



BODHI

International Journal of Research in Humanities, Arts and Science

An Online, Peer-reviewed, Refereed and Quarterly Journal

Vol : 1

Special Issue : 14

July 2017

ISSN : 2456-5571

UGC approved Journal (J. No. 44274)



**CENTRE FOR RESOURCE, RESEARCH &
PUBLICATION SERVICES (CRRPS)**

www.crrps.in | www.bodhijournals.com

BODHI

BODHI International Journal of Research in Humanities, Arts and Science (ISSN: 2456-5571) is online, peer reviewed, Refereed and Quarterly Journal, which is powered & published by **Center for Resource, Research and Publication Services, (CRRPS)** India. It is committed to bring together academicians, research scholars and students from all over the world who work professionally to upgrade status of academic career and society by their ideas and aims to promote interdisciplinary studies in the fields of humanities, arts and science.

The journal welcomes publications of quality papers on research in humanities, arts, science. agriculture, anthropology, education, geography, advertising, botany, business studies, chemistry, commerce, computer science, communication studies, criminology, cross cultural studies, demography, development studies, geography, library science, methodology, management studies, earth sciences, economics, bioscience, entrepreneurship, fisheries, history, information science & technology, law, life sciences, logistics and performing arts (music, theatre & dance), religious studies, visual arts, women studies, physics, fine art, microbiology, physical education, public administration, philosophy, political sciences, psychology, population studies, social science, sociology, social welfare, linguistics, literature and so on.

Research should be at the core and must be instrumental in generating a major interface with the academic world. It must provide a new theoretical frame work that enable reassessment and refinement of current practices and thinking. This may result in a fundamental discovery and an extension of the knowledge acquired. Research is meant to establish or confirm facts, reaffirm the results of previous works, solve new or existing problems, support theorems; or develop new theorems. It empowers the faculty and students for an in-depth approach in research. It has the potential to enhance the consultancy capabilities of the researcher. In short, conceptually and thematically an active attempt to provide these types of common platforms on educational reformations through research has become the main objective of this Journal.

Dr. S. Balakrishnan
Publisher and Editor - in - Chief
bodhijournal@gmail.com
www.bodhijournals.com



BODHI INTERNATIONAL JOURNAL OF RESEARCH IN HUMANITIES, ARTS AND SCIENCE (BIJRHAS)

An Online, Peer-reviewed, Refereed and Quarterly Journal

EDITORIAL BOARD MEMBERS

Publisher and Editor-in-Chief

Dr. S. Balakrishnan

Executive Director,
Centre for Resource, Research and Publication Services (CRRPS)
Tamil Nadu, India

Vice Editor-in-Chiefs

Dr. Manimangai Mani

Senior Lecturer, Department of English,
Faculty of Modern Languages and
Communication, Universiti Putra Malaysia,
Selangor, Malaysia

Dr. Mamta Brahmabhatt

Associate Professor of Management,
B.K. School of Business Management,
Gujarat University, Ahmedabad, Gujarat, India

Pradeep D. Waghmare

Assistant Professor of History,
Ramnarain Ruia College,
Mumbai, Maharashtra, India

Dr. B. Jeyanthi

Assistant Professor & HOD of English,
Anna University, Tirunelveli Region,
Tamil Nadu, India

Dr. T. Marx

Senior Lecturer, Department of English,
Faculty of Modern Languages and
Communication, Universiti Putra Malaysia,
Selangor, Malaysia

Mr. B.P. Pereira

Visiting Professor of English in Journalism,
Madurai Kamaraj University,
Madurai, Tamil Nadu, India

Editorial / Review Board

Dr. Sunil S. Narwade

Professor, Dept. of Economics,
Dr. Babasaheb Ambedkar Marathwada
University, Aurnagabad, Maharashtra, India

Dr. V.N. Kendre

Assistant Professor of Sociology,
University of Mumbai, Mumbai,
Maharashtra, India

Dr. Nana Pradhan

Assistant Professor of Physics,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Dr. Prasenjit Panda

Assistant Professor, Dept. of English & Foreign
Languages, Guru Ghasidas Vishwavidyalaya,
Koni, Chattisgarh, India

Dr. H.S. Rakesh

Assistant Professor of History,
Davangere University, Karnataka, India

Dr. Indira Banerji

Assistant Professor of English, Yogoda Satsanga
Mahavidyalaya, Ranchi University, Ranchi,
Jharkhand, India

Dr. Punam Pandey

Assistant Professor, Dept. of English & Modern
European Languages, JR Handicapped
University, Chitrakoot, UP, India

Dr. Harshad Bhosale

Assistant Professor of Political Science,
Kirti College, Mumbai, Maharashtra, India

Dr. H.M. Kantharaj

Assistant Co-ordinator of Education,
Davangere University, Karnataka, India

Dr. Vipin Kumar Pandey

Associate Professor of English & Other Foreign
Language, DSM National Rehabilitation
University, Lucknow, UP, India

Dr. B.V. Dhananjaya Murthy

Assistant Professor of Political Science,
Davangere University, Karnataka, India

Dr. Vijaykumar Chavan

Assistant Professor of Chemistry,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Dr. Vijay Shankar Sharma

Assistant Professor of Special Education,
DSM National Rehabilitation University,
Lucknow, UP, India

Dr. Sunil Shankadarwar

Assistant Professor of Botany,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Mr. Amit Agnihotri

Assistant Professor & Head of Information
Technology, JR Handicapped University,
Chitrakoot, UP, India

Dr. Vaishali Pusate

Assistant Professor of Zoology,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Dr. P.V. Mahalinge

Assistant Professor of Hindi,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Dr. Neelkanth Bankar

Associate Professor of Psychology,
University of Mumbai, Maharashtra, India

Dr. Rajeshwar Andhale

Associate Professor of Mathematics,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Dr. Anupama Mujumdar

Assistant Professor of Philosophy,
Ruparel College, Mumbai, Maharashtra, India

Dr. Parvez Shamim

Assistant Professor of Physical Education &
Sports, Government P.G. College, Noida,
G.B. Nagar, UP, India

AUTHOR GUIDELINES

BODHI International Journal of Research in Humanities, Arts and Science is an online, Peer reviewed, Refereed and Quarterly Journal (ISSN: 2456-5571), which is powered & published by Center for Resource, Research and Publication Services (CRRPS), India. It is committed to bring together academicians, research scholars and students from all over the world who work professionally to upgrade status of academic career and society by their ideas and aims to promote interdisciplinary studies in the fields of humanities, arts and science.

Subjects for Papers

The journal welcomes publications of quality papers on research in humanities, arts, science, agriculture, anthropology, education, geography, advertising, botany, business studies, chemistry, commerce, computer science, communication studies, criminology, cross cultural studies, demography, development studies, geography, library science, methodology, management studies, earth sciences, economics, bioscience, entrepreneurship, fisheries, history, information science & technology, law, life sciences, logistics and performing arts (music, theatre & dance), religious studies, visual arts, women studies, physics, fine art, microbiology, physical education, public administration, philosophy, political sciences, psychology, population studies, social science, sociology, social welfare, linguistics, literature and so on.

Call for Papers

The journal invites balanced mix of theoretical or empirical, conceptual papers to publish including research articles, case studies, review papers, comparative studies, dissertation chapters, reports of projects in progress, analytical and simulation models, technical notes, and book reviews, leading academicians, business peoples, corporate sectors, researcher scholars and students from academic institutions, research organizations, non – governmental organizations (NGOs), corporate sectors, civil societies, industries, and others from India and abroad.

Procedure of Submission

- The papers should be research based or related, original and comprise previously unpublished material.
- Writers must send an abstract of the paper not exceeding 300 words, all manuscripts must be in font style of Times New Roman, size: 12, line spacing: double spaced and submitted only in MS Word 2003/ 2007 version.
- All manuscripts should follow the MLA or APA style manual. The full paper must not exceed 3000 words, including tables and references.
- The manuscript should be organized to have Title page, Abstract, Keywords, Introduction, Material & Methods, Findings & Results, Interpretation & Discussion and Conclusion.
- All quoted, reproduced material should be categorically referenced.
- Other than this, all contents should be original – authors' own words, ideas, findings and arguments.
- Tables and figures should appear in the document near / after where they are referenced in the text.
- Photographs must be sharp, and exhibit good contrast.
- All figures and tables must have a caption that is intelligible without reference to the text.
- Correct and complete referencing of quoted and reproduced material is the obligation of the author. In the text, references should be inserted in parentheses in full.
- Authors should submit manuscript through e-mail attachment to the review committee and a manuscript number will be mailed to the corresponding author within two days.
- Articles should be mailed to bodhijournal@gmail.com

Plagiarism Alert & Disclaimer

Contributors are advised to be strict in academic ethics with respect to acknowledgment of the original ideas borrowed from others. The Publisher & editors will not be held responsible for any such lapse of the contributor regarding plagiarism and unwarranted quotations in their manuscripts. All submissions should be original and must be accompanied by a declaration stating your research paper as an original work and has not been published anywhere else. It will be your sole responsibility for such lapses, if any on legal bindings and ethical code of publication.

While the information contained within the site is periodically updated, no guarantee is given that the information provided in this Web site is correct, complete, and up-to-date. BODHI journal may contain links to web sites operated by other parties. These links are provided purely for academic practice. Such links do not imply BODHI journal endorsement of material on any other site and BODHI journal disclaims all liability with regard to your access of such linked web sites.

Peer Review Policy

The BODHI Journal abides by a double-blind peer review process such that the journal does not disclose the identity of the reviewer to the author and does not disclose the identity of the author to the reviewer. All papers will be first assessed by editorial board. All the accepted papers are published online soon after final acceptance. The copy editing work is done by editorial board Members. The articles are reviewed and accepted only after positive opinion from editorial board Members.

