findings of the Study

1. Instead of single mode of teaching, it is always better to integrate various teaching techniques. The above mentioned fourteen techniques worked very well when they were tailored to achieve the common objective which is teaching a prose lesson successfully.
2. The elements in teaching a prose lesson prescribed for school students, were split up into teaching the new words in that lesson, focussing on the underlying grammatical items, helping them in learning the varied structures of sentences, guiding them in comprehending the information and assisting them in their own interpretation and appreciation of the passages or the content. While achieving all these objectives, the student teacher should consciously give equal consideration to the development of the basic four skills of the language also. Attaining this was possible for all the student teachers, as they could design their instructional plan to achieve all these elements in a coherent way.
3. The student teachers were highly positive towards the techniques like CAI, e-learning and Multimedia presentation. Because of the positive influence of computer and internet, it was quite comfortable to train them using computer. They did also evince keen interest while the activities were given in computer. But in their practice teaching schools, they were not able to be supported with the projector. Hence, they used their own laptops to play any relevant animation or to show the pictures for explaining the new words.
4. The techniques followed in the strategy such as 'Group Discussion, Modelled Talk, Peer Tutoring, Cooperative learning, Cognitive Strategy and Visual Scaffolding' were originally followed to train the student teachers. But they, in turn adopt these techniques while they teach their lesson to school students. The Cognitive Strategy and Visual Scaffolding were highly useful for the learners to comprehend the given passages, while Group Discussion allowed the young learners including the isolates to come up with their interpretation and to speak English naturally. Peer Tutoring and Cooperative learning were found extremely helpful to break the barriers among the children and they found language learning as a fun and happy experience.
5. The researcher could notice the enjoying faces of school students in the classes of the trained student teachers. The student teachers got great accolades from the school students for their humanistic approach of teaching and making their learning a happier one. The school students were able to use the new words learnt to relate their own situation and many of them felt quite comfortable in understanding the content. Dramatization was the crowning technique for them. Almost all the students identified themselves with any one of the characters of the prose lesson and they enjoyed that activity to the most.
6. The confidence of the student teachers in creating English atmosphere was boosted up by this strategy. It was instructed to avoid mother tongue as much as possible. Hence, the student teachers made the entire classroom transaction in English itself. All the eight



schools where they went for practice teaching were Tamil medium schools as they were government schools. In the beginning it was challenging for the student teachers to interact with the school students in English. But in due course, the students were in line with the trainees and they made it mandatory to converse in English.

7. The ultimate aim of teaching a second language ie. developing the four basic communicative skills was successful to the core. It was noticed that the entire class room transaction was in English which was the evidence for the improvement of listening and speaking skills. There was good rapport between the student teachers and school students in all classes. In every class, specific time was allotted for reading aloud and silent reading followed by proper comprehension questions. The students were able to come out with their own mind maps and they were asked to write their views, comments apart from the book back questions. In all aspects oral teaching preceded to written language.

Implications of the Study

It was implied that the teacher education programmes should have equal elements of training aspects. Mere lecture or lec-dem sessions will not cater to the needs of the student teachers. Hands on practices and other techniques in proper instructional order would have its own impact on the teaching performance of prospective teachers. Time constrain was a major hindrance to be mentioned here, as individual attention was highly warranted.

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English outside the Classroom

Meena Malik

Introduction

Mother is the first teacher to teach her language in a very pleasant atmosphere without using a class room or a Black Board. The first skill 'listening' is activated by mother and the feedback as the second skill 'speaking'. The remaining skills of 'reading' and 'writing' are started in a class room with teachers. Learning any language is very interesting that too outside class where there are no hard and fast rules to bind us. Though a smart class room provides facility for audio visual projectors, still the atmosphere outside the class interests the students. Sometimes we need to look beyond the classroom walls if we want to put our abilities to test the four skills of learning. Fortunately the age we are in has ample opportunities and options for the enthusiastic learner. It is possible to learn English without a teacher outside the classroom. There are many ways to learn English outside the class room without the help of the teacher. Some of them are explained clearly in my paper which is given below.

The mind once enlightened cannot again become dark.— Thomas Paine¹

Audio visual aids

Watching Television and films enables one to practice listening skills as the visual effect helps one to understand the context well. If you want to improve English you can replay it again and again to come to accuracy of understanding whatever is spoken. The meticulous use of audio visual materials enhances your mental ability to understand the language and help the acquisition of language skills. TV, Film, DVD, CD, YouTube, etc are some examples, which are available in plenty for your use outside the class room. There is no limit for your extra practice. Films of Historic importance, War themes, Love, Social problems, Science fictions, Living organisms, Technology, Sports and Yoga, Health, Recipes, Important cities, Natural calamities, Epidemics, and other documentaries etc are available in plenty to watch, to understand and comment. You can give a write up to improve your English by commenting on the films.

Friends with similar motive of learning exchange process

In a relaxed atmosphere, friends of the same standard in English language can take an oath to talk in English whenever they meet. They should be strict with each other. Though each one commits mistakes as a foreigner to English language, there must be tolerance and correcting process to improve the group review as peer group. With friends it is possible to learn spoken English well if one has enthusiasm and one strictly adheres to the principles. While walking in the corridors, in hostel rooms, outside class rooms, while moving towards the mess, or Library, or visiting places nearby, friends go together. That is a pleasant movement to open a conversation and use English to communicate. When in different



situations people get excited and they can converse with each other in a pleasant way. That time English communication stands as a great help to use the language in your own style. Even with broken English, the students can communicate their objectives. This is better for the beginners to open the conversation. When the students are of the same age group and have the same standard of English they would not hesitate to converse with each other. Slowly and steadily they can pick up more vocabulary and get the desired speed in spoken English.

English club

It is indeed a good way to meet people and improve communication skills by having a chat or organizing an activity of conducting dialogues, monologues, role play, arranging dramas and taking part as a character, visiting galleries and countryside by walking with a group who talk in English or doing social services together. There is no limit of enjoyment when you are together for the right cause and keep speaking in English about your objectives. You can improve your vocabulary as well as your thinking skills. Literary clubs are organized outside the class hours for the students to participate in competitions on debating, poetry recitation, dramatics, declamation etc. Ample opportunities are given in good colleges and Universities guided by teachers to improve the spoken abilities of students outside the class hours by organizing Literary clubs like Poetry club, Dramatic club, Reading club, Debating club, Oratorical competition club, English Jokes club, Tongue twisters club, Writing club, Editorial club etc.

English language games

There is a lot of fun in playing language games. There are more websites where you can engage in language quiz, word building exercises, grammar exercise, learning vocabulary etc online. There is no age limit for learning all these things. You will feel young when you play. Language games like English word cricket, word building games, cross word puzzle, spelling games, Grammar games, passing the parcel, passing messages, match words, match sentences, rearranging jumbled sentence, find synonyms and antonyms, cook a story, road map, hide and seek etc help students to learn English interestingly. There are many additional games separately for listening skills, speaking skills, reading skills and writing skills. Listening to a story and comprehending improves the active skill. Reading a précis and answering the questions improve the active and passive skills. But the outcome of these games activities removes the monotony and boredom of the class. Students remember the language better by playing than in a class room confined atmosphere. These activities can be conducted outside the class in the garden or in a picnic spot.

*Work while you work. Play while you play.
This is the way to be happy and gay.
One thing at a time and done well.
Is the best of rules, as many can tell.
So, work while you work, and play while you play.*



Be a voracious reader

Reading maketh a full man; conference a ready man and writing an exact man - Francis Bacon²

The cheap and the best way to improve your English is reading News paper daily, thereby you will improve your vocabulary and general knowledge as well. Not only Newspapers but also a variety of texts in the form of magazines, periodicals, novels, quotes, comics etc can cater to the need of your different styles of English from natives to foreigners. With smart phones, you can down load dictionaries and even texts of different authors in English. Thus, your reading skills improve your writing skill as well. It is a great enjoyment as all these come under extensive reading not for examination purpose.

English as the language of Internet

Change from your vernacular to English language in operating your mobile can help you have a command over English. Weather forecast, good recipes, jokes, games, daily news, and current events –all these things can be through online in English language. Watching BBC News Channels gives you the right pronunciation.

Learn English songs

Everyone likes music to listen though many of them want to sing as well. Record songs of the best lyrics of your choice in English and keep singing to improve your pronunciation. Lyricstraining.com gives you ample hope to improve your pronunciation with proper intonation and stress. Try to sing along with the singer and miraculously you will improve your spoken English. Prayer songs, love songs, nature songs, sports songs, sad songs, dancing songs and a variety of songs for the occasions are waiting for you to lend your ears. You will be a great achiever if you make use of them.

Interactive online discussion forum

Why not join such forums to be interactive? Sign up today to have an enjoyment of giving your opinion and get into chatting online in English. But it is not spoken communication but it is a fast interactive forum where you can share your thoughts with likeminded people, which adds thrill to your life to be confident about your English.

Let your language settings be changed into English

Your social networking sites like Face book, Twitter etc can be operated through English language so that you will get confident about language ability in English. You will be reading the comments of others and try to copy and use them for others as a part of your research work in learning English comfortably.



Travel: 'Travel teaches us tolerance'

Many great cities organize social events. It is a royalty to speak English in Conferences, Symposiums and Public Meetings and to have interaction in good restaurants, hotels, motels and cultural events. Where English is spoken, be there to listen, to participate and to make new friends. Attend EFL and ELT classes where they teach you through varieties of methods. The 'Learning English Podcasts' of the Hellenic American Union is totally free. Make use of it to improve your English. Make use of ELT Blog.

Translation

Translate your thoughts into English. Talk in English with all your associates. If some of your associates do not talk to you in English because they do not know English, then subsequently after talking to them, translate the entire conversation into English. Read the great works of great men such as Vivekananda, Immanuel Kant, Spinoza, Tolstoy, Gandhi, Ramakrishna, Ramanuj, and RW Emerson in English and if these works are available in your mother tongue or regional languages, translate them into English. Translation helps one to learn a language. Make use of dictionaries to find the right word in English during translation. Learning difficult words and their usage takes time and effort and a student should be discerning enough in knowing what level of difficulty of words he is required to learn for suitable competency in his profession.

Develop a hobby connected with reading

Develop a hobby connected with reading such as social, political history of India and other countries, movies of significance such as acclaimed War movies, movies of various time periods. Watch English News on particular topics such as business, politics and weather. Such effort will help you develop qualifications, which can supplement your profession and also help you in improving English to understand your subjects better. Read articles written in English of high quality e.g. articles in New York Times, Washington Post etc. Refrain from reading poor literature with poor language. Many times students in their communication use too many complex or difficult words in order to create an impression on the reader. Such tendency should be avoided in the beginning since it affects clarity of meaning.

Conclusion

There is great fun in learning English through games, songs, exercise, internet lessons, chats, reading, writing, role play etc outside the classroom. Intensive reading in the classroom and extensive learning outside classroom will certainly help one to master over English.

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Quality Education Problems in Rural Institutions: An Overview

Mohd Muzamil Sohil

Introduction

The government has launched various programmes and different schemes for improving the quality education and empowerment of education. Besides all these measures there are still lope holes existing in the present system of education and all these factors exist particularly in the rural areas. Almost every state of our country has taken conceivable strategy and approach to address all these problems and to have very quality distinction for their citizens. The system of the education in the rural areas has different problems regarding the quality standard of education and for this problem various things are responsible. Education system in the rural areas has changed to some extent but there are various problems for the quality of education. The quality of education in the rural India is still leaking the most competent thing that is competitive field. This competitive exposure can be infused in the area through school education system.

There are various factors responsible for devastating the standard education system in the rural areas. These factors can be eradicated through proper supervision and proper contextual guidance to the concerned field of working. To understand the imposing factor it is better to understand the circumstance around the area and the society. This example can be best understand by the below mentioned article.

The quality and the effectiveness of education depend on qualitative variables such as characteristics of schools, teachers and classrooms, as well as quantitative variables such as achievement scores (Mayer et al., 2000).

The rural institutions fail to redress the problems of quality education in the number of ways. The discussion and debates about the quality education is much but the ground level result is totally different and there is a dearth need of practical steps.

Infrastructure

The rural areas are lacking this facility because the attention of the government is not so much as compared to the urban areas. Schools have one to two class rooms and teachers are taking their classes in such environment. How it is possible to make teaching learning process effective. Other facilities like water, electricity and sanitation are not available there.

Staff

Staff is one of the serious concerns in these areas and the government is arranging the contractual appointments for the one session only. There is lack of proper staff in all the institutions of rural areas and also in some colleges in the urban areas. The staffs appointed



on the contractual bases have been given only five to six months duration. This system has devastated the time and session of the students in the colleges.

Lack of Parental interest and guidance

Parents are not fully acquainted about the educational benefits and its value. They prefer their children to work and earn their livelihood. They don't have any sort of vision about the future of their children. Guidance is lacking because the sources of proper guidance centers are available in these rural areas.

Copy System due to Local Favoritism

Local staffs are getting involved in the copy system and their self interest about their own children. There are also other reasons as well like the relatives and students from rich families. The staff members get involved in the copy system and this sort of factor is responsible for the inability of the children in the schools and also in some colleges.

Posting placement of non local

Non local staffs are being posted in these areas and they cannot perform their duties regularly because of distance from their home. They cannot perform their duties away from their houses and the duty schedule of the staff members are three to four days in a week.

Instruction Language

The medium of instruction in the institutions is English or other language. But the students hail from the different dialectical background. They speak three to four dialects and cannot understand the English or Hindi. Multiply dialects are becoming the problems in the ways teaching and medium of instruction. Local dialects are not being used by the teachers while teaching in the class rooms. Students come from different villages and they are not using same dialect.

Administrative and Proper supervision

Supervision by the head of the institution or by the concerned authority is one of the big hurdles in the present scenario of the colleges. The regularity of check and maintenance by the authority is not functioning in the proper way.

Exposure

Students are not receiving their proper environment for the complete field and have not been guided by the current position around the world. They have not such environment in their areas. The students come from such areas which is not being good from education field.



Poor sources

The poor resources of the family and the earning hands of the family is one cause for the quality education. The students cannot afford to overcome the burden of study in the colleges. The maximum students belong to the poor family background; this factor is most responsible as stated by Lall in his article.