Date of Paper Submission

S. No	Month of Issue	Last Date of Paper Submission
1	October	September 25 th
2	January	December 25 th
3	April	March 25 th
4	July	June 25 th

Article Submission

- Soft copy of the papers should be mailed to bodhijournal@gmail.com (No need to send hardcopy).
- Authors are kindly advised to send manuscripts along with registration & copyright forms. (Duly filled-in Registration form is mandatory with the paper for acceptance)

Dr. M. Davamani Christofer, M.Sc., M.Phil., Ph.D.,
Principal & Secretary



The American College

Madurai - 625 002, India.
Ph : +91 452 2530070, 2530973, Fax : +91 452 2520711
Email : acmdu1881@gmail.com, acsc1881@gmail.com
Web : www.americacollege.edu.in



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

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

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

I wish the conference all success!

MDC 26.07.2017

Dr. M. DAVAMANI CHRISTOBER

Principal & Secretary
&
Chief Patron

Dr. Mrs. J. Helen Ratna Monica M.Sc., MPhil., Ph.D.,
Bursar
The American College
Madurai -625 002.



Phone: (0452) 2530070, 2530973
Fax: +91 452 2520711
Email: theamericacol@gmail.com



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

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

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

Dr. J. HELEN RATNA MONICA
Bursar & Chair Person

EDITORIAL NOTE

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

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

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

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

Special Issue Editors

Dr.M.Davamani Christoher

Dr.J.John Sekar

Mr. B.P. Pereira

Dr.S.Balakrishnan

ABOUT THE EDITORS



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



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



Mr.B.P.Pereira, founder of SPEECH POINT is a Soft skills / HR/English trainer after his M.A.(Eng), M.A.(Psy), M.A.(Edn) besides holding M.B.A., B.G.L, PGD-JMC and other few PG Diplomas in multi disciplinary academic status. He has authored three books, edited 14 books, published 23 papers, presented 40 papers and carried out nine major event managements. He is one of the Associate Editors of ROOTS International Journal of Multidisciplinary Researches. He is associated with three NGOs for their project guidance and executions and also Psychological Counselor for few homes for the aged, deserted children and Geriatrics Centres. He is a coordinating member of Placement Officers’ Cell India Chapter.



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

BODHI
INTERNATIONAL JOURNAL OF RESEARCH IN HUMANITIES, ARTS AND SCIENCE
An Online, Peer-reviewed, Refereed and Quarterly Journal with Impact Factor

Vol: 1

Special Issue: 14

July 2017

ISSN: 2456-5571

Aim & Objectives

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

Disclaimer

Contributors are advised to be strict in academic ethics with respect to acknowledgment of the original ideas borrowed from others. The Publisher & editors will not be held responsible for any such lapse of the contributor regarding plagiarism and unwarranted quotations in their manuscripts. All submissions should be original and must be accompanied by a declaration stating your research paper as an original work and has not been published anywhere else. It will be the sole responsibility of the authors for such lapses, if any on legal bindings and ethical code of publication.

Communication

Papers should be Mailed to
bodhijournal@gmail.com

CONTENTS

S. No	Title	Page. No
1	Anthropocentrism Vs. Eco Centricism: Importance of Nature in the Showground of Survival in Yann Martel's <i>Life of Pi</i> D. Monika	1
2	Task Based Language Teaching: An Approach to Facilitate Second Language Acquisition D. Shaby	7
3	(In)Effectiveness of Bridge Courses and Remedial Courses in English Sharon Alice Christy & Jenefa Jeyaraj	12
4	The Changing Images of Women with Reference to Shashi Deshpande's <i>The Dark Holds No Terrors</i> Dr.R.Vijayalakshmi	15
5	Use of Dramatic Techniques in Arthur Miller's "The Death of a Salesman" Dr.J.Ahmed Meeran	20
6	Magniloquence of Metaphor: A Study on Harryette Mullen's Poem "Any Lit" C.Shalli	23
7	Breaking the Invincible Walls of the Caste in the Indian Church: A Study in Bama's <i>Karukku</i> . K Sreekanth & Dr.M. Sambaiah	27
8	Information and Communication Technology in English Language Teaching and Learning K.R.Nithya	35
9	The Image of Women in Asif Currimbhoy's Plays: A study M.M.Gopi & Dr.M. Sambaiah	40

10	Reading Trevelyan's <i>Cawnpore</i> : Revisiting the Master-Slave Dialectic in Mutiny Narratives Rini Reba Mathew	44	23	A Critique on the Socio-Economic Problems of Contemporary Urban India as Depicted by Dr. Kavery Nambisan in ' <i>The Story that Must not be Told</i> ' Ms.M. Daya bhagya sherin	103
11	Origin of the Universe Based on Different Philosophies with Special Reference to Logos and Matter Susmi Mariam Blesson	49	24	Nation as the "Landscape of the Mind" in Cyril Dabydeen's "My Brahmin Days" R.Viswanathan & Dr.Sheela P Karthick	109
12	The Effect of Opium Trade and War on the Smoky River M. Suganthi & Dr. A. Nirmala	55	25	Economy and Ecology: A Postcolonial Reading of Amitav Ghosh's Fiction S.Aarthi	113
13	The Art and Science of Teaching S.Srinithi	58			
14	Rohinton Mistry as a Canadian Novelist K.Kannadasan & Dr.N.Ramesh	62			
15	The Postmodern Elements in Kurt Vonnegut's <i>Breakfast of Champions</i> G.Sucithra	66			
16	Of 'Throbbing Hearts' and Trembling Hands: the Theme of Expression and Silence in Surjeet Kalsey's <i>Foot Prints of Silence</i> Lucy Mariam Samuel	70			
17	Losing the Borderline: An Ecocritical Analysis of Han Kang's <i>The Vegetarian</i> Sidney Shirly	76			
18	Careers and English: The Need for a Communication Skills Oriented Syllabus Dr. Binu Zachariah	80			
19	The Use of ICT in English Language Teaching and Learning Royden Thadeus Drozario	85			
20	A Labyrinth of Landscapes and Mindscapes; A Study of the Interplay of Physical Terrain and Mental Vistas in Jhumpa Lahiri's <i>The Lowland</i> Gayathri Narayanan	89			
21	Exploration of Postcolonial Identity: Racial Issues and Gender Bias in Chimamanda Ngozi Adichie's <i>Americanha</i> Dr.S.Karthika	93			
22	Women Empowerment in the Selected Novel's of Toni Morrison: A Study K.Sri Vidya Lakshmi	99			

ANTHROPOCENTRISM VS ECO CENTRISM: IMPORTANCE OF NATURE IN THE SHOWGROUND OF SURVIVAL IN YANN MARTEL'S *LIFE OF PI*

D.Monika

Faculty of English, Agurchand Manmull Jain College,
Meenambakkam, Chennai

Abstract

"The spirit finds a way to be born. Instinct seeks for ways to survive".

*In recent times the world has witnessed what is commonly referred as an 'ecological turn' in literary and cultural studies. This renewed interest in apparently characterized by a holistic approach to earth and its rightful heirs, both living and non-living. One of the major reasons for the emergence of an ecological interest in various fields of study is probably the ecological crisis arising out of the various natural and 'manmade' disasters for the environment. In the new scenario, ecology plays a vital role as it breaks new ground to the "interaction among organisms and their environment" (Baldick). Naturally all the beings and its territory are inseparable from each other. But recent circumstance and its sustaining features agitate its connectivity to the maximum level. The major cause for its devastation is nothing but centering towards "anthropocentrism, (i.e.) oriented to the interest of human beings, who are viewed as opposed to and superior to nature, and free to exploit natural resources and animal species for their own purpose" (Abrams). Humans tend to exploit plants by chopping it down and animals by killing them for their own development. At one stage, some wise men slowly recognize the flaws of human will create a great upcoming fiasco, so they want to elucidate it to the people to understand its havoc. Such field which has its tremendous successful by involving people through their inner self is the field of 'writing'. Literature is the major participant of rescuing the environment from the hands of evil for the future world. Eco criticism has been emerged from the literature to make it probable. All this ecocritical explanations of this paper is to explain 'the bondage nature on human life' with the help of Yaan Martel's *Life of Pi*'.*

When all the trees are cut down,
When all the animals are dead,
When all the waters are poisoned,
When all the air is unsafe to breath,
Only then will you discover
You cannot eat money.¹

It is an environment which paves the way for the interaction among all the living organisms and that is called a proper 'life cycle'. When this communication fails, the whole world should face the danger prevailed upon us. At present the natural environment has been totally altered for the significance of massive civilian human beings. The human creatures modified the natural environment and other resources for their own re

imbursements, they have converted all the lands into urban settings and agricultural lands, polluted air and water resources, destroyed most of the animals and trees for their own yield. The result of these actions lurks the whole kingdom of species in a danger zone. slowly, people started identifying the importance of proper life cycle in proper order. So many ways have been followed, one such is 'eco criticism'. Yann Martel, an important canadian writer, who has symbolically portrayed the deeds of future devastations, when there is no care for the nature; he illuminated the concept of ecocentrism in his *Life of Pi* (2002).

Life of Pi is one of the realistic, stimulating adventures and a mega-tale of survival that explores the emancipating power of storytelling and the transformative nature of fiction. *Life of Pi* is a novel explores the notion of survival in the choking difficulty situation of environment. Survival of Pi in the zoo is differing from the living condition of the sea, though his dwell has been shared by animals in both the place. Life in the sea exemplifies the critical condition of organisms when there no sufficient living spaces which is prevailing in the present because of the 'global warming.

The novel illustrates the condition of 'domestication of wild'. Practicing wild animals in the zoo reincarnates the total wilderness of animals in certain extent. Zoo is the only place where, the people can contact and communicate with the uninhabited wild animals. The civilization of an orangutan to defend against hyena to save zebra has astonished Pi.

She noticed me and expressed nothing about it. I was just another animal that had lost everything and was vowed to death. (Martel 124).

Human, who wants to carry pets and brought them along with their family members, doesn't accept its natural manners. They consider them as one among the family but if they did anything wrong, they simply abandon them which is totally ravaging. The human beings are unprepared to accept the realness of animals; they want to shape the animals for their needs and deeds as they modified the environment. The people desires to be a master of all organisms when the animals regret it, they immediately desolate them.

The pet does not understand. It is as unprepared for this jungle as its human siblings are. It waits around for their return, trying to quell the panic rising in it. They do not return. The sun sets. Quickly it becomes depressed and gives up on life. It dies of

hunger and exposure in the next few days. Or is attacked by dogs. (Martel 130).