The new policy was intended to raise education standards and increase access to education. At the same time, it would safeguard the values of secularism, socialism and equality which had been promoted since Independence. To this end, the government would seek financial support from the private sector to complement government funds. The central government also declared that it would accept a wider responsibility to enforce 'the national and integrative character of education, to maintain quality and standards'.⁵ The states, however, retained a significant role, particularly in relation to the curriculum. The central government committed itself to financing a portion of development expenditure, and around 10 per cent of primary education is now funded under a centrally sponsored scheme. (Lall Maria 3)

Research Methodology

The survey method for this research paper has been taken to deal with the problems existing in the institutions of different districts of Chenab Valley. The Chenab Valley is located in the lap of Pir Panchyal area of the State of Jammu and Kashmir. These institutions in this area have been minutely studied for the purposes of research regarding the quality education among the students and the problems along with them.

Result

Most of the colleges are lacking staff availability, languages, road and other various problems. There are various problems like infrastructure problems, unavailability of proper staffs, non-availability of classrooms and overcrowded classes. These schools have poor performance and have low results and the students of these schools cannot afford to higher schooling because of various reasons in their previous schooling in the higher secondary schools.

Conclusion

In the conclusion we can say that students passed their exams from the higher secondary and the students from such background like from rural areas and from poor families face problems while at the first semester at BA, BSc, B COM, and BBA they cannot compete. They cannot cope out from the syllabus and level of study in these colleges. Due to all these reasons and problems faced at secondary level and in the higher institutions students are not in the position to prove their performances in their study. The aim of this research paper is to give the new insight and present the current conditions in the higher secondaries and college level. The need of the time is to put the efforts in practical shape and work on



these prevailing problems. The governmental as well as private agencies of education must address and work on for eradication of these issues from the ground level.

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Note Giving versus Elaborated Explanation in two EFL/ESL Classrooms: A Study

Parmeshor Baral

Introduction

When I retrospect my school and college days, we used to be very happy with a teacher who provided us note rather than enough explanation. Upon returning home from school, we used to copy the notes provided by our teachers in our note copies and read them as the guidelines for the examination. The teacher who made us dictates his notes used to be hero at that time and we used to study the same note provided by the teacher while attending our final examination as well. In the case of intra-school examinations we used to secure good grades as we used to recite the note of the teacher. However, in national and district level (inter-school, in this context) examinations, the case used to be quite different and we would get very lower grade.

After passing SLC also, students join colleges with a rejuvenation majoring those subjects which they have been wishing to major since their childhood. But in campus and higher secondary schools (HSEB, in the context of Nepal) the same cyclic procedure of copying the notes of course leaders became a norm of studying. When I retrospect those days, what I assume at present is that we used to go colleges only to copy the notes of teachers and making the note fair upon returning home. Once the examination schedule comes, reciting the notes of teacher by hook or crook to get good grades in the exam and if the questions come from those notes given by the teacher students praise them; on the contrary, if fewer number of questions or no questions come from those notes- the students curse them equally.

This anecdote particularly focuses on the importance of note that our course leaders give us but in fact it is just a process of spoon feeding to them in the sense that students do not need to labour to make their own notes. On the other hand, they do not have writing practice round the year because all the practice that they do is just copying the notes of the teachers in schools and colleges and in home once again copying them in their fair notes. Another significant fact is that they don't create anything of their own. Still the knowledge might be with them but they casually think that the note that is given by their teacher is all in all and their own creation has so many mistakes so they don't get good marks if it is written. They still don't consider the fact that if all the students use same language and content for the same question, what will be the impression of the person who grades their answers? It might be applicable and true to those papers in which quantification and use of numerical answer is appropriate but in the case of theoretical papers, creativity and language of own plays crucial role while providing grades to students.

Contrary to this, if students are given enough explanation with suitable examples and anecdotes, their understating can be sharpened and they can be asked to prepare their own notes. If teachers make students understand the concept that they have been imparting, the task of preparing note is not a big deal to them. Likewise, once the teacher is explaining the



teaching point, students can take short notes from the teacher's lecture and later on they can explain those notes in their own language, adding more examples from their own context and ultimately their understanding can be sharper and they are likely to remember those concepts for longer time as well. The communicative approach to language teaching also strongly advocates that there should be student-student interaction and teacher-students interaction and, above all, there should be communication between students and teachers. One way to make students speak is to provide them presentation skills. Our students come to schools and colleges to learn language and how to perform actions by the help of language as well. But if we just teach them about language and only provide them notes, their time and our time (as teachers) will be a complete waste.

In the case of note giving and explaining, anyone can be effective and in fact these two techniques of teachings can be effectively used, the teaching becomes realistic and enjoyable to the students. Those teachers who prefer to teach their classes mostly focusing on notes advocate that without providing notes to students, the class becomes unmanageable and it is very difficult to pass time in the class, if note is given to students, they become happy and don't produce noise as well. On the other hand, those teachers who advocate that sufficient explanation should be given to students and if you explain all teaching concepts to students, they can understand the concept easily and the task of dictating note can be minimized by providing hands-out at the last of class.

As I found such disparity of opinion between my own colleagues, I wanted to test that whether note giving or enough explanation (without dictating note) becomes effective. For this I conducted an experimental research to my own students so that I could strongly advocate that which one among them is effective especially in the case of language teaching and other theoretical subjects teaching where use of numeric data is not used. Before I started teaching to my students what I thought was that if enough explanation is given to students along with facts, examples, and related notes students' performance can be good. In the mean time I thought that if mere explanation is used the class becomes noisier and sometime students might not be able to concentrate to the explanation that I will provide. Thinking that, I planned to select the students from Bachelor's level rather than Higher Secondary Education Board (HSEB) as the former are more cultured and can have longer duration of lecture as well.

Methodology

As the controversy between note giving and explanation (without giving note) has become a hot discussion among the colleagues in one of the colleges in Pokhara where I also worked as Head of English and Communication Department, I wanted to find the fact and further wanted to prove it by evidence so that I can convince my colleagues because till that time I was in the middle of the opinions provided my colleagues. I wanted to console them that sometimes just providing notes serves the purpose and sometimes enough explanation is crucial to make the students understand the point that you have been teaching. Fortunately, all we were present were language teachers (teachers of English education and teachers of Nepali education), then I devised my study theoretically.



After that determination, I started searching the group of students whom I can test on whether note giving is effective or enough explanation is effective. Suddenly I found the same group of students having same linguistic ability whom I was about to teach on next semester. Then, I determined to test it to these students whose entrance interview was also taken by a panel of teachers and I was head on that panel. The students were BBA – BI first semester and BHM first semester as both these students study the same course entitled “Business Communication” of Pokhara University. (I think that it is not worth to mention the name of the college, so the name of the college has been disguised here for the sake of confidentiality). There were 44 students in BBA –BI first semester and 46 students in BHM second semester. I have taken the intact group as experimental and control group for my study. In the beginning of new semester I prepared questionnaire containing simple facts and exercises which were related to business communication which they were going to study. The same test items were administered to both classes and after the test I checked their answers and the mean score of BBA-BI was 57 and the mean score of BHM was 60. As I found the mean score satisfying and it was almost impossible to randomize students as well because those students were from completely different classes and only resemblance between them was that one other their subjects Business Communication was same. As I have been teaching in BBA-BI and BHM since last few years, it has become easier for me to administer the test as well.

The study

When the regular classes started BBA-BI has the class of Business Communication on third period and BHM has the same subject on fifth period. Once I went to class second time (the first time I went to their class was to administer pretest) I told to the students of BBA-BI that I would not give even a single note to them and all I do is just explain the way they liked. Upon hearing this statement from my side some of the boys told that it is not fair for them and they wanted to dictate note because, according to them, they had got notes from their teachers before that. Once I console them that I will provide you hands-out which contains major information and important points, they were satisfied. Likewise, I continued teaching them without providing note but providing sufficient explanation; sometime I used to provide interesting examples, anecdotes, and other examples that I have extracted from Business Magazines like Boss, etc. and from other internet sources so that I could make them enjoy my lecture. Moreover, I did not find the problem of noise making and not being attentive to the teacher, which I thought might be seem in the classroom in the beginning – instead, these students started paying attention to me, asking questions and jotting point of their own. At the end of the class (sometimes) I provided them hands-out and sometimes in the beginning of new unit. Later on I found that some of them were preparing their own note which was based on the class lecture and explanation that I have made in the class. In the same way I taught them for 35 lecture hours without providing or dictating notes to them.

On the other hand, to the students of BHM I told (from the second class, the first class I went was to take pretest) that I wouldn't give you hands-out but I would just explain the important points and after that I will provide you detailed note. Most of the students happily answered as note was what they have desired from their teacher. In the same way, I went to class in the consecutive days and provide short explanation to the teaching point and started



providing elaborated notes with sufficient examples to them. In its true sense what I did was I used to explain maximum of 7 – 10 minutes out of one hour lecture period and rest time was utilized to provide note and explaining key words that came at the time of dictating note. Some of them used to make noise when I was explaining but once I started dictating notes to them, they used to copy what I told to them. In the same way, I taught them 35 lecture hours providing enough and elaborated note and sometime explaining key points nothing else.

Major findings

After teaching to both these groups i.e. the students of BBA – BI and the students of BHM, I devised test materials (I did not disclose this study to the college administration assuming that the college administration will blame me of making their students as guinea pig) and I waited till the time of internal assessment to come. Till the time of internal assessment, I taught my students the way I was teaching i.e. to the students of BBH – BI experimental group I just taught them by using elaboration accompanied by examples, facts, and other interesting things and to the students of BHM I provided elaborated notes and less use of explanation. As I taught same content of Business Communication to both of these groups, I devised same test materials that I administered to them in the form of post-test. As I was one of the members of the examination committee of the campus, I requested the examination coordinator to keep Business Communication subject of BBA – BI and BHM at the same date so that same set of questionnaire can be administered to both of these group of students. At the day of Business Communication examination, I played the role of visiting invigilator so that I could equally eye to both of these group of students.

When I started checking answer sheets of both groups of students, I found answers were varying and having personal experience and individual use of linguistic items by the students of BBA – BI but the students of BHM have just copied the answers that I dictated them in the form of note. After checking their answer sheets, I calculated the mean score of both groups (the answer sheets of those pre-tests and post-tests I have kept in my pigeonhole for a long time and once I gave up my job, I have destroyed them as well), the mean score I calculated was what I had hypothesized before I begin to teach them. The students of BBA – BI has got very high mean score than the students of BHM. BBA – BI's mean score was 71 where as the mean score of BHM students were just 61. From this study I found the followings regarding note giving and providing elaborated explanation:

- The students of BHM have same answer to the given question. That means they used the language that I used while giving the note except some alternation to prepositions and some content words. On the other hand, the answers of BBH- BI students was varying in the sense that they did not get elaborated and full sentence notes – instead, they got important points so they answered the questions in their own language.
- Question number five demanded subjective impression in which students have to express their own views and opinion in which the students of BBA – BI satisfactorily answered along with examples from their own context whereas the students of BHM hardly answered it and even if they have answered it, but they could not support their answer



with facts, examples, and related things – all they did was just filled the answer sheet writing things which are irrelevant to the question.

- Most of the answers of experimental group i.e. the students of BBA – BI answered with coherence between paragraphs but the students of BHM (i.e. control group) answered those questions whose answers they wrote on their note satisfactorily, with minor grammatical mistakes, but there was no coherence and sometimes ideas that they have expressed overlapped to each other.
- The answer pattern of control group i.e. the students of BHM was to some extent same whereas the answering pattern of the students of BBA – BI (experimental group) was varying, for the same answer some of them used paragraphs while others used points.
- The students from control group copied the examples that I have dictated to them but contrary to this, the students from experimental group provided examples from their own context so they rarely replicated the example that I have explained to them. Instead, they have borrowed the idea from Iraq war and Afghanistan war and other similar incidents.
- The students from experimental group provided good logic to support their answer whereas the students from control group have just replicated examples from the note that I gave to them during classroom teaching.

Conclusion

As discussed earlier both of them are teaching strategies that majority of teachers implement in language teaching situations in Nepal, still the amalgamation of them can give better output in the case of Nepal in which the use of multimedia and other modern language teaching devices are just theoretical. It is just theoretical in the sense that lack of proper training to teachers, inadequate time for preparation of them on PowerPoint, lack of electricity and so forth. In the mean time, sometimes the use of dictation (note writing) can be effective for those concepts which are quite abstract in nature and sometimes providing elaborated explanation is good in those cases in which students linguistic background is same. From the above study it has been clear that those students who were taught through elaboration technique have performed significantly higher than the students whom note were provided. This fact also evidences that note giving is not as effective as explanation as students merely copied what their teacher has dictated them in the classroom. On the other hand, elaboration has yielded students to foster their creativity and ability to them to produce something of their own. As the paradigm shift in ELT is also moving from traditional approaches to language teaching to modern communicative approach, the tradition of note giving should be gradually minimized by the teachers if they are really teaching English language.

On the other extreme, we can find the use of technology in the field of language teaching but we are just being stuck with some years old note and we provide the same not to students annually and in the next year also using the same note without any modification on it. In this regard, providing enough explanation is a good practice in language classrooms because there is textbook, references, guides and other guess papers but they don't provide explanation, all they just do is to provide answer to the question or what concept X signifies for. So, it is the time to change the traditional approach of language teaching and adopting



new techniques and practices that are prevalent in the arena of ELT. I hope that we will increase our explanation time and start searching relevant examples, facts and other things which make us able to make our students understand what we teach and minimize the time of dictating note.

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Low Achievers in English at Secondary Level in the State Of Odisha

Rajendra Rana

English occupies an important place in three Language Formula followed throughout the country. Importance of English is felt in our day to day life situation. Unless more importance is given to English at the secondary stage, students who either go for higher education or leave their education after secondary stage cannot build a successful career. But the investigation shows the problem of low achievement in secondary stage which is a hindrance to our national progress.