This condition reveals the present upside-down exotic scenario of the universe. The characteristic feature of whole natural world, people, and animals has been clearly elucidated in the novel through its initial setting of 'zoo'.

You must imagine a hot and humid place, bathed in sunshine and bright colors. The riot of flowers is incessant. There are trees, shrubs and climbing plants in profusion-peplums, godmothers, flames of the forest, red silk cottons, jacarandas, mangoes, jackfruits and many others that would remain unknown to you if they didn't have neat labels at their feet..... ..The more you look, the more you see. You are in Zoo town! (Martel 13).

People are exploiting the resources of animals for their own sake. Deforestation is the main reason for the insufficiency of terrestrial for animals and which make them to dwell and seek food from the human living area. We have heard considerable news about the invasion of wild elephants in nearby villages of hills of Tamil Nadu which shows the pathetic condition of those animals without having a sufficient food and dwelling place. Many animals perished by the vehicle accident while crossing the tracks and roads which was built between the forests. Some of the people especially Americans have a peculiar habit of eating 'road kill's'. It has been occurred ever since there have been cars. In USA, where deer and other large animals are common victims, several recipe books and websites have been devoted to the subject. Britain's first "flattened fauna" (squashed animals) cookbook was announced in 2006 by Arthur Boyt of David stow, Cornwell, who has included badger, fox, weasel and bat among his meals over the past 50 years. If this kind of cruelty shows how the person has devastated the lives of living creatures. The worst thing is if this kind of meanness continues, in future, we will see all the animals only in zoo. "But I don't insist. I don't

mean to defend zoos. Close them all down if you want (and let us hope that what wildlife remains can survive in what is left of the natural world)" (Martel 19).

In the novel, the cruel treatment of animals by the human society has been clearly elucidated and the treatment of animals by the people has been evidently indicated by the author. The unkindness of this human activities shows that the most dangerous animal in this world is 'man'. The cruelty is more active and direct. Human beings have killed and tortured animals for the mere sake of their entertainment. The human kingdom tends to rule the whole world and has made the entire creatures to their prey and that was evidently projected in the illustrations of cruelty towards zoo animals by the human visitors.

More specifically, we have in mind the people who feed fishhooks to the otters, razors to the bears, apples with small nails in them to the elephants and hardware variations on the theme: ballpoint pens, paper clips, safety pins, rubber bands, combs, coffee spoons, horseshoes, pieces of broken glass, rings, brooches and other jewelry (and not just cheap plastic bangles: gold wedding bands, too), drinking straws, plastic cutlery, ping-pong balls, tennis balls and so on. The obituary of zoo animals that have died from being fed foreign bodies would include gorillas, bison, storks, rheas, ostriches, seals, sea lions, big cats, bears, camels, elephants, monkeys, and most every variety of deer, ruminant and songbird. Among zookeepers, Goliath's death is famous; he was a bull elephant seal, a great big venerable beast of two tons, star of his European zoo, loved by all visitors. He died of internal bleeding after someone fed him a broken beer bottle. (Martel 29).

Animals attacked people only if they not having appropriate shelter and security. In many cases, because of this factor only, human has undergone those attacks from animals. The incident which was held in

Delhi zoo on 24th September, 2014 indirectly specify this fact about animals. The 21-year boy named Maqsood who daringly fell into tiger's place covered in fear and appeared to be pleading with the folded hands for his supreme mistake. The tiger, Vijay (8), looked at him with curiosity for sometimes. The 50 odd visitors created a trouble by clapping and shouting which has disturbed the tiger heavily. Some of them whom want to scare away the tiger throw sticks and stones. This created an unsecured feeling for the tiger to avoid those attacks tiger simply catches his neck and dragged him to the other end. This kind of act spectacles the tiger insecurities as well as it wants to save that boy from stones and sticks or it considered that boy as his enemy who has invaded its territory. Martel, the author has clearly explained the reason of animal's attack in his novel. "If you fall into a lion's pit, the reason the lion will tear you to pieces is not because it's hungry-be assured, zoo animals are amply fed-or because it's bloodthirsty, but because you've invaded its territory". (Martel 43).

Richard parker and Pi Patel has shared the same lifebuoy to survive. With the tiger in aboard, Pi has predicted that his life has gone, but surprisingly, Richard parker showed a different kind of defiance to both the protagonist and the readers. Though the tiger has suffered by the seasickness, hunger and thirst, it doesn't kill Pi instead he made a sound from his nostrils called 'Preston'. "Preston' is the quietest of tiger calls, a puff through the nose to express friendliness and harmless intentions". (Martel 164). The actions of Pi and Richard parker clearly state their bond for the 'eco-friendly' environment. "We would live-or we would die-together" (Martel 164). In many places, Pi astonished by the activities of Richard parker. Sometimes the latter are like a companion to him, sometime reacted as a yogi, but Pi has realized that Richard parker is the 'God' as well as a physical mate to kept him alive.

Richard Parker, who was supposed to scare and kill the central character, brought a peace, purpose, even wholeness over him. Parker been as a kind of 'medication and meditation' for Pi. All the training in the zoo, bonding with the humans changed 450-pound tiger into a "nice, big, fat domestic cat, 450-pound tabby." The animals too have emotions, sentiments, dignity, thirst, hunger, like us. In many places, especially in the military troops and police academy the mating of animals has been prohibited, this shows that the human has again invaded its territory and its regular manners. When there is enough food for animal, it will never harm the other creatures unless having any trouble with them. Richard Parker wants to devour a rat on the tarpaulin but couldn't catch it, once Pi grabbed it and threw it in his way, Parker "seemed satisfied with the offering" (Martel 153).

The struggle of the protagonist portrays the future generation when the same situation prevails. In the center part of the novel, the author solely features the new dimension of the 'survival of the fittest'. The survival of sea designates survival of people in the 'dystopian society'. Sea has played a vigorous role in the emotions of Pi. This shows the connection between environment and human beings. The life of Pi Patel reminds the curse of mariner in Coleridge's "*Rime of the Ancient Mariner*" where the mariner has suffered a deep thirst despite the fact of covered by water "water, water everywhere not any drop to drink". The English romantic poet has already predicted about the condition of victim who tends to spoil the nature (albatross' peril). Due to all kind of environmental changes leads to the condition of ozone depletion which has melt the ice bergs in Antarctica and reducing the land level.

The comparison between sea and city refers the upcoming living situation of existence. Pi wonders about the busy creatures of sea and realized that all species have their own needs and deeds, this

portrayal of sea again withstand the concept of equality and 'Egocentrism'. "With just one glance I discovered that the sea is a city. Just below me, all around, unsuspected by me, were highways, boulevards, streets and roundabouts bustling with submarine traffic". The necessity of water in the current scenario, the wastage of rain water and the importance of rain water harvesting was symbolically explained by the author. "All around me heavy drops of fresh water plopped loudly and wastefully into the sea, dimpling its surface". (Martel 155).

"You are as likely to see sea life from a ship as you are to see wildlife in a forest from a car on a highway". (Martel 176). A person who wants to explore the forest must be in his foot (i.e.) thorough investigation to its core. There are different ways of perspective about the way of looking on environment.

Empathizing environment is the major characteristic feature for 'Egocentrism' (i.e.) Nature has been compared as a mother and should be greeted for its motherly qualities. Here, the killing of colorful Dorado in the novel has marked the destruction of the gift of nature.

The Dorado did a most extraordinary thing as it died: it began to flash all kinds of colors in rapid succession. Blue, green, red, gold and violet flickered and shimmered neon-like on its surface as it struggled. I felt I was beating a rainbow to death. (I found out later that the Dorado is famed for its death-knell iridescence.) At last it lay still and dull-colored, and I could remove the hook. I even managed to retrieve a part of my bait. The Dorado did a most extraordinary thing as it died: it began to flash all kinds of colors in rapid succession. Blue, green, red, gold and violet flickered and shimmered neon-like on its surface as it struggled. I felt was beating a rainbow to death. (I found out later that the Dorado is famed for its death-knell iridescence.) At last it lay still and dull colored, and I could remove the hook" (Martel 185). Dorado was distinguished for its radiant

colors; golden on sides (which refers the light of sun), and bright blues (indicates the sky) and greens (obviously, environment) on the sides and back. Out of water, the fish often change color, going through several shades before finally to a muted yellow-grey upon death. The slaughter of Dorado demonstrates the peak of decaying of nature. The yogic discipline of Richard parker (animal) along with its madness perished the pi's perception about animals and environment, solitude, desolation of individual. "He gave me a life, my own, but at the expense of taking one... Something in me died then that has never come back to life" (Martel 255).

The novel has expressed the power of floras and faunas, especially the animals which have a peculiar behavior. Those behaviors like flying, floating, chasing expresses that the animals are far superior to compare to humans and their capabilities. The extraordinary portrayal of all kinds of ordinary animals has added extra crispy to the plot of the novel. The images of land animals, sea animals and birds expressed their power which is far superior than us. The picturization of sea has gained its special position in the novel. Earth is a planet which has 97% of sea water and 3% of fresh water. Wastages and uselessness of sea water has symbolically referred the concept of 'nothing'. It indicates the absurdity of existence of the human, and the life of boredom. The characters in the play *waiting for Godot* represent the emptiness of being as per the living condition of pi in the sea. "Nothing happens, nobody comes, nobody goes, and it's awful!" (Beckett).

Animal's act of killing is merely by its instincts. But man, murders nature for mere commoditization. Animals can understand nature better than humans because they are guided by their instinct. Animals are closer to the elementary forces of nature and human beings keep away from nature. And that is why human life has become so artificial, full of duplicity, and hypocrisies.

Finally, Pi has reached Mexico. He was very weak and fragile and in the condition of trauma. He had a different feeling in his feet when he touches the land. The feeling may indicate the nostalgic feeling about land also signposts the departure with Richard parker who was the soul partner of the entire journey. Pi has expected some sort of emotional farewell from his partner. But Richard parker who was directly passing away from pi has expressed nothing, not even a look. This has created a long-lasting sadness in the heart of pi. Pi was totally baffled by this act and need a reason from his soul partner. This action of parker totally orphaned pi from his soul. "I wept like child. It was not because I was overcome at having survived my ordeal, though I was. Nor was it the presence of my brothers and sisters, though that too was very moving. I was weeping because Richard parker had left me so unceremoniously". (Martel 285). By this point of deed by parker, author has explained something about its characterization. When Richard parker stopped in the edge of jungle, he had vision of shelter and security "free confinement of jungle" which was provided by pi, his ambiance. Thus, Richard parker had a vision of pi, his ideal spirit in the jungle.