Language is regarded as the soul of a nation so far as the multi-lingual and multi-cultural Indian context is concerned. But many challenges pertaining to culture and language rise by and by. Macaulay's minutes of 2nd February of 1835 recommended the introduction of English in Indian sub-continent. In course of time it also became the language of administrative, law, judiciary, science and technology, business communication, east-west relation and library etc. It has a large literary heritage .It has the status of lingua-franca. Pundit Jawaharlal Nehru called it as the window to the world outside. The international organizations like the World Bank, the United Nations Organizations, UNISEF, UNESCO and the International Court of Justice etc. have adopted it as the official language. Prof. N. K. Siddhant writes that English is the world language spoken and understood by the sizable population of the world which is a handy instrument of communication and intercourse among various countries. The conference of the professors of English that was held at New Delhi recommended, by analyzing the various aspects of language problems, that English should continue to occupy an important place and it should be taught as a compulsory subject for a period of six years at secondary stage. Again the Secondary Education had recommended that English should be one of the three compulsory subjects. The three language formula was suggested by the National Education Commission in 1962 and the same was recommended by the Kothari Commission.

The recommendation of Central Board of Education placed on 16th January, 1959 emphasized that English should be one of three compulsory subjects at secondary stage. It is the bridge between primary and higher education. However, some students at the secondary stage who fit themselves to higher education imparted in English secure mere pass marks in the subject. This poses a lot of difficulties when they go for higher education. For this, an investigation was made into the low achievement of students in English at the secondary stage. Based on this it was concluded that there is a wide spread consciousness of the need for strengthening the teaching of English in schools. The same is varied from state to state.

One basic problem that has aggravated the low achievement at the secondary level is the method of teaching used while teaching English. ESL is taught as a compulsory subject. Prose, Poetry, Non-detailed Study and Grammar are being taught here. Translation method is used by the teachers while teaching prose. It is a bi-lingual approach which makes enough room for mother-tongue interference. Over generalization of mother-tongue rule is marked. Consequently their ESL learning is affected. Some teachers also use direct method of teaching.



Students may feel uneasy in this method. Learners' ESL learning goes beyond their head. They feel handicapped during the class-hour. As a skill subject their ESL learning is affected. Communicative method with the careful use of mother-tongue is also used by some teachers. It is a mixture of the first and the second methods in which both ones are fifty –fifty. It is neither nor or either or approach. Teachers adopt this method as per the suitability of the students. They feel comfortable in the class-room situation. Maximum teachers try to apply this method as per the suitability of the situation. It gives good result at the end. That nothing is unmixed blessing is also true, so far as the method of teaching English is concerned. Orientation programmes are being organized by BSE Odisha from time to time for the reorientation of the teachers. Since 2016 a new method known as 5E method (i.e. Engagement, Exploration, Explanation, Elaboration and Evaluation) has been adopted and implemented by the Board of Secondary Education (BSE) Odisha. Some teachers also use lecture method while teaching English. Many teachers follow the method and technique for both prose and poetry. In case of non-detailed study story telling method is followed. Deductive and inductive methods are used for grammar teaching. Some teachers may be successful and some other may not. Consequently low achievement comes out at the end in the final examination.

It's observed that majority of the teachers occasionally use Audio-Visual Aids while teaching English. It's as if a burden for them. They usually do not use Audio-Visual Aids. Since the teachers are not usually taking the help of teaching aids, Audio-Visual Aids etc, their classes are not interesting which has adverse effect on the students' achievement at the end. It's seen that some teachers enter the class-room without prior preparation. They are very casual in their approach. They cannot be resourceful. So teaching learning cannot be successful. For this there is the increase in low achievement at the end.

The academic aspect of its in Odisha is governed by Board of Secondary Education (BSE) Cuttack which has prescribed Odia as the medium of instruction and examination as well. ESL is taught as a compulsory subject. Many problems are faced by students. They may be enumerated like this.

1. Most of the students are not able to read the text with proper pause, voice modulation, correct pronunciation and punctuation etc. Though English is a skill based subject, emphasis is given on LSRW (what's the harm?)
2. They are unable to write their answers correctly.
3. They are unable to tell the answers owing to the lack of communication skill. Majority of the students are from Odia medium school that lack speaking part.
4. They cannot concentrate on learning in the class as they fail to understand. As they are poor in vocabulary skill, teachers' teaching becomes bouncer for them. They can't focus on ESL learning.
5. They neglect severely in their home-work side. They are not up-to-date in their day to day home-work given by the teachers. They keep today's home-work for tomorrow and the same is kept for the day after tomorrow.
6. They cannot accomplish even their class-work in the class-hour. They are not even confident in the class-hour. They do not take notes while teacher is teaching.



7. They do not devote adequate time to the subject concerned to improve themselves.
8. They are not at all serious in ESL learning. Casual approach is marked in them. To some extent they fail to understand what they are told in English. They have no mastery over English. They feel handicapped in English.
9. They do not have basic knowledge to understand the text. Clarity in fundamentals is not possible for them.
10. They do not have adequate language skill. It's known that English is a skill-based subject in which 4S (Listening, Speaking, Reading, Writing) is given priority.
11. They have writing phobia. They have fear that they may be wrong while they are writing. They are so much prestige consciousness.
12. They have hesitations for writing English. They are the teenagers or adolescents who hesitate to write in English.
13. They have inferiority-complex in the class. Unnecessarily they create very uneasy situation. They compare themselves and dishearten themselves without any reason. Finally they are affected at the final annual examination.
14. They seem to have lack of interest in English. They treat it as a foreign language and are unaware that it is a window to the world outside. Last but not the least, the Board of Secondary Education text books are not suitable as per their standard; the teachers complain against it.

The above mentioned problems are the reasons behind the low achievement of the students at the secondary level. From the overall analysis it can be concluded that students' poor performance in English is due to their poor skills.

To be holistic, the opinion of the teachers on the burning issue of ESL learning at secondary level is of great significance. Many of them have suggested mitigating the low achievement and bringing remarkable development in ESL learning. The first and foremost thing they suggest is to repeat the answers in the class-hour. Rigorous practice is made on trial and error basis. Simplifying the instructions in the class is another suggestion. It means teachers should come down to students' level. Class-room interaction is done in an interactive way. Teacher-centeredness is replaced with child-centeredness. Teacher should be friend philosopher and guide while the students are having their class-work in the class-hour. Emphasis should be laid on the writing part. Taking extra-class is another suggestion. Giving home-work as per their standard and ask them to answer in simple language as far as practicable is a great concern. In order to check the problem of low achievement some teachers suggested providing simplified notes and question-banks. Again the backdrop of all the chapters and units be made in Indian setting so that the students can grasp the matter with ease. The teacher should give dictation during class-hour. Use of Audio-Visual Aids by the teachers is a must to make the class-room teaching as interesting and effective as possible. Individual and special attention must be given to the slow learners so that they can learn better. They should highly be praised in class. They should never be disheartened. Caring and principle must be followed. Utmost care should be taken to make the class-room teaching and the world outside be correlated as per the words of Prof. Yaspal. Teacher should try his level best to make the class-room teaching as lively as possible. English is a skill-based subject. Teachers should make the teaching as communicative/interactive as possible. Teachers



should make the class-room teaching very participatory with functional approach. Dramatization/Role –play method is best suitable for teaching Non-detailed study. Students' involvement is a must in it. For teaching grammar inductive method is the most suitable one. In case of both prose and poetry 5E method of Engagement, Exploration, Explanation, Elaboration and Evaluation is very fruitful. It's the most innovative method which is very effective for ESL learning at secondary stage in Odisha. Through it the students are found engaged, things are being explored and explained properly and to the optimum level and last but not the least their outcome is properly evaluated. It serves the purpose of BSE Cuttack to achieve its target in the formative as well as summative test. Hence it is treated as the most useful and effective method.

It is time we thought on broader perspective. Learning at grass root level is not going to serve any more the purpose of building an enlightened India. What we have to do is make the secondary level learners master the skills of ESL. It is a common practice that we tend to rear the ear of the corn, when the root is badly neglected. The nation's comprehensive attempt to strengthen the language at this level always faces fiasco because of so many apparent reasons like the negligence of alphabet learning at primary level, heterogeneous background of the students, ill-equipped infrastructure, no proper care and attention on the ESL learners etc.

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The Cognitive Colour theory and the Art of Language Learning

Sreeja Balakrishnan

Language forces us to perceive the world as man presents it to us.

- Julia Penelope

Language, the complex mode of communication is an imperative element that gives human beings an edge over other living creatures. The chimpanzees are very close to humans in their intelligence pattern and communication methodology, yet they don't possess the speech, reading and writing skills. The development and acquisition of language have been debated by linguist over decades and many ideas have been recorded. The manner in which a person acquires his mother tongue or first language is not remembered by the learners. The acquisition of the first language is largely an unconscious process. The FLA occurs during the childhood and the child is able to understand the nuances of the FL with less effort.

Children who come in contact with the second language before they enter the teenage have better mastery over the second language than the ones who learn it during or after the teenage. This phenomenon is evident among the school and college students. Thus, it's clear that there is some difference in the manner in which language is acquired by children, teenagers and adults. The neuropsychologists intelligibly state the reason for this difference. The ill-advised notion of quick and effortless first language acquisition led the neuropsychologist Penfield to the view that this has something to do with the development of the brain in the childhood (Penfield and Roberts, 1959). This idea was revived by Lenneberg (1967), who developed it into the widely discussed theory of the critical period for language acquisition. He suggested that between the age of two and puberty the human brain shows the plasticity which allows a child to acquire his first language. This unique capacity is gone once the particular functions of the brain- notably the localization of most speech functions in the left hemisphere-have been wired in for good. If it is possible to acquire another language after the critical period, this is accomplished in a psychologically different way. In view of this biological distinction, first and second language acquisition (after puberty) must be seen as two different process. (Bot 52)

The manner in which the second language is taught to the adult learners is much similar to the methodology employed in teaching children. The hurdles faced by the adult learners are more thus innovative techniques should be incorporated in SLA. The cognitive color theory is one such innovative strategy that can be effectively used. The adult learners often tend to refer to their native language when they come across the new syntax pattern of the second language. A sample test was conducted to a mixed group of post graduate students of Dravidian origin, who were above the age of twenty. The data regarding their educational background and ethnicity were collected. They were asked to write an essay on a simple topic and the answer scripts were systematically analyzed. The main focus was on the conspicuous major errors in the answer scripts.



In the Dravidian languages there is no concept of capitalization, while English language has the capitalization pattern. One of the major errors spotted in the scripts were in capitalization. The idea of capitalization is partly cultural, the ideology of the Europeans are different from the Eastern world. In Dravidian languages the capitalization of the first person pronoun *naan* is not used, but in English the first person pronoun "I" is always in capital. The usage of the small letter "i" was spotted in 40% of the papers. When the first person pronoun was used as the initial word of the sentence all the students wrote the correct capitalized "I". Thus its evident that the general rule of beginning a sentence with a capital letter have been ingrained in their minds, but they have failed to understand the usage of the capitalization of the first person pronoun. These kind of similar errors were spotted when the proper names were written.

The best way to overcome this problem is to brief the learners about the attitude and culture of the native speakers of English. Only when a clear reason for a particular usage is given, the adult learners grab the concept easily. The case is different with children; their mind is like a plain ground where any object can be easily placed. On the other hand, the minds of the adult learners have already been formatted; it's like a landscape full of hills and dales. Thus, the difficulties involved in making them understand the concepts are more.

Another major flaw in most papers was the incorrect syntax pattern. The influence of the FL syntax was evident in many sentences.

He plays football. (Correct syntax of SL)

S V O

Avan kalpanthu vilayadukiraan. (Correct syntax of FL)

S O V

Due to the FL influence the students tend to use the wrong syntax such as: 'He football plays'.

A fact to be noticed is that many students who wrote poor essays were not excellent in explaining the grammar pattern of their FL, yet they were good in spoken and written skills in their first language. They have unconsciously gained mastery over the FL grammar and they frame sentences in SL using the syntax of FL. When an adult reader is asked to write a concept or frame a sentence, he or she thinks in the FL and then translates it into SL. The main reason for the abundant errors is this phenomenon. Thus, when SL is taught to adult learner new methodology should be employed.

When the study materials are framed for the adult readers, considerable amount of attention should be given to their FL. The texts should give a lucid picture about the major differences between the FL and SL. The ethnicity of the learners should be analyzed before framing the content of the study material. The colors can be employed to convey the severity of the mistakes done during the process of written communication. The usage of *i* for the first person pronoun, small letters used to begin the name of a person and such major errors can be marked in red, since they are glaring errors. The time taken by the learner would be considerably less if this method is employed.



In India, mostly the instructors mark all the errors in red ink, thus the learners are stunned to see large number of errors made by them. A major drawback of this process is that the learners do not understand the difference between the major and minor errors. Thus, they are forced to focus on all aspects with the same level of seriousness. It demands more effort on the part of the learner.

On the other hand, if the instructor employs different colors to indicate major and minor errors it would be more effective. The minor errors such as the use of conjunction at the beginning of a sentence can be corrected in brown ink. While separate colors should be used for word choice error, word usage error and syntax error. This method is highly cost-effective and can be easily implemented. Even in institutes with moderate infra-structure this can be successfully done. At the school level, the teaching of the SL grammar can be done by incorporating this color theory. It would ease the trouble of both the instructors and the learners.

Usage of language learning software has widely increased during the last ten years, thanks to the advent of technology into the field of academics. The E-dictionaries are available at reasonable cost, thus vocabulary building and speech training can be done with ease. More concentration should be given to writing skills as well. The printing of the study material using colors is a costly affair, but there is a solution in the form of E-books. In E-books, this cognitive tool can be effectively used. Using software to assess the quality of the written language is an excellent idea. Similar to the software installed in the language lab for speech training, software exclusively for training writing skills should be widely used. While developing such software, if the cognitive color theory is used it would greatly benefit the community of learners.

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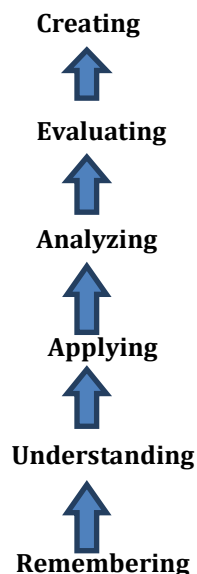
LOTS & HOTS- The Gym in English Language Classrooms

Sumanjari S

English language classrooms today are spaces where teachers experience the rigorous exercise combining the lower-order thinking skills (LOTS) and higher-order thinking skills (HOTS) in order to teach the linguistic skills of English. Classrooms which host a variety of learners' levels need integrated and blended ways of honing thinking skills of the students. It is true that the last three decades have seen a growing educational interest in thinking and the ways it can be enhanced in the classroom (Rajendran, 1998).