Thus, Martel concludes his novel by saying that the 'bond between man-animal is better than the relationship between human beings. The characterization of *Life of Pi* justifies the concept of human-animal relationship and human-environment relationship. It foretold the fiasco of future world where there is no care taken to preserve our environment. By this all kinds of ideas, Martel indirectly pinpoints the concept of egocentrism in the perspective of pi an Richard parker. Where there is a proper lifecycle, there will be no harm factors for the earth and environment. The author has given a justification to the animals by providing the position of protagonist to both human and non-human. Yean Martel haven't expressed 'who dominated the other', 'is that a human-

centered or animal-centered, but he elucidates that the whole world not for but for all other species on earth (. i.e.) everything is bound to each other not for one.

Notes

1. The lines appeared in a share from a Facebook page called BEING LIBERAL

References

1. Martel, Yann. *Life of Pi: A Novel*. Edinburgh: Canongate, 2003. Print.
2. 'Yann Martel'. Brainy Quote. com.xplore inc, 2015, 10 August 2015.<http://www.Brainy Quote .com /y/ Yann Martel 475350.html>
3. Interview with the author Yannmartel on October 12,2002 at written voices.com.
4. Shmoop Editorial team. "Life of Pi Theme of man and natural world". Shmoop.com. Shmoop university, inc. 11Nov 2008. Web. 12 Aug 2015.
5. Beckett, Samuel. *Waiting for Godot: Tragicomedy in 2 Acts*. New York: Grove Press, 1954. Print.

TASK BASED LANGUAGE TEACHING: AN APPROACH TO FACILITATE SECOND LANGUAGE ACQUISITION

D.Shaby

Ph.D Scholar, St. Joseph's College, Thiruchirapalli

Abstract

Tasks are the central components of TBLT in language classrooms because they provide a context that activates learning processes and promotes second language learning. It assumes that the teacher respects the students as individuals and wants them to succeed. Since no-one can be forced to learn, teacher-centered controls, threats, rewards and restrictions are not an effective means of stimulating learning. TBLT acknowledges that motivation, attitudes to learning, students' beliefs, language anxiety and preferred learning styles, have more effect on learning than materials or methods. We therefore need to take these into account in classrooms, taking advantage of the opportunity TBLT gives teachers to promote a student-centered learning environment. This paper, therefore, attempts to describe TBLT, its frame work and goals that facilitate second language acquisition.

Keywords: *Task-Based Language Teaching (TBLT), framework, teachers' roles, students' role.*

Introduction

Over the past 30 years, the field of second language acquisition (SLA) has witnessed a rapidly growing interest in the role of instruction, particularly focusing on task-based learning and teaching. In second language education, a task is defined as an activity that focuses on meaning which the learners undertake using the target language in order to reach a specific goal at the end of the task. (Nunan, 1989; Skehan, 1996). The popularity of Task-Based Learning (TBL) has made many researchers, teachers, and methodologists evaluate the effectiveness of this approach. Although it has been used for many years, its popularity has increased. One of the main reasons for this is the desire of educators to promote real communication or the exchange of meanings rather than forms. Another reason for such interest is the fact that practitioners advocate better language learning when students are not focused only on linguistic forms.

Task-based language teaching

A task is defined by David Nunan as "an activity (or technique) where students are urged to accomplish something or solve some problem using their language. Preferably, this activity is open-ended; there is no set way to accomplish their goal" (1989). Task-based approach is a powerful and advancing learning method. It promotes learning language knowledge and training skills in the process of performing tasks. Teachers are both instructors and guides. Similarly, learners are both receivers and main agents. It is via TBLT that learners master to make full use of their own communicative abilities to shift from L1 to the target language. It presents a chance for them to learn cooperatively and activates their probable abilities to employ and deal with the target language in a professional way. As Larsen-Freeman (2000) states, since language learners make an effort to perform a task, they have rich opportunity to interact with their peers. It is this interaction that is assumed to ease language acquisition in that

learners are to try to comprehend each other and to present their own meaning.

Second Language Acquisition and Task-based Language Teaching

Second language acquisition can be achieved through two factors, viz. external and internal factors. The external factor means interpersonal process whereby learners can develop communicative competence in second or foreign language through social interaction (Vygotsky, 1978). The internal factors such as motivation, learner's style, learning strategies, etc. also affect second language acquisition. There is a cognitive process to carry out any task in which learners have to comprehend, manipulate, produce, guess, infer, evaluate, and interact in the target language. In task-supported teaching, tasks are means for activating learners' prior L2 knowledge and thereby they can develop the fluency and accuracy in speaking and writing skills.

Krashen (1985) states that there are two processes, viz. acquisition and learning process to develop the communicative competence in second or foreign language. The acquisition process takes place through real communication in natural environment. TBLT focuses on the needs-based instruction of learners who are taught to develop the communicative competence through interactive task. Furthermore, TBLT prefers teaching authentic real world tasks in order to brush up communicative competence. The learners own personal experiences are taken into consideration as a source of learning in TBLT. They are active participants in communicative interaction and collaborative writing at the task cycle stage. As a result, they learn vocabulary and linguistics features of the target language subconsciously. The linguistic features are acquired through listening during communicative activity, so learning is primarily incidental, but not intentional in TBLT. In addition, learning which occurs at the conscious level of mind is

distinct from acquisition. Learning is another dimension of developing the communicative competence in second language through the consciousness-raising technique realising the grammatical errors of learners at the language focus stage. In TBLT, teacher makes learners internalize grammatical rules, vocabulary and syntactic structures through the consciousness-raising technique at the language focus stage. The language focus stage focuses on the forms of grammar which help them to improve their grammatical rules and syntactic structures. Hence, second or foreign language can be developed through the use of TBLT.

Phases of the task-based frame work

For task-based instruction, there have been different sequencing frameworks proposed by researchers (Ellis, 2003; Prabhu, 1987; Skehan, 1996; Willis, 1996). They assume three phases in common for task-based instruction. Ellis (2003) names these as 'pre-task', 'during task', and 'post-task', while Willis (1996) divides these into 'pre-task', 'task cycle' and 'language focus'. The task-based framework differs from the traditional teaching methods in terms of different sequencing of the instructional phases. In a traditional classroom, the first step is to present the target language function and forms, and then to practice them, and finally to produce examples of these language forms without teacher's support. In a task-based framework, however, learners first perform a communicative task, after they are introduced to the topic and the task itself. Learners then write or talk about necessary planning to perform the task they have just attempted. At this stage, they might listen to a recording of learners working on the same or a similar task or read something related to the task topic. After they have some sense of the task production, they apply this knowledge to re-try the task. During this stage, they have access to requested linguistic forms. In short, a holistic approach is used in task-based

framework since learners are first involved in the task, and they try to negotiate for meaning using existing resources. Then, they focus on the target language forms they find they need. They have been familiarized with the specific language functions and language forms useful in task completion. Therefore, these functions and forms are contextualized and have become more meaningful for the learners within the focused task (Ellis, 2003; Skehan, 1996; Willis, 1996).

Learners get exposure at the pre-task stage, and an opportunity to recall things they know. Pre-task activities should actively involve all learners, give them relevant exposure, and, above all, create interesting doing a task on this topic. (Willis, 1996:43) Pre-task language activities include

- Classifying words and phrases
- Odd one out
- Memory challenge
- Brainstorming and mind-maps
- Thinking of questions to ask
- Teacher recounting a similar experience (Willis, 1996:43-44)

The task cycle offers learners the chance to use whatever language they already know in order to carry out the task, and then to improve the language, under teacher's guidance, while planning their reports of the task. In the task stage the students complete the task in pairs and the teacher listens to the dialogues. Then the teacher helps to correct the completed tasks in oral or written form. One of the pairs performs their dialogue in front of the class and once the task has been completed the students will hear the native speaking teachers repeat the same dialogue so they can compare it with their own.

The last phase in the framework, language focus, allows a closer study of some of the specific features occurring in the language used during the task cycle. Teacher sets some language-focused tasks, based on the texts students have read or on the transcripts of the recordings they have heard. Teacher conducts

practice activities as needed, based on the language analysis work already on the board, or using examples from the text or transcript. Practice activities can include: choral repetition, memory challenge games, sentence completion, matching the past tense verbs, dictionary reference. (Willis & Willis, 1996:57-58). At the end of the task-based framework, students could: repeat the same or a similar oral task but with different partners, go back through the task materials or earlier texts and write down in their notebooks useful words, discuss how they felt about the task and the task cycle. (Willis & Willis, 1996:58)

Teacher and Students' Roles when Engaging in Task-Based Learning

Teacher and students' roles change within a task-based approach. TBL presents learning and teaching as collaborative work. Classes are student-centered. In TBL lessons, the teacher is generally a 'facilitator', always keeping the key conditions or learning in mind. Facilitating learning involves balancing the amount of exposure and use of language, and ensuring they are both of suitable quality. According to Willis and Willis (2007), teachers who engage in Task-Based Learning promote real language use; when doing so, they become leaders and organizers of discussion, managers of group or pair work, motivators to engage students in performing a task and language experts to provide language feedback when needed. The main issues here are the degrees to which the teacher is responsible for content. The role of the students is far from being one of the passive recipients of comprehensible input; students are now seen to take the leading role in their own learning.

Learners in TBL classes should also be a risk-taker and innovator. Practice in restating, paraphrasing, using paralinguistic signals, and so on, will often be needed. The skills of guessing from linguistic and contextual clues, asking for clarification, and consulting with other learners may also be

need to be developed. Van den Branden (2006) agrees with the fact that task-based lessons are student-centered, which means students take the main part in the learning process. Learners are autonomous to negotiate course content or to choose linguistic forms when performing a task. Negotiation is done by providing options for the learners; for example, the teacher may suggest a series of topics and students decide which one to begin with. Learners are also group participants. Many of the tasks are done in pairs or groups which will require adaptation for those students used to working individually or those used to whole class instruction. Another role for learners is the one of risk takers. Students constantly face challenges that involve the use of the target language. Students need to make the most of every opportunity to develop language while performing the task. Richards and Rodgers (2004) say that both teachers and learners in Task-Based Learning are responsible for the development of classroom interaction.

Goals in TBI

According to Skehan (1996), it is vital to set proper goals for TBI in order to support its effectiveness, and he suggests that TBI focus on three main language learning goals: fluency, accuracy, and complexity. To achieve the first goal, fluency, learners aim to use the target language in real life situations at an adequate degree of speech rate without disturbing pauses. In addition to adjusting speech rate, pausing, rephrasing, hesitation, redundancy and use of appropriate lexical items are keys to attaining language fluency (Skehan, 1996). But, occasionally learners have difficulty in achieving spoken fluency. An adequate level of fluency is necessary to be accepted as a member of interaction. Poor fluency may affect communication by limiting interaction patterns and may cause dissatisfaction both on the part of the speaker and the interlocutor. Learners need opportunities to practice language in real-

time conversations. Another reason for poor fluency may be that learners focus more on other goals-accuracy and complexity. Personality factors are also considered to have a possible negative effect on fluency as well. These factors may involve general shyness, production anxiety, and embarrassment in speaking, feelings of inadequacy of one's ideas. Accuracy is related to the use of target language in a rule-governed way. Since inaccuracy may cause communication breakdowns and reflect negatively on the speaker's production, it is necessary for TBI to promote accuracy for effective language learning and use (Skehan, 1996; Willis, 1996). Focus on form as well as fluency has to be a key goal in language practice and language acquisition. However, TBI proponents emphasize that focus on form should not influence the flow of communicative pedagogy in the classroom (Ellis, 2001). Tasks balancing fluency and focus on form are central keys in designing successful language teaching tasks. Complexity (restructuring) involves learner's commitment to expand basic competencies to use more challenging phrases, words or sentences. Learners' willingness to attempt more complex language use is also important in the learning process (Skehan, 1996). If learners do not attempt to restructure and elaborate the language, it may be due to a lack of interest to improve their inter language or an unwillingness to take risks to use more complex structures (Skehan, 1996).

Conclusion

TBLT in English language teaching foster students' comprehensive competence of using the language. It is the job of teachers to motivate students to learn, and to give them the confidence to succeed. It is to some extent a pedagogical shift in second language learning and teaching, from a more traditional, teacher-oriented and knowledge-based approach to a more interactive,

communication-oriented, student-centered and task-based approach. When carrying out the tasks, learners do not concentrate on language features, but engage in tasks since life experiences and previous knowledge support learning to reach their goal. Depending on the context, tasks could be included as additional activities in second language acquisition that stimulate a desire to learn second language in an enjoyable and facilitative way and help the learners to learn a language in class and apply that language to real life situations.

References

1. Ellis, R., ed. 2001. Form-focused instruction and second language learning. Malden, MA: Blackwell Publishers.
2. Ellis, R.. 2003. Task-based language learning and teaching. Oxford: Oxford University Press.
3. Krashen, S. (1985). The input hypothesis: Issues and implications. California: Laredo Publishing Co Inc.
4. Larsen-Freeman, D. (2000). Techniques and principles in language teaching (2nd Ed.) Oxford: Oxford University Press.
5. Nunan, D. (1989). Designing Tasks for the Communicative Classroom. Cambridge: Cambridge University Press.
6. Prabhu, N. (1987) Second language pedagogy. Oxford University Press, Oxford: Oxford University Press.
7. Skehan, P.. 1996. Second Language Acquisition research and task-based instruction. In: Willis, J. & Willis, D.. (Ed.). Challenge and change in language teaching. Oxford: Heinemann.
8. Skehan, P. (1996a). A framework for the implementation of task-based instruction. *Applied Linguistics*, 17, 38-62.
9. Van den Branden, K. (Ed.). 2006. Task-based language education: From theory to practice. Cambridge: Cambridge University Press.
10. Vygotsky, L.S. (1978), *Mind in Society. The Development of Higher Psychological Processes*. Edited by M. Cole, V. John-Steiner, S. Scribner & E. Souberman Harvard University Press. Cambridge, Massachusetts: Harvard University Press.
11. Willis, Jane A Framework for Task-Based Learning, Longman, 1996.
12. Willis, J. and Willis, D. (1996). (Eds.). Challenge and change in language teaching. Oxford: Heinemann/MacMillan ELT.
13. Willis, D & Willis, J. (2007). *Doing task – based teaching*. Oxford: Oxford University Press.

(IN)EFFECTIVENESS OF BRIDGE COURSES AND REMEDIAL COURSES IN ENGLISH

Sharon Alice Christy

Assistant Professor,
Kodaikanal Christian College,
Prakashapuram, Kodaikanal

Jenefa Jeyaraj

Assistant Professor,
Kodaikanal Christian College,
Prakashapuram, Kodaikanal

Abstract

The paper attempts to discuss the impacts and results of the 'Bridge Course' in the modern context. The 'Bridge Course' is a remedial course in English designed to supplement the linguistic acumen of non-native speakers of English. It covers the basics and facilitates easy acquisition of the language. Incidentally, it has also been accused of being a crash-course with little to no long-lasting results. The researchers will publish the findings of a five-day Bridge Course that streamlined learners into two merit-based grades attempted to further their prowess in the English Language.

Keywords: *Second-language acquisition, remedial course, Bridge-course.*

Introduction

In the present scenario, English has been undisputedly hailed as a global language. It has become alarmingly significant in developing countries, especially in a country like India where it has a distinguished status. Indians still suffer from a 'colonial hangover' where they associate everything English to superiority and excellence. It is also immensely useful because it is a linker and helps to overcome the language barriers of the multi-lingual country. Therefore, it is of vital importance in the academic sense, regardless of one's discipline or chosen field of study.

Unfortunately, not many schools offer great expertise in the teaching of this language. There are many students who do not get an opportunity to study in English-medium schools. When they advance to the college level, they find themselves suddenly confronted with an unfamiliar language that many of their co-students are advanced in. Remedial courses in English are employed with these students in mind. It is meant to help these learners overcome their inhibitions and set them on the course to the easy acquisition of this language to give them a

sporting change in a highly competitive environment.

Rationale of the Course

The Bridge Course is a remedial course that facilitates easy acquisition of the language of students with a poor background in English in a stipulated period of time. It seeks to group students according to their individual caliber into merit-based groups and cater to their specific needs to further their knowledge of the language. Originally, these courses were provided by native speakers of English and involved a four-week period in which they were taught the basics of the language. Over the course of time, the duration was shortened and the materials underwent considerable editing to suit the convenience of the facilitator. As a result, there was little organization and sensible progression in the syllabus covered. The basics were taught in a haphazard manner and the remedial course became more and more ineffective or this is the claim of critics.

The Course was dismissed as an ineffective one for a long time until St. Joseph's College revived it in the 90s. It was

hailed as a distinct success and was subsequently embraced anew by neighbouring colleges.

Methods adopted

The learners are first given an entry-level test that tests their knowledge of tenses, subject-verb concord, prepositions, question-framing abilities, comprehension of reading passages and writing abilities. Based on their marks, they are separated into merit-based groups and given a remedial course in English that helps them unlearn erroneous precepts and re-introduce English in a palatable manner. The students are first taught the grammar of the language. Several classroom activities are given to make learning a less conscious effort. These are some of the methods employed

- Interesting Texts- Biographies/ Autobiographies/ Speeches/ Narration/ Relevant News/ Fictional passages
- Video Clips- Short films/ Documentaries/ Movies
- Audio Clips- Discussion/ Speeches
- Note taking activities
- Speech making activities
- Question making activities
- Just a minute
- Story-making activities
- Crossword puzzles
- Pictorial representations
- Role-playing

There are so other methods employed but these are some of the most basic ones.

Aims of the Course:

Under-confident students usually feel safer in numbers. When they are placed into a similar peer-group, it facilitates easy, uninhibited learning. Some of the aims of the course are:

- To improve the grammar of the students.
- To ground the basics of the language
- To improve the listening skills of the learners
- To help understand the meaning of unfamiliar or difficult words

- To improve pronunciation, intonation and voice-production
- To develop a love for reading
- To improve creative abilities
- To give them critical thinking by asking them to analyze pivotal scenes in movies

Results of a Five-Day Bridge Course

The researchers conducted a five-day bridge course for the first-year-students of the Kodaikanal Christian College. They were given an entry-level test for 30 marks. Students who scored above 15 were grouped together under the A group and students who scored below 15 were grouped into the B group.

The B group had lessons in grammar and video and audio clips were played to further their command of the language. They also took turns reading momentous speeches that made history like the ones by Martin Luther King and Jawaharlal Nehru. They were given role-playing exercises, which they enjoyed doing. The primary motive of the teachers was to remove any inhibitions or fear that would hinder the students in acquiring the English language. To achieve this end, the students were made to participate in discussions on topics that interest the young minds. Certain interesting facts about the English language were shared so as to keep them engaged in the class.

The A group were involved in activities like persuasive, debating, creative writing. They were played clips from movies, the climax, to be exact, and asked to develop a back-story around it. They were also exposed to speeches made by politicians like Barack Obama and asked to analyze it, to analyze how he evoked emotion and subtly subverted popular notions about controversial issues like gun-control. They were asked to discuss world-views and write letters to their younger self imagining and they came out with very interesting, profound letters that attempted to channel their emotions into productive channels. Certain Literary and

Debating events such as JAM, Shipwreck were conducted to improve the English language fluency of the students. They were also given public speaking lessons, as public speaking requires more than just mere knowledge of the language.

The A Group performed fairly well and appeared almost always interested. It was easy to work with them. They were highly competitive and did the tasks efficiently. They gave meaningful feedback and asked question freely. At the end of the course, they seemed both relieved and refreshed. They were even more confident than they were at the beginning of the course. The B group seemed vastly improved. They were very confident in numbers and confidently gave answers during grammar exercises but when asked to perform, they were very hesitant and performed less than desirably. Some students claimed that the course had been an useful one but there were visible improvements.