Many educators have argued whether thinking skills have to be taught in classrooms. But studies show evidence that thinking skills when taught to the students through various subjects they learn make them learn through inquiry, analysis, deductions, testing, etc...thus fostering a holistic approach to education. The current interest in teaching thinking skills has also been intensified with the onset of the Information era, duly supported by the recent advances in cognitive theory (Adams, 1989). In most English language classrooms, teachers have to constantly juggle pacing their lessons between general and specific, simple and complex, concrete and abstract. English teachers need to provide a blended learning for the students to develop both LOTS and HOTS. More often, teachers are not able to encourage their learners to develop higher order thinking in diverse classrooms which have diverse learners with diverse intelligences. The teaching objectives for the teachers are structured in a hierarchical order in language classrooms. Students are required to know, memorize, repeat and list information on the lower level whereas students are required to judge, criticizes, resolve and invent at higher levels. Each one of these levels builds complexities from the previous level.

The taxonomy functions in a sequential order (Bloom, 1956)





Teachers in English language classrooms need to address learners by integrating the lower order thinking skills like remembering, understanding and applying, slowly moving onto analyzing, evaluating and creating which constitutes higher order thinking among students. The teaching of thinking skills must tailor the three important domains of learning as well. The process of learning is described in such a way that before students understand a concept; they must be able to remember it. In order to apply the concept, the student has to understand it. If a student has to evaluate a concept, analysis of the concept must have been done. An accurate conclusion can be given by students only when they have properly evaluated the concept.

When teachers teach in English classrooms, they must be aware of the three important domains of learning. The three domains of educational activities or learning are (Bloom, et al. 1956)

- Cognitive: mental skills (knowledge)
- Affective: growth in feelings or emotional areas (attitude or self)
- Psychomotor: manual or physical skills (skills)

These domains can also be referred to as Knowledge [cognitive], Skills [psychomotor], and Attitudes [affective]. These categories are referred to as the goals of learning process. After any learning process, learners should have acquired new knowledge, skills and attitude.

The cognitive domain involves knowledge and the development of intellectual skills (Bloom, 1956). The cognitive processes are linked to the different levels in the taxonomy. This includes the recall or recognition of specific vocabulary, grammatical patterns, and sentence structures. The ladder of learning depends on degrees of difficulties. The lower levels of thinking must be mastered before the next ones.

In order to develop the skills of the language that includes LSRW (Listening, Speaking, Reading and Writing), a teacher has to integrate both LOTS and HOTS. 'If language isn't kept whole, it isn't language anymore' (Rigg, 1991) It is essential for language teachers to integrate both LOTS and HOTS in their classrooms while teaching the various linguistic skills.

While teaching Listening skills, importance must not only be given to learners hearing the information and remembering them but must be encouraged to listen for details. They should also be able to practice active listening and should be able to synthesize and evaluate information. They should be able to differentiate facts from opinions. Students must be able to consciously recognize and avoid the barriers to the listening process. They ought to be able to listen and organize information based on requirements like listing comparison and contrast, cause and effect etc... 'Listening Skills helps in the learning of structure through the practice of patterns of sound, order and form, rather than by explanation'. (Brooks 1964). A variety of listening exercises and activities would enable students to become active listeners thereby providing situations that allow them to learn new words, pronunciation, grammatical structures and to evaluate what they listen to.



Speaking skills can be taught not only by teaching correct pronunciation, accent, rate of speech, intonation etc... but should also include presenting information with coherence, using appropriate words at the correct places and so on. 'Our principal classroom activity in the teaching of English structure will be the oral practice of structures. This oral practice of controlled sentence patterns should be given in situations designed to give the greatest amount of practice in English speech to the pupil' (Pittman 1963:179). Speaking tasks should not only involve oral competence but also demonstrate improvement in their organization and presentation of ideas. They should be able to practice inflection and enunciation and should be able to persuade, inform or entertain the listeners through their speeches. They must be able to share their judgments and give their opinions after thorough evaluation of the subjects.

During the process of strengthening the reading skills, readers need to be encouraged to go beyond skimming and should be able to scan the text using deductive and inductive approaches. Deduction and induction should be seen as a continuous process. As Nunan (1988:256) writes, 'We interpret what we read in terms of what we already know, and we integrate what we already know with the content of what we are reading'. Learners need to go beyond the basic levels of reading comprehension. Students need to synthesize, analyse, interpret and evaluate the texts at complex levels. They should be encouraged to read between the lines, understand deeper meanings, comprehend metaphors, make critical judgments, draw inferences, use their knowledge to inquire and investigate and relate their thinking to understand a text completely. Facilitating such kind of thinking makes students to use the information that they have learnt rather than just knowing facts.

The process of writing also involves not just writing using correct grammar or punctuation but students should be able to write coherently using literary devices, if required. Word-forming and word-completion activities can be organized to cater to the preference of the learners. Grammar should also be taken into consideration while framing of activities. 'The rules of Grammar should be taught only after the students have practiced the grammar points in context-that is, grammar should be taught inductively' (Richards and Theodore: 10). Activities designed by the teacher should foster inductive learning in students. The students should be encouraged to write descriptively by comparing and organizing the ideas in a coherent way. The information written should state main ideas, should state supporting arguments with facts or examples. They should be able to examine and make inferences in what they write. The writing must involve elements like compilation, construction, evaluation and justification.

Attitudes "form a part of one's perception of self, of others, and of the culture in which one is living" (Brown 2000). The attitudes of the learners change when they are provided with a combination of lower order and higher order thinking skills in the classroom. In this method of teaching, all learners get an opportunity to interact in the classroom. Since the LOTS and HOTS combination addresses learners of all competencies, it becomes easier for all the children with various intelligences to connect with their lessons not just for the understanding of the lessons but also for the variety of meanings that the lessons offer in social, political, economical milieus. According to Gardner (1985) attitudes are a component



of motivation, which “refers to the combination of effort plus desire to achieve the goal of learning plus favourable attitudes towards learning the language”.

When teachers teach in language classrooms, they can use questions to teach English using LOTS & HOTS. Learners can be asked a series of questions related to their lower order thinking like Where, When, Who, Which, What. The questions Why and How are related to their higher order thinking skills. Learners need to be constantly challenged with creative, evaluative, and analytical materials in order to encourage them to develop higher order thinking skills. Most often, many ELT materials do not offer scope to encourage students develop higher order thinking skills. For today’s English language classrooms, it is essential to combine both LOTS and HOTS in the materials used by English teachers.

As Alvermann & Phelps (1998:69) tell us, “The curriculum must expand to include information and activities that explicitly support students in learning to think well. The emphasis is less on the mastery of information measured by a recall-based assessment and more on learning how to use one’s mind well, to synthesize and analyze skillfully. So, we understand that higher order thinking skills is required by the students in order to use and master the skills of English language.

English teachers need to keep in mind that their ultimate purpose of developing knowledge, skills and attitudes in the classroom is to enable the students to be able to process information/text at the level of analysis, synthesis, evaluation and interpretation. Once students are taught how to interpret texts, they are encouraged to develop their thinking skills. The teacher can base lessons on different principles, depending on the nature of learners in a classroom. Few such principles are necessary to engage all learners in the lesson. No child should be left out in the course of learning. The learners, and not the teacher, should be the focus of the lesson. English teachers must make sure that both the lower-order thinking skills and the higher-order thinking skills are balanced in the teaching approach. The rigorous exercise of blending the lower order thinking skills and higher order thinking skills continues in today’s teaching practices and the English classroom is seen as a gym where students are trained by English teachers to attain achievable results.

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Developing Language Learning Abilities through Story Telling

Sushma Brahmadevara

Story telling is an effective and interesting way of learning language skills. Listening, speaking, reading and writing skills can be integrated for more learning to happen in a story-telling classroom. Story telling as an activity can be given to students either in the present tense, past tense or any other tense which they need practice in. This promotes greater comprehension in grammar and sentence structures. Creativity is also enhanced as learners tend to build stories on their own using imagination techniques. Thereby, thinking abilities, power of expression using appropriate words and phrases are increased in them.

Listening

The teacher needs to select two short stories of ten minutes each and play them. The first short story is shown while students listen to them attentively looking for the themes/morals and the story line, characters etc and some passive attention to vocabulary as well. Here the teacher needs to select good videos where there is clarity in speech and accent. There shouldn't be any external disturbances due to noisy surroundings and technical glitches. Based on this, they need to design some exercises like gap-filling, vocabulary (synonyms, antonyms), guessing the meanings of the phrases used; making own sentences using certain words, writing a quote using a word, or another short story with a didactic message taking a lead from the main story. This could be a continuation of the original story or a twist to it which enables learners to enjoy the exercises as well as learn in the interactive and fun method.

Eg. Short stories – Links of some videos

1. <https://www.youtube.com/watch?v=joKgSdbZ41U> (Greed leads to heavy losses)
2. <https://www.youtube.com/watch?v=0Dvmryh2Djg> (The Crow and the old woman)
3. <https://www.youtube.com/watch?v=TqhqqvmRcj0> (Magic Pot)

Exercises:

A. Magic Pot story - Comprehension Questions

1. What did the farmer do every day? What did he find on the farm?
2. Mention a few things the farmer does with the pot at home.
3. What did his neighbors do when they found that the farmer was becoming richer and richer every day?
4. What is the moral of the story?
5. Write another short story of a farmer using your imaginative skills.
6. What do you think are the skills you have developed doing these exercises?



B. Pick out some of the words and phrases that you can use in your everyday language from the video.

(Answers: Obviously, honest, however, magical, wicked, envious, gradually, he thought to himself, I don't understand, took up, something to do, instead of, from that day on, satisfy his needs/greed, to his surprise, richer and richer every day, peeping into)

C. Use the words and phrases 1. To his surprise 2. Richer and richer 3. Envious 4. Magical in your own sentences.

D. Find out the pronunciation and stress patterns of the following words:

1. Wondered
2. Aside
3. Spade
4. Little
5. Multiplied

E. Write a quote or a poem on your own using the words 'multiplied'

Some of the words and expressions they would learn from the short story, 'Crow and Old woman' are

- Flock of crows
- As usual
- Sunrays touched him
- In search of
- Flew over the streets
- Aroma
- Makes mouth to water
- Kept in a rest
- Ideas flashed in mind
- Backyard
- Totally flattered
- Wonderful beautiful eyes
- Should not have believed (Sentence structure)

In this way, the teacher can develop some exercises based on the other two videos as well and give a memorable learning experience to the learners.

Speaking skills:

Activity 1: A group of students sit together. Teacher gives a prompt to the first student Eg. In a village named Krishnapuram, lived an old man. The first student adds a line to this and the story continues as each and every student in the group builds the story according to their thought patterns, creativity, or to make it interesting and lively with twists and turns. They



may give different endings to the story in the next few rounds if the students show interest for the same story (topic).

Activity 2: Students can sit in 6 groups of 5 students each. Teacher gives a question with some words, phrases, clues, contexts of the story. Each group needs to discuss and build a story using only one tense Eg. Present tense/past tense/present perfect tense and present it before the class. The group which presents the best story with impressive words/phrases can be rewarded/appreciated/given more marks. Without clues as well, with only or two prompts can be given at an advanced level so that they can put to use their creative abilities.

Eg. 2. Short Story ideas

- Tell the story of a scar, whether a physical scar or emotional one. ...
- Your character discovers a dead body OR witnesses a death. ...
- Your character is orphaned. ...
- Your character discovers a ghost. ...
- Your character's relationship ends
- A middle-aged woman discovers a ghost.
- A poor young boy or girl comes into an unexpected fortune.
- A shy, young woman unexpectedly bumps into her soulmate
- A long journey is interrupted by a disaster.
- A young couple run into the path of a psychopath

Reading:

Silent reading has always proven to be an effective way of understanding the subject. With a silent atmosphere around, the readers tend to concentrate more and comprehend the content more. Teachers can select some good stories according to the comprehension levels of the learners and ask them to read. Whatever they read, they need to explain or present it to the whole class. A summary of 10 to 12 lines on the story and what their views and reviews about the plot line, characterization, themes, writing style can be presented. This helps them to confidently speak in front of an audience and thus promotes good speaking abilities in learners. Some of the short stories that can be read are as follows:

Eg. Some Classic Short stories:

- The Signal-Man – Charles Dickens
- The Happy Prince – Oscar Wilde
- The Magic Shop – H. G. Wells
- The Gift of the Magi- O. Henry
- Rip Van Winkle – Washington Irving
- Desiree's Baby – Kate Chopin
- The Body Snatcher – Robert Louis Stevenson
- The Yellow Wallpaper – Charlotte Perkins Gilman
- The Tell-Tale Heart – Edgar Allan Poe



- B 24 – Sir Arthur Conan Doyle

Another way is to form groups, every group gets the same story to read and one group poses questions to the other and thus a good amount of interaction happens in the classrooms.

Writing:

Writing gives lot of scope for creative expression among learners. They get sufficient time to reflect on their thoughts and write/develop them into well-structured plot lines and paragraphs. The teachers can give some themes like women empowerment, progress of a nation, stress free and happy life – on which students need to write stories, imagining the characters, story, plot, theme, ending of the story etc. They can exercise their freedom in experimenting with the language by coining new words, phrases, expressions if they have a good command over the language or they can improve on their writings by revising and adding new words. Groups can exchange their writings and a peer feedback along with the teachers' inputs gives them the right direction to proceed further. The stories can also be shared and narrated to the class which again leads to testing of their own narrative or oratory skills.

Thus through storytelling and LSRW skills, speaking skills in learners can be improved and developed. They can see themselves as efficient and confident speakers of English Language.

Story -Writing clues

1. The mice in a house – afraid of the cat – hold a meeting – one proposes to tie a bell round the cat's neck – all agree – who is to bell the cat? No mouse offers – the cat appears ... all run away
2. Old peasant all his sons lazy – peasant dying – called all his sons told them of a treasure – hidden in the fields – to find it they must dig for it – then died- sons dug every bit of the land – no treasure showed the...corn a very fine crop – sons learnt the lesson – what?