It must be also noted that each class did not have more than 20 students. The number enabled the teachers to give personal attention and follow the progress of each student, which would not have been possible in a larger class.

Conclusion

Such Bridge Courses in English can definitely not make a student completely

proficient in the English language in a week's time, as language acquisition is a continuous process spanning over a long period of time. This course is more like an orientation program that aims to remove the inhibitions of students from rural background regarding the English language and urge the students who are already proficient in the English language to improve their language skills and become even better. Bridge Course helps the students in identifying their potential, and showing them the path that they need to tread to become skilful in the language. However, the choice of treading on that path and reaching the end goal, completely rests with the student.

References

1. Dr. S. Vincent, Dr. M. Lawrence, The Bridge: A Remedial Course Book in English, Madurai, Soundra Publications, 2012
2. Dr. A. Joseph S.J, Prof. Garnet Fernandez, Befriending English, Trichy. Bridge Course, Book.
3. "Designing a Bridge Course in English for Yemeni School" www.academia.edu. Date Accessed- (23-07-17)
4. "English Bridge Course". <https://annauniv.edu>. Date Accessed- (23/07-17)

THE CHANGING IMAGES OF WOMEN WITH REFERENCE TO SHASHI DESHPANDE'S *THE DARK HOLDS NO TERRORS*

Dr.R.Vijayalakshmi

Assistant Professor of English,
K.Ramakrishnan College of Technology, Trichy

Abstract

*The present paper discusses the theme of the changing images of women in Shashi Deshpande's **The Dark Holds No Terrors**. Most of her novels have a woman's perspective of the world. She expresses a deep understanding of the female psyche. Her protagonists are modern, well-educated and career-minded women who are deeply aware of the changing trends. They are aware of the social and cultural disabilities to which they are subjected in the male dominated society. They want to rebel against them in their search for freedom and identity. She attempts to bring out the sufferings, disappointments and frustrations which make her novels feminist texts.*

Keywords: *feminist, female psyche, parental home, homeless refuge.*

A New Woman is a feminist ideal who has evolved in the late nineteenth century and had a reflective power on feminism into the twentieth century. The term 'New Woman' was coined by an American writer, Sarah Grand in her article *The New Aspect of the Woman Question*, published in the North American Review in March 1894. The term was further popularized by British-American writer Henry James, to describe the growth in the number of feminist, educated, independent career women in Europe and the United States. . The term New Woman at all times referred to women who exercised control over their own lives be it personal, social, or economic.

Many women writers in India through their writings have given a new dimension for the emancipation of women and had tried to give a new identity to the women of all walks of life. The chosen writer Shashi Deshpande is one among them, whose protagonists undergo turmoil in the patriarchal society and her female protagonists transforms from a subordinated women to new women. Her novel *The Dark Holds No Terrors* is a

totally different novel in the sense that it explodes the image of man as the superior force and also reveals that a woman is not an embodiment of all virtues. It is based on the problems faced by a career woman, Sarita (called Saru) a refreshingly new phenomenon in Indian English fiction. The concept of new woman is evident through the character Saru, whenever her individual self is hurt; she rebels and exerts her individuality in various situations, especially to say is, by getting married to a person whom her parents did not like. She tries to prove that she has an independent self. Saru has to remove her own darkness alone, and nobody else can help her out. In order to live without fear she will have to look into the face of reality and grapple with it alone. The novelist makes a venture to shape the picture of a new woman in the image of Saru.

Saru in *The Dark Holds No Terrors* hails from a tradition bound family which leaves scars on her psyche. She has been an unwanted child. Her brother's death makes her all the more unwanted. She is on a perpetual war with her mother who could

never forgive her for being alive when her brother was dead. 'Saru was caught in the hands of an adamant mother unforgiving her own daughter'. Treated as a second-rate citizen in her own home owing to sexual discrimination, she develops a deep and severe hatred towards her mother. The sibling rivalry between herself and her brother Dhruva verges almost on the unnatural 'He is different. He is a boy'. These words establish the tradition-bound Indian mother against whom Saru has to rebel all her life. Her impotent anger makes her rage against her mother, 'If you are a woman, I don't want to be one'.

Having cornered and secluded as a female child, Saru loses the basic fulfillment every human being needs. She decides to become a doctor after meeting a doctor in an assemblage of women. She decides to join a medical college boldly, against her family. With that aim in view, she starts working hard and she expresses her craving only in her essays on topics like, 'What would you like to be when you grow-up'. Her desire hardened into an ambition. She marries Manu (Manohar) against the wishes of her mother. The more vehemently they oppose, the more determined she becomes to marry. Defiance seems to be the second nature to Saru, as she expresses in Prema Nanda Kumar's, *The Seventies and After* as, "she defies her mother to become a doctor, defies her caste to marry outside, and defies social conventions by using Boozy to advance her career" (p.821).

Saru's marriage with Manu is an act of defiance and signifies a permanent break in her relationship with her mother. Manu fears that cutting Saru off from her parents will be painful for her. Saru, on the other hand, feels quite detached from them already and explains it in a practical manner:

Have you seen a baby being born? Do you know, Manu, how easy it is to cut the umbilical cord and separate the baby from the mother? Legate, cut and it's done. There's

scarcely any bleeding either. It's as if nature knows the child must be detached from the parent. No, Manu, for me there will be no trauma, no bleeding. (p.39)

But unfortunately, Saru's marital life proves to be a disappointed one. When she accepts Manu, Saru metaphorically severs the umbilical cord. She desires the company of Manu for convalescence and resilience but destiny does not favour her. Saru is totally disappointed with her marital life. As time passes, her involvement in her profession, lack of communication with her husband and difference in social status distance her from Manu mentally. The old flame of regard and care gets extinguished.

Women like Saru feels being a wife, it really means an onslaught on their individuality. In spite of this kind of existence, she becomes a career oriented woman. She becomes a distinguished doctor and her husband is simply a teacher and this widens a chasm between them. Saru's financial superiority makes Manu to be violent. This makes him to resort to sexual assaults which he thinks to be masculine and potent. Strangely enough, he is a cheerful normal human being, a loving husband during day, who turns out to be a brutal sadist at night. It terrifies and humiliates Saru so much that she cannot even speak about them, even to him. The author deliberately uses the word 'rape' to delineate the male aggression or 'invasion' of the female body even in the case of a lawfully wedded couple. The nightly onslaught of the wife's body against her will is a beastly act of violence, which reduces the woman to an object, disgraceful non-entity. The brutal sexual act of Saru's husband is described with an honesty which is almost shocking. The horrendous scene inevitably jolts us to awareness that in the hegemonic order of patriarchy the male is always a master and the female a slave. The mundane world looks Saru as a successful gynecologist who has gifted with siblings and also with a loving

husband to support, but in reality, she is a victim of the unkindest cut of all. This duplicity of her life has been killing and choking her real self. Saru is victimized and is persecuted by her own mother and husband. Saru's mother cannot forgive her for being alive after her brother has drowned, and Saru herself cannot forget the traumatizing effect of her mother's hysterical outburst. Though plenty of time has passed, even then her mother's complaining words are ringing in her ears. The words follow her for days, months, years, all her life as, "You did it. You did this, you killed him..... You killed him, why didn't you die? Why are you alive, when he's dead?" (p.191).

The novel has an echo of George Eliot's *The Mill on the Floss*. Here the female protagonist, Maggie Tulliver is looked down upon by her mother. While her brother, Tom is the darling child of her mother. Saru's buoyancy and gregariousness is gradually suffocated by her mother's constant criticism and fault finding tendency. Even the natural growing up is made shameful for her. Though it is the natural three day isolation from the kitchen or the puja room, that happen to all girls, it is like death to Saru because her touch is considered as pollution. Lost in the labyrinthine complexity of her emotions, Saru feels shattered and humiliated, when the parents fail to show any concern and sympathy towards her.

The novel also resembles one of the short stories entitled *A Liberated Woman* by Shashi Deshpande. It is about a young woman who falls in love with a man of different caste and marries him. Manu, Saru's husband belongs to the low-caste and his marriage with Saru breaks away the barriers of caste – system. She frees herself from the matriarchal and patriarchal bondage. The departure of Saru, from the mother is the first step towards autonomy, for the mother it is the first pedagogic to the do's and don'ts dictums on the woman. With rare subtlety, Shashi Deshpande strikes at

the root of the unequal relationship between man and woman. The woman must follow the shadow of man, but not man will like to live in the shadow of a woman. This reversal of the conventional social order and the unbearable anomaly in the patriarchal hierarchy rudely affects the marital life of Saru and Manu. Apparently, this drives her to exasperation and despair, to a total disintegration of her self-respecting self. She calls herself a two in one person: a public self who goes round in a white starched apron healing the sick, and a private self which, like a trapped and bruised animal, whimpers and cries out against the terrors looming in the darkness of the night. Saru is neither illiterate nor an economically helpless female dependent on her husband. She is no Savithri of R.K.Narayan's, *The Dark Room* weeping and whining but unable to leave the house. On the contrary, she is highly educated and has a profession on her own. She is socially and economically superior to her husband. She realizes the falsity of the notion of equality, she has read in books, "a + b they told us in mathematics is equal to b + a. But here a + b was not, definitely not equal to b + a. It became a monstrously unbalanced equation lopsided, unequal and impossible." (p.42)

Manu's transformation from a doting husband into a sadist invokes terror in the heart of Saru. Despite her hatred of Manu's sexual sadism, Saru refuses to take any action and loathes to admit failure. Like Indu in *Roots and Shadow*, Saru also refrains from announcing it to the world that her marriage has been a failure. She admits as, "I have been clinging to the tenuous shadow of a marriage whose substance has long since disintegrated because I have been afraid of proving my mother right" (p.179). She confesses further, "I had come away from my parents in a fever of excitement after the last battle. The die was cast, the decisions taken, my boats burnt. There could be no turning back. There would be no turning back. Then,

this ridiculous anti-climax.” (pp.31-32)

Saru's feeling of homelessness is an affirmation of her sense of isolation. She leaves home twice in the novel to seek release - once to establish her independence from mother's suppression and the second time to establish her independence to her husband and children. When she comes to know that her mother has passed away after a prolonged suffering from cancer, she decides to go back to her parental home. She knows in the heart of her heart that it is nothing but a desperate attempt on her part, in order to escape from the fearful and torturous experiences of the night. Later, Saru finds that even the parental home does not provide the required refuge. Instead of being overjoyed at being back home, she feels 'enclosed'. She even fails to relate to her father. Even her father sits before her at tea - time as an unwilling host entertaining an unwelcome guest. She regrets her coming back to her parental home. Feeling like a 'homeless refugee' Saru wonders, "It (husband's house) was not home. Nor was this (father's house) home. How odd to live for too long and discover that you have no home at all" (p.155). Saru's return to her parental home could be interpreted, as what Kristeva calls "the refusal of the temporal order and the search for a landscape that would accommodate their need" (p.20).

The homecoming helps her to sort out her problems, to analyze her life, to review and re-examine her crisis. Standing in front of her parent's house, Saru feels like 'ragged Sudama standing at the palace gates'. She is only vaguely aware of what she has come to ask for, 'It was not to comfort her father that she had come. It was for herself, what she had hoped to find'. The escape from all the demanding roles gives her a sense of relief and an opportunity to reflect on her life. In search of Saru's quest for freedom, she exchanges one role from another and in the process she has become 'just a ventriloquist's dummy'. Saru comes to know that somewhere

It is in search of this distinct self that

on the way she has lost contact with her real self which now lies obscured if not completely lost. She must peel away the multiple roles in which she has swaddled herself before she can arrive at the truth about herself.

It is easy to identify the consequences of the shattering of the male ego. Saru dwells upon this at length in her father's house and tries to objectively analyze her share of the blame in the disaster that her marriage has been. Her ruminations make her think. "My brother died because I heedlessly turned my back on him. My mother died alone because I deserted her, my husband is a failure because I destroyed his manhood" (p.198). Though, this statement suggests a study in guilt consciousness, the novel in reality presents a stark picture of the gross inequalities prevailing in our society, gender discrimination by the parents towards their own children and the superiority of the male in a marriage, if it must survive. Saru's bitter realization is that a woman must necessarily remain a step behind her husband. John Ruskin also holds a similar view in *Of Queen's Gardens*. He feels, "A man ought to know any language or science he learns, thoroughly ; while a woman ought to know the same language or science only so far as may enable her to sympathize in her husband's pleasure, and in those of his best friends." (p.74)

In both the novels of Shashi Deshpande *Roots and Shadows* and *The Dark Holds No Terror*, she explores the inner world of women especially, of those who are striving towards self-realization. As she puts it in a *Seminar on Woman in Women's writing*

There is more to these women than this mother or wife self. I knew from my experience that while wifehood and motherhood were a great and important part of my life, even before I became a wife and mother there already was a self, a clearly developed self that was me, a self that was distinct from the different roles that I played. Shashi Deshpande's protagonists are actively

engaged in. Both, Indu and Saru try to find meaning in marriage and try to retain at the same time their own individuality. In Shashi Deshpande's own words has said *On the Writing of a Novel*.

Marriage invariably takes you to the world of women, of trying to please, of the fear of not pleasing, of surrender, of Self-abnegation. To love another and to retain yourself intact - is that possible? To assert yourself and not be aggressive, to escape domination and not to dominate? (p.35)

These are the actualities where the protagonists are trying to find solution for. As observed by Ujwala Patil:

Both Saru and Indu, finally find their own roots, breaking away and afar from the family bonds only to discover that relationships are the roots of one's being and follow one like so many shadows that make life no more substantial than a shadow. (p.131)

To put it in a nutshell, Saru realizes that escapism is never a solution and thinks that she is her own refuge. She succeeds in realizing her selfhood through her profession and proves to the world that economically independent women like her can bring change in the society and that woman as individuals can have some significant control over their relationships and professions. Her promise of reconciliation with her husband is not her defeat or submission but her new found confidence to confront reality. Thus, she achieves freedom and harmony in life without compromising on her obligations and responsibilities. Sumitra Kukreti opines, "Saru, depicts the journey of modern woman towards financial independence, emotional

balance and social recognition" (p.195). Also, Shubha Tiwari focuses the character of Saru in her article:

Saru's character can be truly understood in the light of three psychological percepts. First, she carries within her the sad effects of gender discrimination. Secondly, she has the deep – rooted mentality of an unwanted child. Thirdly, and most tragically, she suffers the bruises of a terrible physical trauma on her psyche. Towards, the end, she reaches the depths of self – actualization and is ready to face her life boldly.

References

1. Deshpande, Shashi, *Roots and Shadows*, Disha Books Ltd., New Delhi, 1983.
2. Deshpande, Shashi, *The Dark Holds No Terrors*, Vikas Books, New Delhi, 1980.
3. Prema Nandakumar, *The Seventies and After*" The Postscript chapter in K.R.S. Iyengar's *Indian Writing in English* (New Delhi: Sterling, 1983), p.821.
4. Deshpande, Shashi, *The Writing of a Novel, Indian Women Novelists*, ed.R.K.Dhawan, New Delhi: Prestige Books, 1991.
5. Sesame and Lilies, Quoted in Kate Millett, *Sexual Politics*, 1969; rpt. London: Rupert Hart – Davis, 1971.
6. <https://books.google.co.in/books?isbn=8126905859>
7. shodhganga.inflibnet.ac.in/bitstream/10603/11870/5/05_chapter%203.pdf
8. shodhganga.inflibnet.ac.in/jspui/bitstream/10603/61295/6/06_chapter%201.pdf

USE OF DRAMATIC TECHNIQUES IN ARTHUR MILLER'S "THE DEATH OF A SALESMAN"

Dr.J.Ahmed Meeran

Assistant Professor of English,
H.K.R.H. College, Uthamapalayam

Expressionism is the most dominant dramatic techniques of Arthur Miller. This technique has witnessed its full-fledged application in *The Death of a Salesman*. Expressionism is a theatrical device to express the inherently hidden truths concerning the characters in the drama. The playwright, whose handy dramatic device is Expressionism, believes that modern people are not honest, not only with others but with themselves. Modern people tend to be hypocritical by nature. Their outer self-cannot be the exact and accurate manifestation of their inner cores self. It has developed a gigantic gap between the essence and personality of modern people. Because of their dishonesty to themselves, modern playwright has placed considerable number of difficulties in conveying the basic realities of modern characters, modern people. This technique is called Expressionism. Upon analysis, one comes to know that there is another motivation behind the modern dramatist's search for the technique of expression. It is true that modern playwrights were dissented with the 19th century technique of realism. Modern playwrights believed that the 19th century realism is incomplete and passive. They began to detest the 19th century realism. Miller's *The Death of a Salesman* makes use of lots of similar devices to attain the standard target of an expressionistic play. Apart from the technique of Expressionism, there is lot of other techniques at work in the play. He has deliberately blurred that past and the present of Willy Loman. Miller has tried to throw dramatic spotlight upon the

suicidal predicament of Willy Loman. He has not divided Act into scenes. His masterpiece *The Death of a Salesman* enjoyed its unprecedented popularity created solely by the effectiveness of the following technique. This technique is his subtle art of making his play affiliated and disaffiliated with the classical tragic convention. The characters of *The Death of a Salesman* speaks in the language of colloquial, informal prose, furthermore this play of his is subversive of the chronological unfolding of the plot. The play consists of 3 parts Act – I, Act – II and Requiem within the Act – I and Act-II the characters are introduced, one can find out that Willy is the main character and see the problem he has. Through the play Willy's downfall and the downfall of his family is presented in ending of the play he is planning to suicide. The Requiem can be seen both as requiem to Willy and to the American Dream as it is used. Through all these arguments he manages to connect the sublimity of the tragedy with the common man and the common world. Flashback is an interruption of the chronological sequence of an event of earlier occurrences. It is a narrative technique that allows a writer to present past events during current events, in order to provide background for the current narration. This is done by various methods, narration, dream sequences and memories. The play starts with the sentence "A melody is heard, played upon a flute. It is small and fine, telling of grass and trees and the horizons". The audience can hear the sound of the flute several times within the play. It has the function to set the

mood of the play. It is also a sign that leads into the parallel world, into the past. Before each flashback, in the stage directions the author mentions the flute and its music that is heard. This play is specific for its continuity between its segments between past and present. Flashback does not occur separately from the action but as an integral part of it. The past time events are not retold but relived. The play goes from present to past, from Brooklyn to Boston without any interruptions in the plot. The term flashback is often used to refer to such scenes, he rather uses the term mobile concurrences, since the flashback are supposed to give an objective image of the past. His scenes in the past are presented rather subjectively from Willy's point of view, the boundaries between past and present disappear and the two start to exist in parallel. A play has a structure of stream of consciousness. Willy's stream of consciousness is managed to achieve classical unity of the play which includes a time stretch of 14 years. The present setting of the play takes place in 1942, but the flashback goes back to 1928. The use of flashback is essential for the structure and understanding of the play. Each flashback is related to the present situations. The Loman family faces, the essential background knowledge for interpretation is provided through flashback. The past time events illustrate the reader the situation that caused present day problem in the Loman family. Through the flashback the author gives an insight into Willy's mental state and causes the audience a sense of pity for him. It is important to mention that the tone changes as time period changes. When the story is in the present, the tone is mostly dark and while in the past the tone is brighter and more optimistic. These differences in tone represent Willy's desire to return to the past when everything was a lot better; to the time his son Biff respected him and thought of him to be a great man. The flashback remains Willy of the better times he had with his family. This scene serves as a contrast to the

present to the present situation in which Willy is not respected by his sons and he is not a successful businessman. His flashback in which he switches from location to location, from Willy's home to the hotel room in Boston serves as ironic counterpart to Linda's comment that Willy is idolized by his children, he is a man who had an affair which makes him not worth of such strong admiration. All the scenes which have the flashbacks start in the present and then the characters visible only to Willy. These flashbacks serve as an explanation for the current conflicting situation between Willy and his son. Through the play one can see his struggle to guard his family, to protect them from suffering. However his advice is the cause of his son's unhappiness. Happy has a name that has an ironic contrast to his behavior. Towards the end of the play there is a type of modern deconstruction of the American Dream. The author uses materialistic things to symbolically represent Willy's life. The author destroys the American Dream by combining the dream or illusion and the reality, which makes the protagonists unable to live in none of these worlds. Leaving a dream, will never be a reality. Miller has adopted a method generally used by writers of the stream of consciousness fiction. The play achieves much of its emotional intensity by exploring the anguished thoughts and pitifully fragmented memories of its hero in dramatic sequence of great beauty and depth. The technique of this play as merely a way of narrating by means of flashbacks; it has much greater psychological complicity, for what is revealed is not simply the memory of an earlier event, but a new experiences, a fusion of past and present. He says "I wished to create form, in itself as a form, would be the process of Willy Loman's way of mind". The phrase stream of consciousness was coined by William James, properly belong to the domain of psychology. As a literary label it is used to indicate an approach to the presentation of psychological aspects of character in fiction.