When all the four skills, Listening, speaking, reading and writing are included in a story telling class, students gain experience in the respective skills ultimately leading to greater confidence in comprehension and speaking skills. The tasks, worksheets, materials designed are independent of the teacher's decisions. This paper tried to just give some ideas to develop on. Once the students are given the impetus to learn something new, they later become independent learners. Independent learning which is an important aspect in acquiring language abilities is thus enhanced in learners.



Role of Functional Communication Activities in Developing Language Competence

S. Mukherjee

The problems of communication are really the problems of understanding people. The most important managerial function to bridge the gap is, possibly, communication, without it mutual understanding cannot be achieved. The word "Communication" is derived from the Latin word "Communis", which means common. In its application, it means a common ground of understanding. Language is a means of communication. Communication Language Teaching (CLT) is the name, which includes not only a reexamination of what aspects of language to teach, but also a shift in emphasis in how to teach.

Key Words:

- **Communication:-**Communication is a process involving the sorting, selecting and sending of symbols in such a way as to help the listener perceive and recreate in his own mind the meaning contained in the mind of the Communicator. Communication involves the creation of meaning in the listener, the transfer of information and thousands of potential stimuli.
- **Competence:** - As such the goal of language teaching is to develop 'communicative competence' as coined by Hymes (1972). "The competence...is integral with attitudes, values and motivation concerning language, its features and uses, and integral with competence for, and attitudes towards, the inter relation of language with the other code of communication conduct...The internalization of attitudes towards a language and its uses is particularly important...as is internalization of attitudes towards use of language itself..."

The objective of this study is to find out the ways and means of language teaching through which a teacher will be able to develop language competence of the learners. As we have seen that lecture methods, although it is prevalent, have lacking in developing the competence among the learners, we have to use different tools and create better ambience for learning the language. The focus should be how to facilitate the process of learning in an enjoyable manner to instill the competence, gradually.

In language teaching the goal must be realistic in terms of the setting and circumstances in which the method will be implemented and relevant in terms of the language skills the learners are expected to acquire. Setting the level of method analysis in which we consider,



Piepho (1981) discusses the following levels of objectives in a communicative approach: -

1. an integrative and content level (language as a means of expression)
2. a linguistic and instrumental level (language as a semiotic system and an object of learning)
3. an affective level of interpersonal relationships and conduct (language as a means of expressing values and judgments about oneself and others)
4. a level of individual learning needs (remedial learning based on error analysis)
5. a general educational level of extra linguistic goods (language learning Within the school curriculum)

These are proposed as general objectives, applicable to any teaching situation, particular objectives for CLT cannot be defined beyond this level of specification, since such an approach assumes that language teaching will reflect the particular needs of the target learners. These needs may be in the domains of reading, writing, listening, or speaking, each of which can be approached from a communicative perspective. Curriculum or instructional objectives for a particular course would reflect specific aspects of communicative competence according to the learner's proficiency level and communicative needs.¹

Communicative activities enable learners to attain the communicative objectives of the curriculum, engage learners in communication, and require the use of such communicative processes as information sharing, and interaction

Littlewood (1981) distinguishes between "Functional Communication Activities" and "Social Interaction Activities" as major activity types in communicative language teaching. The main purpose of Functional Communication Activities is that learners should use the language they know in order to get meanings across as effectively as possible. Success is measured primarily according to whether they cope with the communicative demands of the immediate situation and the main purpose of the social interaction activity is that to convey meanings effectively, and to pay greater attention to the social context in which the interaction takes place. Because of the limitation of the classroom and role-playing are now important techniques for creating a wider variety of social situations and relationship than would otherwise occur. Success is now measured not only in terms of the functional effectiveness of the language, but also in terms of the acceptability of the forms that are used. In the early stages of learning, acceptability may mean little more than a reasonable degree of accuracy in pronunciation and grammar. Later, it will increasingly come to include producing language, which is appropriate to specific kinds of social situation.

Pattison (1987) proposes seven activity types in communicative language teaching. They are:



1. Question and answers -

These activities are based on the notion of creating an information gap by letting learners make a personal and secret choice from a list of language item which all fit into a given frame. This activity can be used to practice almost any structure, function or notion.

2. Dialogues and role-plays -

These can be wholly scripted or wholly improvised, however, 'If learners are given some choice of what to say, and if these is a clear aim to be achieved by what they say in their role-plays, they may participate more willingly and learn more thoroughly than when they are told to simply repeat a given dialogue in pairs.

3. Matching activities -

The task for the learner is to recognize matching items, or to complete pairs or sets. 'Bingo', 'Happy families' and 'Split dialogues' (where learners match given phrases) are examples of matching activities.

4. Communication strategies -

These are activities designed to encourage learners to practice communication strategies such as paraphrasing, borrowing or inventing words, using gesture, asking for feedback, simplifying.

5. Pictures and Picture Stories -

Many communication activities can be stimulated through the uses of pictures (e.g. spot the difference, memory test and sequencing pictures to tell a story)

6. Puzzles and problems -

There are many different types of puzzles and problems. These require learners to make guesses, draw on their general knowledge and personal experience, use their imagination and test their powers of logical reasoning.

7. Discussions and Decisions -

These require the learner to collect and share information to reach a decision (e.g. to decide which items from a list are essential to have on a desert island).

The emphasis in communicative language Teaching on the processes of communication, rather than mastery of language forms, leads to different roles for learners from those found in more traditional second language classrooms. Breen and Candin, describe the learners' role within CLT in the following terms:

The role of learner as negotiator between the self, the learning process, and the object of learning emerges from and interacts with the role of joint negotiator within the group and within the classroom producer and activities which the group undertakes. The implication for the learners is that he should contribute as much as he gains, and thereby learn in an interdependent way



Several roles are assumed for teachers in Communicative Language Teaching the importance of particular roles being determined by the view of CLT adopted. Breen and Candlin describe teacher's roles in the following terms:

The teacher has two main roles the first role is to facilitate the communication process between all participants in the classroom, and between these participants and the various activities and texts. The second role is closely related to the objectives of the first role and arises from it. These roles imply a set of secondary roles for the teacher, first, as an organizer of resources and as resource himself, second as a guide within the classroom produces and activities. A third role for the teacher is that of researcher and learner, with much to contribute in terms of appropriate knowledge and abilities, actual and observed experience of the nature of learning and organizational capacities.

Other roles assumed for teachers are needs analyst, counselor, and group process manager.

The CLT teacher assumes a responsibility for determining and responding to learner language needs. This may be done informally and personally through one-to-one sessions with students, in which the teacher talks through such issues as the student's perception of his or her learning style, learning assets, and learning goals. It may be done formally through administering a needs assessment instrument, such as those exemplified in Savignon (1983). On the basis of such need assessments, teachers are expected to plan group and individual instruction that responds to the learner's need.

Another role assumed by several CLT approaches is that of counselor. In this role, the teacher as a Counselor is expected to exemplify an effective communicator seeking to maximize the meshing up of speaker's intention and hearer's interpretation through the use of paraphrase, confirmations and feedback.

The CLT teacher assumes a group process manager also. CLT procedures often require teachers to acquire less teacher-centered classroom management skills. It is a teacher's responsibility to organize the classroom as a setting for communication and communicative activities, Guidelines for classroom practice, Littlewood 1981, Finocehiaro and Brumfit 1983 suggest that inclination to supply gaps in lexis, grammar and strategy but notes such gaps for later commentary and communicative practice.

According to Candlin (1984) Syllabuses are concerned with the specification and planning of what is to be learned, frequently set down in some written form as prescriptions for action by teachers and learners.

Shaw (1982) groups communicative syllabuses into the following three categories: 'situational, topical' and 'notional'



'Situational' or 'Contextual' Syllabus

This syllabus type could be confused with what Widdowson (1968) calls a "contextually aided structural approach", but it relates to what is called a "contextual method". The starting point is the context and its presentation; the next step is the grading of the contexts, and the final step is the selection of items of verbal behaviour which shall fill them the unit of verbal behaviour is the utterance which is not a "Linguistic unit but a behavioral one", (Corder: 1960). Wilkins (1972) criticizes a situational approach, on the grounds that for most purposes it would be uneconomical, since the learner has no basis for transferring what he has learnt in one situation to other situations.

'Topical' or 'Thematic' Syllabus

A number of writers have put forward the idea of using topics or themes as an organizing principle of course design and therefore of syllabus development. Cook (1971), Hawkes (1974) and Van Ek (1975) speak of topics related to this area. Howatt and Treacher have organized his Edinburgh English Course round four major themes. Hawkes (1974) writes that "content is crucial" and that he and his associates plan to construct their course out of topics and aspects of topics. But neither proposes or uses topics as a sole organizing principle. It may be concluded with a great amount of certainty that, while topics are an important element in the syllabus, it is unlikely that the idea of utilizing theme as the sole organizing device would be encouraged.

'Notional' (Functional) Syllabus

The Council of Europe Project has played a crucial role towards the development of 'the idea of notions'. It was developed by Wilkins who has provided readers with a complete and clear exposition and exemplification of his current thinking. Wilkins has suggested the use of 'notions' as the main unit on which the syllabus would be based. Notional categories are suggested for three types of meaning semantic-grammatical categories cover 'ideational', cognitive or propositional meaning, that is "Our perceptions of events, processes, states and abstractions" as we express them through language; 'modal categories' deal with the ways in which we express our attitude to what we are saying (or writing); and 'categories of communicative function' are used to classify what we do through language, as distinct from what we report through language.

Wilkins (1976) speaks in favor of the notional syllabus by stating that;

It takes the communicative facts of language into account from the beginning without losing sight of grammatical and situational factors. It is potentially superior to the grammatical syllabus because it will produce a communicative competence and because it's evident concern with the use of language will sustain the motivations of the learners. It is superior to the situational syllabus because it can ensure that the most important grammatical forms are included and because it can cover all kinds of language functions, not only those that typically occur in certain situation.



The syllabus defines linguistic content in terms of language elements: structures, topics, notions, functions, exchange, or whatever. It also specifies the selection and ordering of particular language item to be that represent the elements. It defines the goals for language learning. It also defines or suggests the intensity of coverage for particular syllabus items: how much time, attention, and details are devoted to specific language items. The sole of materials within an instructional system will reflect decisions concerning the primary goal of materials (e.g., to present content, to practice content, to facilitate communication between learners, to enable the learners to practice content without the teacher etc.) the form of materials (e.g. textbook, audiovisual, computer display etc.), the relation materials hold to other source of input (i.e., whether they serve as the major source of input, or only as a minor component of input), and the abilities of the teacher (e.g., competence into the language, degree of training etc.).

The role of materials within Functional/Communicative methodology might be specified in terms such as the following:

1. The materials will facilitate the communicative abilities of inter relation expression and negotiation.
2. Materials will flow on understandable and relevant communication rather than on grammatical form.
3. Materials will command the learner's interests and involve their intelligence and creativity.
4. Materials will involve different types of text, and different media, which the participants can use to develop their competence through a variety of different activities and tasks.
5. The role of materials within an individualized instructional system might include such specifications as these:
6. Materials will allow learners to progress at their own rates of learning.
7. Materials will cater to different styles of learning.
8. Materials will provide opportunities for independent study and use.
9. Materials will provide for student self-evaluation and progress in learning.

The content of communicative language learning is assumed to be a product of the interests of the learners. It acknowledges the need for learner mastery of certain linguistic machines, such as the learning of vocabulary, appropriate pronunciation, and grammatical rules.

Finally, we came to some conclusions that the teacher should play the role of a facilitator, a coordinator, a participant and a guide. It is not just preaching, it should be learning with them to help them in learning the language. Last but not the least is taking individual care of the learners according to their personal needs for developing the skill of the language.



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Soft skills: A Key to Professionalism

Prithwiraj Sarkar & Rimni Chakravarty

Introduction

The term “soft skills” is now in vogue. Much has been said about this particular skill, very popular as a subject in different professional institutes. After India opened its market to the multinational organizations corporate culture came into existence where employees are expected to be global citizens with a broader perspective of mind, quick mental agility, ability to accommodate and adjust in all circumstances and intelligent enough to handle all sorts of people in an efficient manner which make the employee sociable with a high EQ or emotional quotient. Technical knowledge of the subject or hard skill is not enough to survive in the job market. Soft skills popularly called corporate skills can be more useful and practical to survive in the industry. Effective communication skill is the most sought after skill by employers which is based on efficient soft skills that is related with insights, emotions, feelings, and gut-instinct with inner knowledge.

Hard skill

The skills based on the subject matter is called Hard Skills, example; logical and structural thinking is very important for a computer software engineer to develop to meet success. The computer engineer must know the subject thoroughly to get along in professional life. As every job demands a proper depth in the subject matter to understand the root cause of the problem, help in performing the assignments which the employees undertake. However hard skills are specific, taught in the core curriculum. It is the skill acquired by everyone during the early education days. Hard Skills consists of technical analysis, procedures, safety and knowledge of the financial systems. This knowledge is common to every professional and it is easy to observe. The best example is that of a doctor who has done a specialization in cardiology or surgery. Now it is simpler for a cardiologist to cure a heart patient but not a surgeon. A doctor is someone second to God who lit up the face of the patient and the relatives with smiles and earns respect as also blessings when the patient is cured. The patient when undergoes critical situation depends on the doctor and that moment it also depends on the doctor how he or she interacts and handle the patient with care which demand soft skill and here mere hard skills are not enough.

The meaning Soft skills and the scope

A Technical person or a professional or a developer must be efficient in soft skills along with his hard skills to survive in the workplace. Soft skills contain communicative skills, team work, fluency, decision making, problem solving ability and above all patience. For effective performance in the work place the organization need their employees to have not only technical knowledge and analytical skills but also the skills to deal with the whole world of customers, vendors, clients, colleagues, and all who are stakeholders. Soft skills or people skills are now taught in different engineering and management institutes, but question arise



whether this particular skill can be taught or learnt in class room? . As this particular skill totally depends upon us how we handle our situation as per the environment. It cannot be developed only by enrolling in any kinds of training programs. Here practicing will be more effective to the employers to acquire this knowledge. In the modern competitive business scenario, it is observed that the employees who fail to acquire soft skills get pink letter from industry. According to the National Collaborative for workforce and disability for youth (NCWD/Youth), the development of soft skills is identified as critical component in activities such as civic participation and youth leadership in addition to school-and work based learning experiences. The guideposts for success, developed by NCWD/youth in collaboration with its funding agency, the U.S. Department of Labor's office of Disability Employment Policy (ODEP), clearly indicates the need for all youth to have exposure to training focusing on job seeking, workplace basic skills and soft skills. Interestingly, research also suggests that soft skill is very much important for fresh candidates who earn a first time job. . According to a poll released in June 2008 by society for human resource management (SHRM), workplace soft skills have become important for the experienced professionals too. These skills include critical thinking, language proficiency, professionalism or going on to the extra mile, leadership, adaptability, flexibility and instant problem solving technique.

Features of Soft skills:

Earlier we have discussed about the significance of soft skill. It can be defined as a mixture of necessary interpersonal skills and business skills that a person develops and nurtures to achieve success. Well, it is true if an employee thinks in terms of logic the meaning of soft skill stays in a different equation. Soft skills cover the entire gamut of personal life social life communication skills, intelligence, self-management and behavioral skills. They cover wide spectrum of abilities and traits: being self -aware, trust worthy, conscious and exhibit conscience, adaptable , ability to think critically, positive attitude, initiative, empathy, confidence, integrity, self-control, excellent organizational capability, influence, ability to take risk and handle it meticulously, problem solving, leadership, time management skills and anger management skills. These so-called soft skills complement the hard ones and are essential for success in the competitive workplace or industry. Soft skills are the basic requirement for employability in this 21st century world.

It is very much important for an employee to have a good soft skill than his hard skills because it has been observed that an employee of good hard skill is rejected by the industry due to lack of soft skills, this include technical communication, attitude, language proficiency ,ability to adopt him or herself in the work environment. It is said that a good subjective knowledge or hard skill may give a candidate an opportunity to get an interview from his or her dream organization but it the soft skill that will help him or her earn the job. Now as earlier the question is how we can develop soft skills in everyday life? The answer lies at the core of our heart. .It depends on the person how he or she manages self in the surroundings he or she is placed in life. In the industry most employers use soft skill to differentiate one candidate from the other. Technical skill alone does not make someone complete in the job market so one ought to be confident about mastering the soft skills. Again there is no cut and dried method to achieve success. Both hard and soft skills complement to each other.



Importance of soft skills:

1. Every professional gets the chance to expertise their technical skills in their core curriculum activity. Those skills can be easily taught in a routine way and can be learned and perfected with the advancement of time. . Soft skills are more challenging to develop, since they have little to do with knowledge or expertise, but are closely linked with a person's character and emotional stability. It takes conscious effort, on-going practice, and a commitment to improve oneself toward self-development. Hard skills may look impressive in showcasing the CV, but the soft skills will set the candidate apart from the many who have similar expertise.
2. In most jobs, technical skills alone are not enough to be truly effective. A salesperson with an unrivalled knowledge of their product and market will have little success if they don't have the interpersonal skills needed to close deals and retain clients. A business manager needs to be able to listen to employees, have good speaking skills, be a good motivator and have the ability to be innovative and creative. All careers require at least some soft skills to make the hard skills valuable.
3. Skills such as listening, collaborating with others, presenting ideas and communicating with team members are all highly valued in the modern workplace. Strong soft skills ensure a productive, collaborative and healthy work environment, all vital attributes for organizations in an increasingly competitive world.
4. Soft skill makes a professional more punctual, creative, flexible, humane, trustworthy, approachable, demanding and perfect.

Soft skills versus hard skills:

A professional has to step out with both soft skills as well as hard skills. Both are necessary to survive in the industry. But the soft skills are harder to learn, because it totally depends upon the individual, his or her mind set, attitude, approach to life, culture and not only one's education. It is more important than hard skill. It can therefore be compared with the chemical bonding of Nucleus and electrons; both are related to each other.

Some need based soft-skills for professionals/Engineers:

Technical communication:

Good communication skills can make a huge difference in one professional's career. An employee has to develop proficiency in language oral or written to communicate simultaneously with clients. It's also about developing listening skills as fifty percent of the day is spent on listening. . Communication must have verbal as also proper nonverbal cues , where the employee need to be properly articulate in speaking and writing keeping in mind technically correct sentence in a proper grammatical order following the proper hierarchy ,taking note to please and thank you ,aware of proper email etiquettes. At the same his or her body language makes him presentable and approachable to others, to command respect and earn goodwill to self and the organisation he or she belongs.

**Flexibility:**

Flexibility or adaptability is one of the major soft skills in an engineer's life. An engineer can be replaced or transferred in workplace. He or she must keep in mind of relocating without any hesitation and accepting it positively with a challenge for self-development. It is indeed a challenging moment for a professional where rigid mentality can never come in way to his or her career.

Team work and leadership skills:

Teamwork is the vital process to achieve success in the job and develop the ambience of the workplace. . The employees are asked to complete any task in a team within a certain period. Here the employees show their character when performing as a team keeping all the differences at bay. . Their Inter- personal relationship, working style and mind-sets are under observation .The traits of leadership are also seen in the employees' while they perform the job. Leaders can handle the pressure, lead the team with self-confidence. Leadership is about the concept of defining and communicating vision and ideas to the team members and inspire them to follow. In the words of Peter Drucker the father of modern management "Effective leadership is not about making speeches or being liked; leadership is defined by results, not attributes." and says John Maxwell. "A leader is one who knows the way, goes the way, and shows the way."

Presentation skills:

The employees should have knowledge in presentation skills; exploring new ideas and concept formally to the audience draw the attention, motivate them to give proper output and also lead a meeting in a smart efficient manner. A good presenter is given an added advantage over someone who is less polished in public speaking if he or she can get up and deliver a well-constructed, confident presentation in front of a group of colleagues. In the time of appraisal it has been noticed an employee with effective presentation skill is applauded as he or she is popular and well known to all in the workplace, be superiors, subordinates or peers.

Emotion regulation:

It is very much important for an engineer or a professional to be able to manage and control their negative emotions such as anger, frustration, and embarrassment or else it becomes difficult to work in groups, think, act and explore new ideas effectively.

Growth mind-set:

The engineers or professionals have to make a mind-set such as they can find positive way from pushing away a difficult situation and focus their attention on improving themselves instead of blaming anyone.

Patience:

Patience is a powerful soft skill to any employee from any field. This particular skill gives a powerful mind-set to contradict the negative forces and help to step back during a crisis so that one can take action to fulfil long term goals.

**Time management Skill:**

The ability to complete projects by meeting the dead line is always a positive and bonus point for an employee. So acquiring this skill makes an employee ahead of them who cannot. It provides the employee to earn good reputation among all.

Problem solving skills:

The ability to solve various tricky problems in different situation, to detect and resolve them helps to overcome a past failure. Proper reasoning skills is one of the criteria to be an ideal professional

Conclusion:

We have seen that the soft skills are much in demand in a professional's life to survive in the challenging industry. We can say that acquiring soft skills is very much necessary for the development and growth for both the employees and the organisation. Without developing the soft one the hard one remain invaluable. Like the hardware of a computer remains garbage without loading the software, soft skills are the same. Soft skills are taught in classroom nowadays in different management and engineering institutes but it demands a thorough practice all through life. It is the life skill that is to be mastered right from kindergarten days for crossing miles and retain it, sharpen it even during the peak of career. It has to be nurtured, nourished, practised, utilised as long as one breathes for surviving in professional life, at the same in every aspect of life as long as one is alive. Soft skills are a way of life.

Recommendations

Soft skills are a life based experience to be learnt in life time and mature. It requires empathy to develop these skills and not parrot learning based on rote memory. To introduce soft skills effectively in a learner's life it is necessary to catch the student's young right from the play group where school goes know the art of caring and sharing, loving, showing empathy developing broadmindedness by communicating and playing in groups while at study or at play. The students as they mature need to perform assignments and give presentation in groups rather as individuals. As individuals it is easy to perform a task but not so in a group where students belong to heterogeneous background.

In fact soft skills need to be introduced as a separate discipline in professional studies in university level as also as a separate discipline in school level to learn the value system and make it a *mantra* of life.

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Demographic Analysis of Students and Inclination to Reading Skills

S. Sreejana, Arokia Lawrence Vijay & S. G. Mohanraj

Introduction

Reading skill plays a prime role in mastering English language, especially to the learners of English as a second language (ESL learners). Reading serves as the base for these learners to enrich their vocabulary and improve their language skills. Reading may be classified into different types such as skimming, scanning, intensive reading and extensive reading. Despite all these types of reading, it is only the individual's interest that enhances their reading ability and this contributes to the major development of their language. This interesting phenomenon necessitates a deeper research and understanding in the reading habit of people, especially that of ESL learners, and its impact on their progress of English language acquisition. The current research paper focuses on the demographic analysis of students and their interest towards reading skills. The proceedings of this research is broadly distributed under two facets namely, Area of study and selection of students and the Proposed Research.

Area of Study and Selection of Students

The area from which the samples are drawn for this study consists of the students from the first year engineering degree class who have had their studies either in English or Non-English medium schools in and outside Tamil Nadu. From a group of 650 students having undergone this test, 234 students are from government schools and 416 are from private schools as described in Figure 1.1.

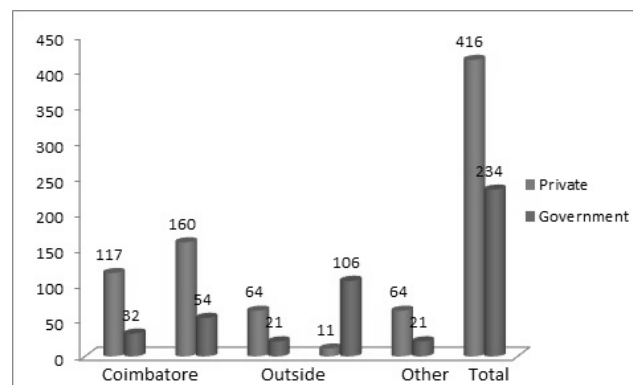


Figure 1.1 Analysis of Students based on City and Rural Background

On the basis of the Geographical division of the area of study, the variables considered are, Rural and Urban.

Rural areas are the areas that are not urbanized, though when large areas are described, country towns and smaller cities are included. They have low population density, and typically much of the land is devoted to agriculture. Urban area is characterized by higher



population density and vast human features in comparison to areas surrounding it. It may include cities and towns. 319 students belong to urban background and 331 belong to rural.

In this analysis, the rural and city background includes the following places. Coimbatore city areas are the one which is the central part of Coimbatore. Rural areas of Coimbatore include Karamadai, Pollachi, Pethikutai, Sirumugai, Bujanganur, and Mettupalayam. Outside Coimbatore, city areas include Tirunelveli, Erode, Tiruchengode, Vellore, Dindigul, Trichy, Tanjore, Namakkal and Tirupur whereas rural areas outside Coimbatore include Kodumudi, Pudukkotai, Gobi, Theni, Rasipuram, Sivagangai, Ramanathapuram, Kanyakumari. There are students all over India which includes Palghat, Chitlenjeri, Wayanad, Cheeral, Manipur, Chatisgarh and Hosur.

On the basis of the medium of instruction, the variables are further divided into two categories such as

- 1 Private
- 2 Government

A private school denotes a school that is funded by private trust while a government school is controlled or owned by the state. In the considered sample, 234 students have obtained their higher secondary education through government schools and 416 students through private schools.

The Proposed Research

An analytical study has been pursued to examine the capabilities of the student fraternity in reading skills by exposing a group of students to face several levels of checking modules. The analysis has also been made based on different strategies such as their family background, residing place, paternal and maternal educational qualifications, personal interests, medium of schooling, inclination towards reading, general knowledge regarding current affairs and capacity for understanding. As a first step, these students have been asked to fill up some general questions pertaining to their interests and general ability.

On getting formally into the analytical session, the students have been given pre-test where they have been asked to answer the questions for a reading comprehension pattern mainly concentrating on Micro level analysis (Phonetic letters & sounds) in part I, Micro level analysis (Morphological words & Phrases) in part II, Logical analysis (Coherence, cohesion & contextual) in part III exhibiting their core comprehension standards. This is considered to be academics. Secondly, in part IV, a paragraph on a general topic has been given and the students have been instructed to depict a pictorial representation of the content. Also a pictorial representation of content has been given and the students have been asked to write a paragraph on it. It does not focus on academics or any general category. The activity is knowledge based and that is grouped into the category of semi-academics. Thirdly, 4 articles including a story, scientific text, political news and sports news have been given and the



students have been made to express their review with a write up on it. It is termed as General Reading.

The inferences made from the test are

- 1 To explore whether there prevail inadequacy of language skills reflected through the usage of the vocabulary among the selective informants of the study.
- 2 To examine whether the informants possess desirable comprehension precociously observed through the misinterpreted vocabulary usage of the selective informants chosen for the study.
- 3 To identify whether the informants chosen for the study are prone to commit mistakes due to ambiguity of language.
- 4 To detect the traces of mother tongue influences if any, studied through the usage of language.
- 5 To infer whether there sustain a possibility of grammatical fallacy observed through the language usage of the selective informants.

By using these testing parameters, a prompt analogy helps to achieve the overall database regarding the collective scrutiny of the students' performance levels. By evaluating their answers and their basic self-information, multifarious conclusions have been drawn out of it. All these formulations have been carried out in a direct way to derive a conclusion correlating the individual traits and performance. Some data show that one scenario contradicts the other, but still efforts have been made to record and analyze the variations and the diversity among the students' levels.

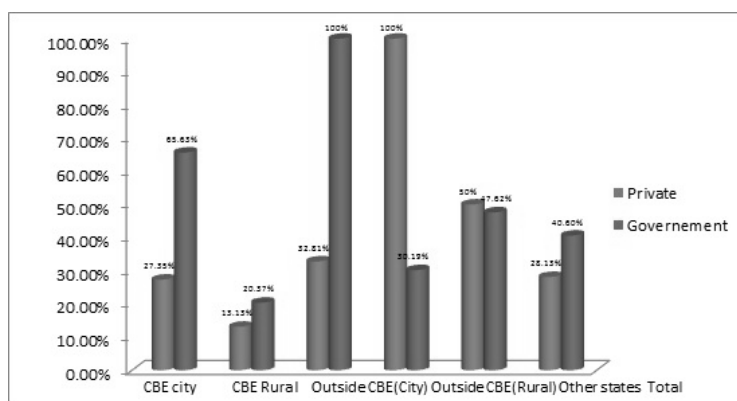


Figure 1.2 Analysis based on the Students' pastime of Reading and Playing

Out of 650 students, 438 students have playing as their pastime and only 212 students have reading as their pastime. That is, 67 % of students like playing and only 33 % of students like reading.

Out of 234 students from Government school, 95 students express that they like reading rather than playing. Therefore, 40.60 % of government school students like reading. Out of 416 students from private school, 117 students have pointed out that they like to read. So, 28.13 % of private school students like reading. As far as playing is concerned, 139 Government school students and 299 private school students like playing rather than reading.



Observation

- Students in Government schools in city have a better reading habit than the schools in rural area.
- Private system is consistently on the lower side, mainly due to subject oriented studies than encouragement of extra skills.
- Even though better facilities are available in private education system, it is not fully utilized for students’ improvement. For example, library facilities are available in institutions but there is lack of library hour in the time table.
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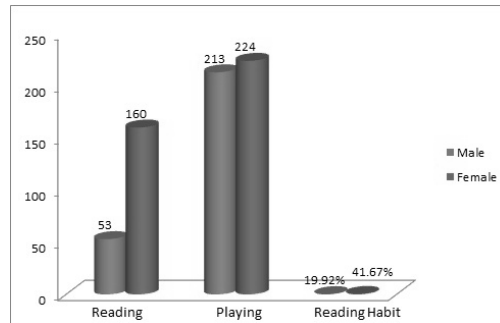


Figure 1.3 Analysis of reading habit based on Gender

Out of 650 students, 266 are boys and 384 are girls. Here 41.67 % of the girls say that they are interested in reading whereas only 19.92 % of the boys say that they are interested in reading. The decline in interest in boys may be a result of socializing at college levels.

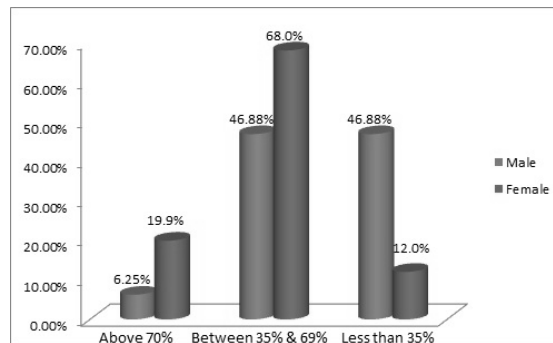


Figure 1.4 Proportion of Male & Female Students – English medium

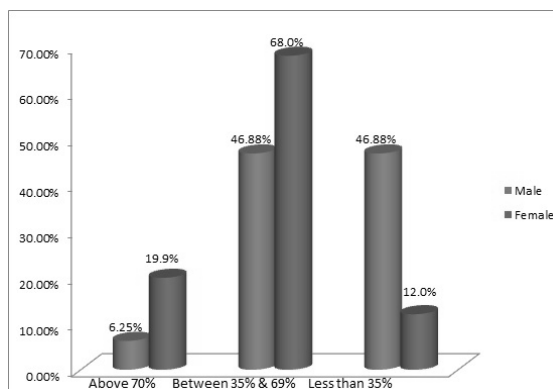


Figure 1.5 Proportion of Male & Female Students – Non-English medium

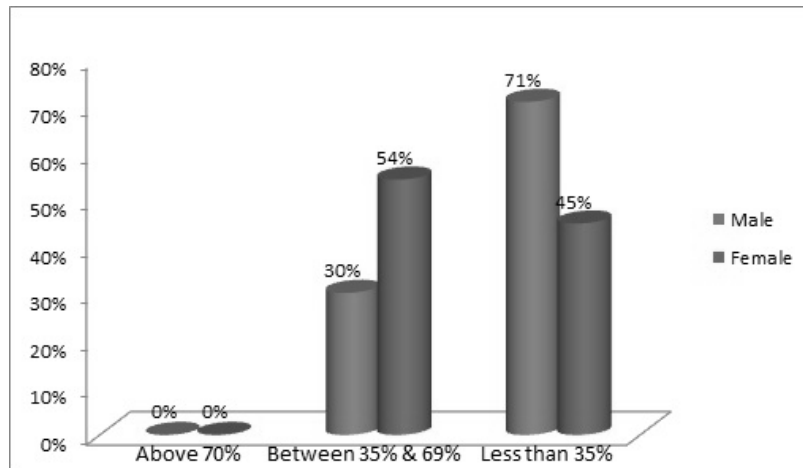


Figure 1.6 Proportions of Male & Female Students - Government Schools

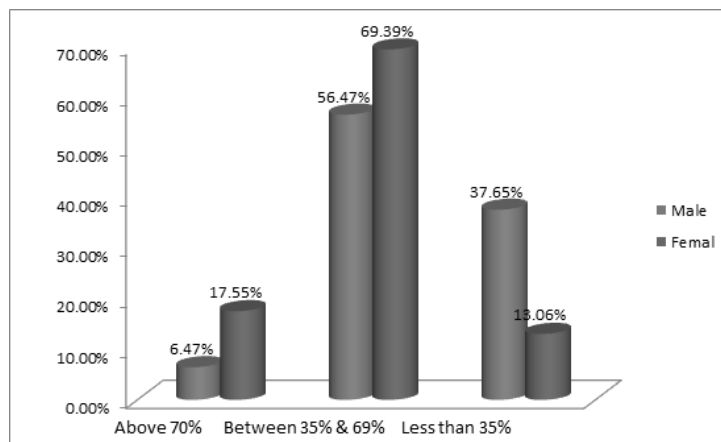


Figure 1.7 Male & Female - Private

The English and Non-English do apply for the private and government mode of education. With almost all the Private institution adopting the English medium and Government schools following the non-English medium pattern, the advantages and disadvantages of English and non-English medium can be applied as such to private and government school backgrounds.

Competition and Market Share

Private institutions are often found to be under immense pressure of the competition around and to prove their quality of education and system in place and capture market share is the success rate of their students. On the contrary, government schooling system is often found not to possess the same intense competition as with the private institutions. Students join them out of their own availability, interest, financial background, fee structure or family influence. Hence, the government institution does not have to prove themselves like the private institutions. This condition is found resulting in more aggressive approach by the private schools than the government schools.

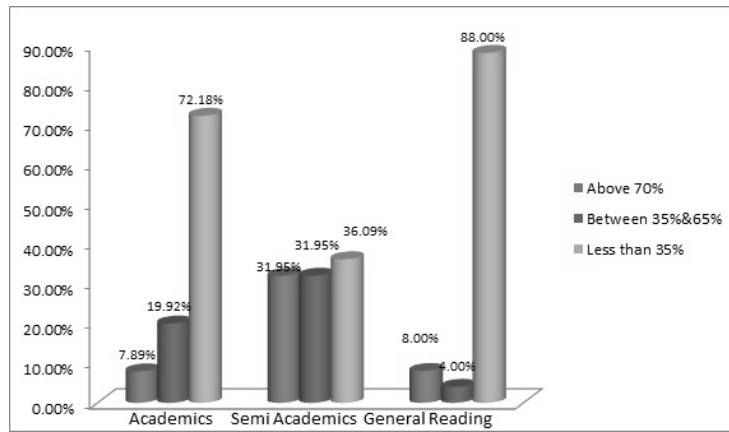


Figure 1.8 Performance of Male students

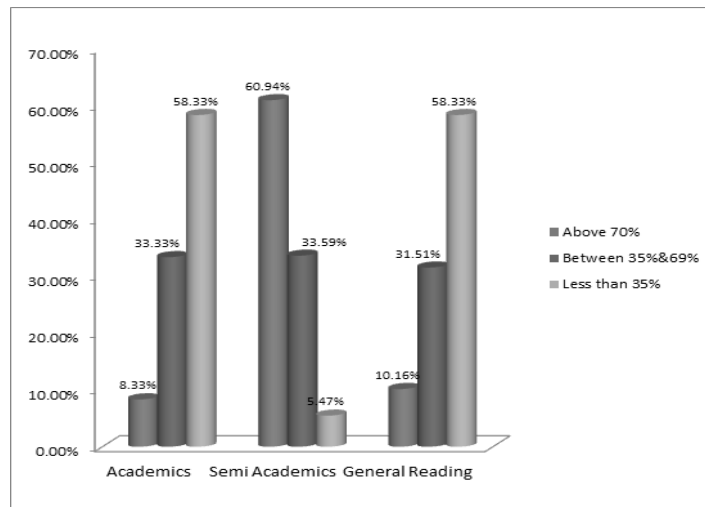


Figure 1.9 Performance of Female students

Natural Inclination

Various research conducted by leading scientists have come up with conclusions that male gender are to a greater extent biologically developed for more action oriented deeds than concealing oneself to sitting long hours for reading. On the other hand, female students are more interested in talking, managing and learning sort of activities. This natural inclination may be one reason that the girl students display more interest on reading and try to spend more time on it.

Confined Life Style

In Indian family set up, Girl kids are subjected to more rules and regulations within the family than the boy kids. These rules and regulations create a scenario where the girl kids are trained to be less outgoing and this gives them to have more time with activities likes reading, writing, and viewing and so on. Whereas on the other hand, boy kids are, over a period of time provided with more freedom to move out and hence they find themselves with less time to engage with activities like reading.



Field of Interest

The most common interest of majority of the boys is found to be on subjects like politics, sports, movies, and entertainment, which has lesser probability for reading. Girls' general interest is found to be on movies, serials, weekly and monthly magazines, cookeries and health oriented subjects which paves way for some value for the habit of reading.

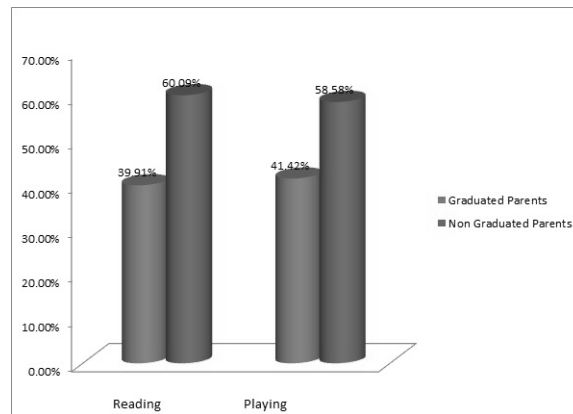


Figure 1.10 Comparison based on Family Background

When the comparison is made between the graduated and non-graduated parents, there is no much difference observed in parents' educational background between the students interested in reading and playing. It can be inferred that more than the parents' qualification it is their motivational level that determines children's affinity towards reading habit. Even educated parents have kids who are more interested towards playing than reading which shows that their motivational level on reading is on the lower side.

Education Level

Wards of parents with Post graduation are found to perform better than that of parents without graduation or only school level education. The main reason for this is lack of knowledge on the systematic approach towards learning. Parents with graduation are found to possess some basic awareness on the process of learning and they choose the right platform for learning.

Inability to Analyze

Educated parents would have gone through the phases of learning and they will be able to analyze the drawbacks and support. They are able to analyze their children's field of interest and encourage them and equip them with resource to nurture their interest. Parents without proper educational background are found to encourage their kids but they are not able to track the performance or the methodologies implemented by their kids. Their ignorance is often acted against their will and they fail to analyze their kid's performance. These parents depend on third party information and which would not be that effective in coming out with the right solution for their kids. They go with the general trend of the market rather than the interest of the students.



Assistance

Parents with good educational background are able to sit along with their kids and provide them with proper assistance. They, in addition to analysis, are able to guide the kids through the right channel and help them develop habits for potential growth. Parents without proper education often depend on sources like tuition for training their kids which has time, space and subject constraints. This leads to the experience more as a second school sort of atmosphere and fails to provide individual attention as like parents with educational background who are not dependent on secondary support for teaching their kids.

Motivation

Both educated and uneducated parents are found providing motivation to their kids but the effective motivation is often found to be provided by parents with education since they are able to understand their kids' emotional and mental situation and encourage them via the right channel. On the other hand, parents without education are seen motivating but often without direction or without knowing the nuances.

Table - Performance Analysis

S. No	Self-Evaluation (Above 80%)	Total	Failed	Playing	Lack of Self Awareness
1	266	650	202	64	76%

In the questionnaire, a question is raised about the comprehension capacity of the students. The choice range has been given as 40 %, 60 %, 80 % and 100 %. The students have done self-evaluation about themselves on their understanding capacity while reading. 266 students have evaluated themselves as having 80 % of the comprehending capacity. Out of those 266 students 202 students have failed in their self-evaluation when their performance in the three levels of academics, semi academics and general reading are assessed. The remaining 64 students have right self-evaluation on themselves about their understanding capacity but their field of interest is playing rather than reading. Most of the students have failed in their self-evaluation due to lack of self-awareness about them. They may not have got the opportunity to assess themselves.

Comparison on the Students' Pastime of Reading and Playing

A comparison is made about the students whose pastime is reading and playing. 35 % of the students with reading as pastime scored 50 and above marks totally out of 100. Only 19.5 % of students with playing as pastime scored 50 and above marks which is above average. So here it is proved that the students with reading as pastime excel more than the students with playing as pastime.

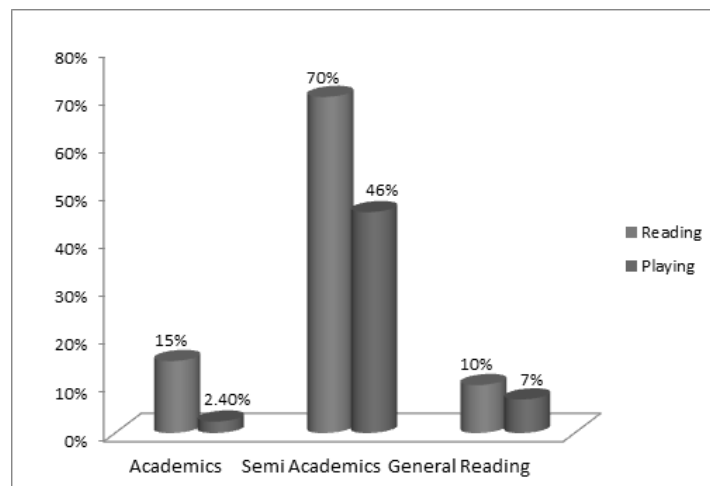


Figure 1.11 Percentage of Students scored above 70

Academics

When comparison is made between the students with reading and playing interest, it is noted that 15 % of the students who have interest in reading scored 70 and above marks in the academic assessment. Only 2.4 % of the students who have interest in Playing scored 70 and above marks.

Semi Academics

When the semi academics part is analyzed, major difference is found between the students with the interest of playing and reading. 70 % of the students with the interest of reading scored 70 and above marks and only 46 % of the students with the interest of playing scored 70 and above marks.

Here, the students with reading interest might have come across lot of pictorial representation of the subject matter and it might have helped them to do the semi-academics part in a better way when comparing with the students who have playing as their interest. As in Academics, here in semi-academics also students with the interest of reading performed better than the students with the interest of playing.

General Reading

When the comparison is made on general reading, it is noted that 10 % of the students with reading interest scored 70 and above marks and 7 % of the students with playing interest scored 70 and above marks. When general reading part is concerned, here also the students with reading interest excelled. But only 3 % difference is found between the two.

Inclination towards Reading Novels, Newspapers and Magazines

In this part, the students have been asked whether they are interested in reading novels or reading newspapers or reading magazines. They have not been given with the



option, 'dislike reading'. When their pastime has been analyzed, 212 students have recorded that they like to read and 438 students like to play. This implies that 438 students are not interested in reading. But when it comes to whether they like to read novels or newspapers or magazines, the student who has the interest of playing also comes out with any one of the option as newspaper, novels or magazines.

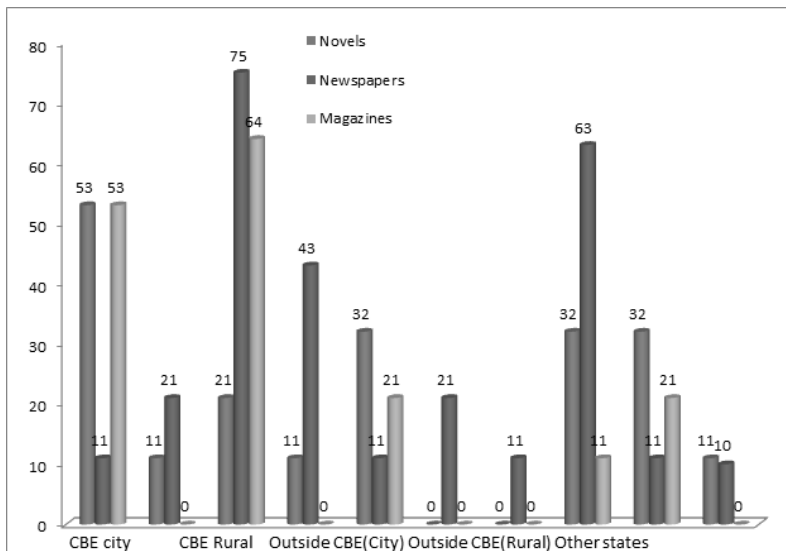


Figure 1.12(a) Analysis based on the inclination towards reading

Out of 650 students 203 students are interested in reading novels, 277 students are interested in reading Newspapers and 170 students are interested in reading Magazines. That is, 31 % like to read novels, 42.6 % like to read newspapers and 26 % like to read magazines. Majority of students are interested in reading newspapers.

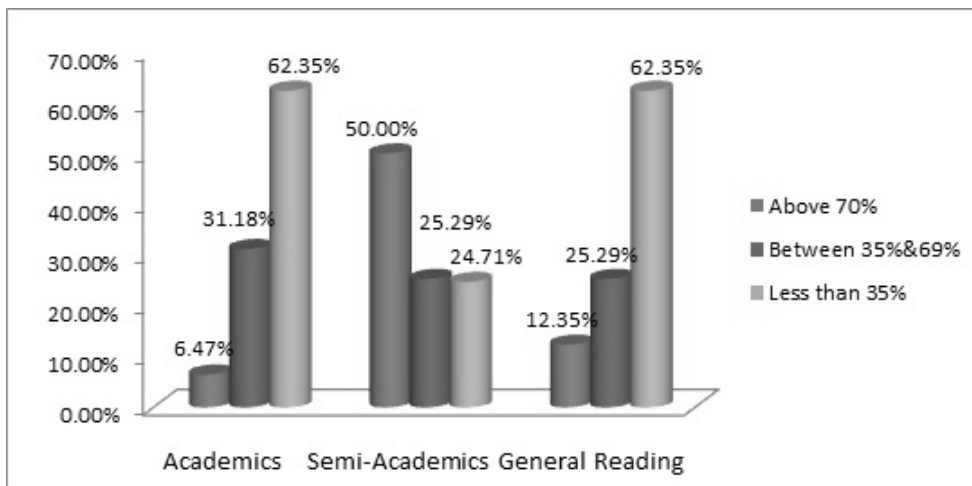


Figure 1.12(b) Inclination towards reading magazines

50 % of the students have scored above 70 % in the semi-academics part but are minimal in the academic and general reading categories. Students who are interested in reading magazines are found to be average performers on an overall basis. They are also found dominantly in the below average category in academic and general reading part.

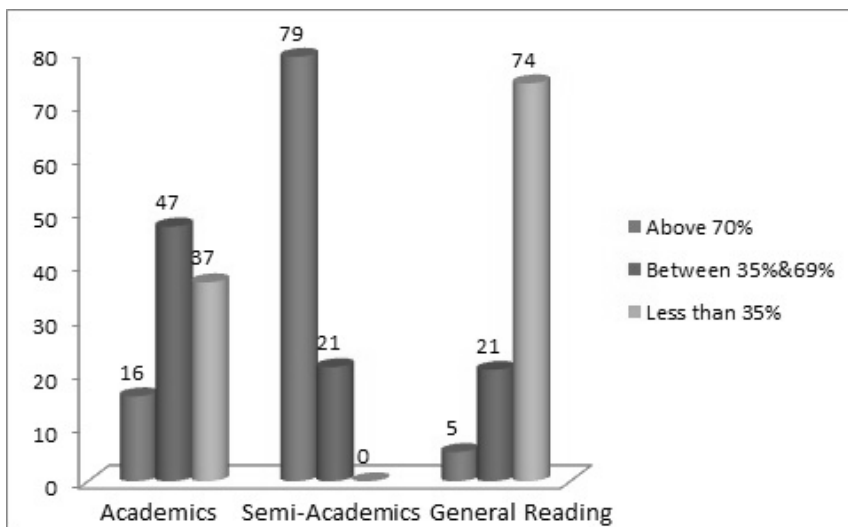


Figure 1.12 (c) Inclination towards reading novels

A dominant 79 % of students have scored above 70 % marks in the semi-academic side but is minimal in the academic and general reading category. On an overall basis, majority of the students who are interested in reading novels have fallen in the average performers' category. Relative to students who are interested in reading magazines, here the below average category is relatively scarce.

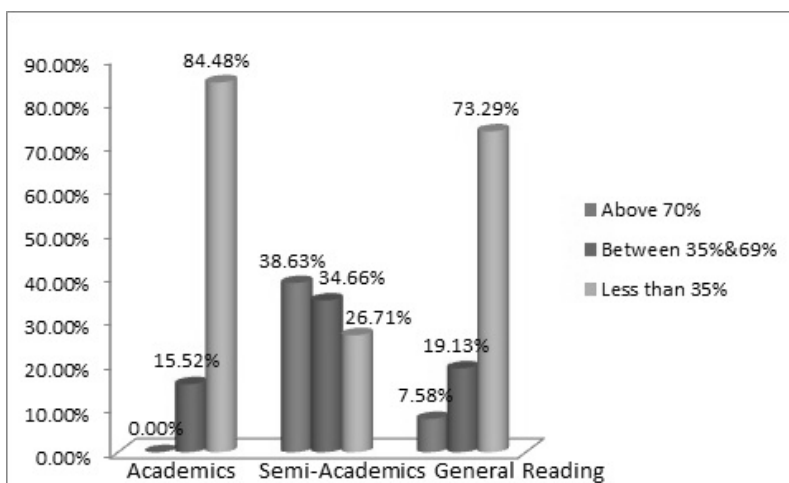


Figure 1.12(d) Inclination towards reading newspapers

Unlike the previous two categories, majority of students interested in reading newspaper are found falling in the below average category. On an overall basis, students in the above average category are very minimal. Even though most of the students are observed to be interested in reading newspaper, the performance level is not indicative of constructive learning.

Reading

Students with adequate affinity towards reading books are found to be performing better than students who are interested towards playing. This is basically because of the higher level of exposure towards the reading process for the students interested in reading when comparing the students interested in playing. Students who are fond of playing are



seen to be more inclined towards physical fitness and sports oriented topics. Although this too has chances for some sort of reading to happen but lesser compared to students who are interested in reading. And also, these students are found to be far more interested in statistical aspects and hence are involved in relatively lesser reading process. This limits their exposure and with less reading habit and understanding.

Continuous Learning

Students with reading as habit are seen to be exposed to more vocabulary and hence there is continuous learning unlike students who are interested in playing. Students with better vocabulary are found to understand the concepts easier and seem to be successful in expressing their ideas. This is often found true with the case of students interested in book reading rather than who are interested in playing. It can be stated that the continuous learning aided by book reading is the key ingredient for this better performance rate.

Preference for Reading

Within the category of reading habit, students are found to be attracted towards magazines, novels and newspapers. Even within this, students interested in Novels are found to have better success rate in the tests than the students who are keen in reading magazines and newspapers. The main reason for this is within magazines and newspaper, there may be particular field of interest which alone is being scanned by the students. For example students who are interested in getting the sports update may check only the sports page in the newspaper and the same with students who are interested in business or films or regional news. This further shrinks their level of exposure. The same is the case with students who are interested in reading the magazines. Whereas a novel is chosen out of interest and the entire book will be moving in and around the core field which ensures that the students are sticking with the book completely. Hence, the students who read novels are having a better exposure, vocabulary and usage relative to students who are interested in reading magazines and newspaper.

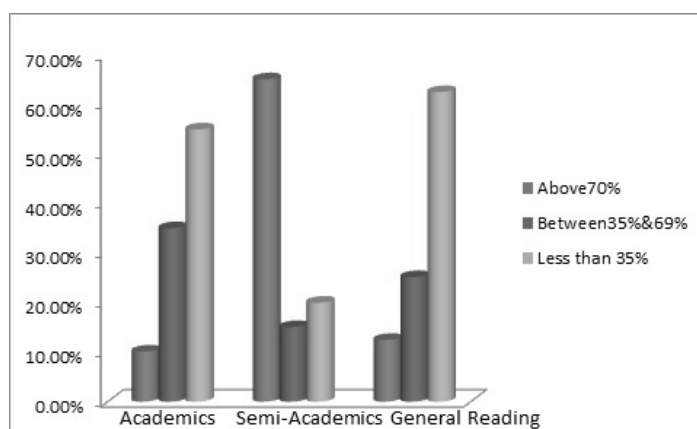


Figure 1.13 Performance of English Medium students

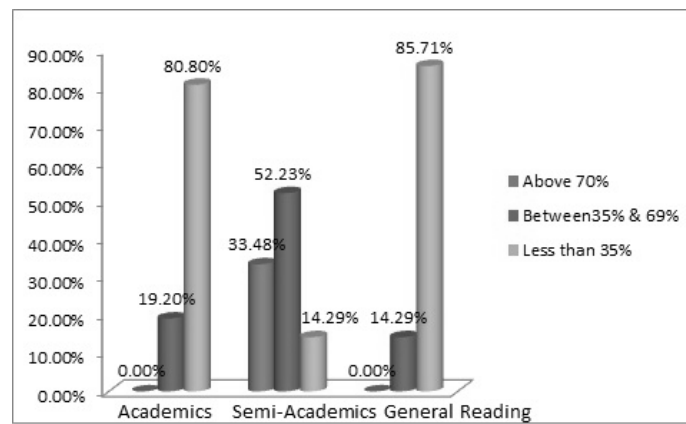


Figure 1.14 Performance of Non-English Medium students

Students with English as preferred medium for reading are seen to score better than the non-English background. In all the three categories, students with English medium are found to dominate in their performance relatively.

Exposure Level

Students of English medium education have more exposure to the language than the students of non-English medium. They are able to infer knowledge even though they may not be good at the rules of grammar and vocabulary. The main helping aid for this is more usage and utilization of English. English medium students will have only one subject in their regional language and that too it is meant to learn the language. This means that nearly 90% of learning for an English medium student is in English, which ensures that they are having good English knowledge, usage and understanding.

Students from non-English medium have relatively less opportunity to use the English language. Opposite to the scenario in the English medium, other than the exclusive subject to learn the English language, all the other subjects are conversed, learned and expressed in regional language. This makes these students to be relatively less skilled in English language than the English medium students. In such a scenario, with maximum subjects of learning after a particular stage being in English, the English medium students find it easy to grasp when comparing to the non-English medium students. The non-English medium students find that they need to put in extra effort in translation and learning the language while reading whereas for the English medium student, the understanding during reading comes as a natural process. This makes reading and understanding more effective in English medium students when compared to the non-English medium students.

Compulsory Conversing in English

English medium schools are mostly found to have strict rules on using English as a medium of conversation. This enables those students to possess a continuous learning process and thus fine tune and master the language and decipher anything that they read comes naturally. The non-English medium students often are found not possessing any such rules on conversations and this act as an additional draw back in mastering the language.



Conclusion

With the above-cited analysis, it is evident that the performance of the English medium students outwits the performance of the non-English medium students. Hence this situation warrants the teachers of English to concentrate more on the use of English language, especially reading, by their students. Therefore, Creating supportive environment, Discussion of learned concepts with friends and family members, Surfing on available resources to realize the true concept, Understanding the benefits to cultivate a constructive habit, Teachers to prescribe books with simple narrations, Periodic project works on topics of interest of the students shall be incorporated in the ESL class rooms and activity oriented methodology can be practiced for an effective result. If teachers of English intend to improve the English reading skills of the students, then the activity based teaching methodology will prove to be a reminiscent corrective measure.

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