The novels that are said to use the stream of consciousness technique have their subject matter the consciousness of one or more characters. They are two levels of consciousness which may be distinguished as the speech level and the pre-speech level stream of consciousness. The play mainly deals with pre-speech level of consciousness. They are not censored, rationally controlled or logically ordered. The representation of the flow of consciousness is a matter of technique for its own sake. It is based on a realization of the force of the drama that takes place in the minds of human beings. Virginia Woolf believes that the individual is constantly in search of meaning and identifications. She uses this technique to reveal this search. Her novels are a record of these preparations for the final insight, the moment of truth. The preparations are in the form of fleeting insight into other characters and syntheses of present and past private symbols. James Joyce achieves a marvelous degree of objectivity. This is the goal of the realist and the naturalist. Four basic techniques are used in presenting the stream of consciousness. They are direct interior monologue, indirect interior monologue, omniscient description and soliloquy. Interior monologue purports to imitate a concealed linguistic activity whose very existence cannot be objectively attested. The technique used in fiction for representing the psychic content and processes of character, partly or entirely unuttered, just as these processes exist at various levels of conscious control before they are formulated for deliberate speech. This is the differentia which separates interior monologue from dramatic monologue and stage soliloquy. The

chief technique in controlling the movement of consciousness in fiction has been an application of the principles of psychological free association. Three factors control the association; first, the memory, which is its basis, second the senses, which guide it; and third, the imagination which determines its elasticity. He has employed the direct interior monologue technique to present the stream of consciousness of Willy Loman and is dependent largely on the principle of psychological free association to give direction to the materials of consciousness. The structure of events and the nature of its form are the direct reflections of Willy Loman's way of thinking. The play mirrors the processes of a disoriented mind which has destroyed the boundaries now and then.

References

1. Alice Griffin. *Understanding Arthur Miller*. Columbia, University of South California Press, 1996.
2. Beautly, Eric. *The Playwright as Thinker: A Study of Drama in Modern Times*. New York Harcourt, Brace, 1996.
3. Brooks, Cleanth. ed. *Tragic Themes in Western Literature*, Yale University Publication, 1995.
4. Christoper Bigsby. *The Cambridge Companion to Arthur Miller*, Cambridge, U.K.: Cambridge University Press, 1997.
5. Downer, Alan. *Fifty Years of American Drama 1900-1950*. Chicago Press, 1991.
6. Miller, Arthur. *Death of a Salesman*, New York: Penguin Publications, 1998.
7. Thomson, Alax Reynolds. *The Anatomy of Drama*. Berkeley, University of California, 2000.

MAGNILOQUENCE OF METAPHOR: A STUDY ON HARRYETTE MULLEN'S POEM "ANY LIT"

C.Shalli

Sri Meenakshi Govt Arts College for Women (A), Madurai

Abstract

"Any Lit" is a poem by Harriett Mullen which is taken from her collection of Poems called Sleeping with the Dictionary. This poem demonstrates the generative power of constraints by following a tight meter and rhythm favoring aural congruity over semantics. "Any Lit" is one of the abecedarian poems which concentrate on a particular style of alphabetical arrangements. The study appraises of the rhetorical features that Mullen exhibits in her poem such as anaphora, alliteration, metaphor, homophonic substitution, abecedarians, troubadour lyricism, elevated diction, avant-garde, and Ulpian constraints to enhance the richness and to decorate her poem in order to make it unique. This poem is simply a series of unimaginable comparisons between the poet and her companion. The poet elevates the virtues, qualities, and intrinsic values of her companion throughout the poem. Working with a systematic mathematical precision and writing with constraints by employing eclectic poetic strategies and innovative word play, Mullen has fabricated a 'well wrought urn'.

Harryette Mullen is an African American poet, short story writer and a Professor of English at the University of California, Los Angeles, where she teaches Creative writing and African American literature. She was born in Florence, Alabama on 1st July, 1953. She earned her degrees in English Literature from the University of Texas. Her first book was *Tree Tall Woman* written in 1981 and her second book *Trimming* in 1991. Her third book *S*PeRM**K*T* in 1992 brought her national attention as a poet. *Muse & Drudge* followed in 1995, and in 2002 she gained fame as a finalist for the National Book Award for her collection of poems called *Sleeping with the Dictionary*. A volume of her earlier work, *Blue Baby* was published in the same year. Mullen has received several major grants and awards, including artist grants from the Texas Institute of Letters, the Helene Wurlitzer Foundation of New Mexico, and a Rockefeller Fellowship from the Susan B. Anthony Institute for Women's Studies at the University of Rochester.

Her poetry has been hailed as unique, powerful, and challenging. In "The Laugh of the Medusa", Cixous states, "feminine text" is "more than subversive," designed to "smash everything, to Shatter the framework of institutions, to blow up the law, to break up the 'truth' with laughter" (qtd. in. Habib 703). Mullen does the same in her poetry to create the uniqueness by side stepping the rules of syntax and ornamenting her poetry with distinctive allusion and paronomasia play with language that exploits multiple meanings of a term, or of similar-sounding words, for an intended humorous or rhetorical effect. In an interview with Harryette Mullen, Elisabeth A. Frost write

Crossing the lines between often isolated aesthetic camps, Harryette Mullen has pioneered her own form of bluesy, disjunctive lyric poetry, combining a concern for the political issues raised by identity politics with a post-structuralist emphasis on language. (Mullen 213)

Mullen says about the reason for her writing poetry as, "It's a way of keeping in touch with the inner landscape, I guess. And it makes me more alert to the outer landscape".

"Any Lit" is a poem by Harriett Mullen taken from her collection of poems called *Sleeping with the Dictionary* which demonstrates the generative power of constraints by following a tight meter and rhythm, favoring aural congruity over semantics. "Any Lit" is one of the abecedarian poems which concentrate on a particular style of alphabetical arrangements. The first noun in each line of the poem starts with u, yu, eu, and yo which has the same phonetic transcription as /ju:/, "you" sound. The second noun in each line starts with mi, mei, my, mai, mae, and may words which have the same phonetic transcription as /maɪ/ and /mʌɪ/, "my" sound.

Phonic repetitions with a sensible substitution of nouns within a fixed syntactic structure become a rhythmic treat to our ears. The sounds "you" and "my" enlighten us by a brief expedition through various subjects. The surprising juxtaposition that nevertheless generate semantic association involving the History(Mayan), Geography (Yukon, Micronesia, Yugoslavia, Ukrainian, and Miami), Biology (Union, Meiosis, Migration, Microcosm, Myocardogram, Myalgia, and Mitochondria), Music (Ukulele, Microphone, Euphony, Myna bird, Euphemism, and Miles Davis), Mythology (Unicorn, Minotaur, Euterpe, and Eurydice), Geometry (Euclid, Minus sign, and Miter box), Astronomy (Universe and Uranus), Religion (Eucharist, Yuletide), Physics(Unit, Mileage, Unicycle), Navy (U-boat and Minesweeper), Law (Euthanasia), Economics (Euro Dollar and Miserliness), Anatomy (Urethra), and Ophthalmology (Myopia).

"Any Lit" is an intricate blend of Oulipian constraints and ecriture feminine of an African courtship syntactically modelled on a fragment of an African American courtship

ritual mentioned in *Wuthering Heights* "You are a huckleberry beyond my persimmon". This poem applies a phonic substitution process to create variant lines that alter the sounds of "you" and "my" in each line. The phonetical formula echoing throughout the poem is "You are a "you" beyond my "my". Mullen created this poem with the help of Roget's *Thesaurus* and *The American Heritage Dictionary* which was her fundamental resource. Mullen in an interview with Barbara Henning says about phonetic substitution of nouns as, "It's a freestyle improvisation, with some help from the *American Heritage Dictionary* to find different words for the recurring phonetic sounds" (Henning).

Mullen does not call herself as an Oulipian instead she adapts certain features of Oulipo techniques which are evident in her poetry. This poem is inspired by the avant-garde group called OULIPO the French experimental poetry group founded in 1960. OULIPO is an acronym for Ouvroir de Littérature Potentielle (Workshop for Potential Literature), a group of writers and mathematicians formed in France in 1960 by poet Raymond Queneau and mathematician Francois Le Lionnais. Oulipo rejects, William Wordsworth's concept of, "Poetry is the *spontaneous overflow of powerful feelings*: it takes its origin from emotion *recollected in tranquillity*" and the subconscious as sources of literary creativity. Instead, the group emphasizes systematic, self-restricting means of making texts.

Experimenting with this technique Mullen investigates the possibility of infinite signification by substituting lexical units with incongruities. The method adopted is, replacing each noun with the noun that is found seven entries below or seven entries above that word in the dictionary. This technique is called as Oulipo N+7. It is indeed a violent yoking of heterogeneous lexical units with an emphasis only on aural symphony. A rhetorical device called anaphora is used as a

launching pad to each line, "You are a" and the epistrophic repetition of the final word beginning with "m," with the constraint that the fourth word in each line has to acquire the initial sound "U" as in "you" followed by the words "beyond my." The regularity creates anticipation as you read and listen. Then there is a correspondence of these metaphorical comparisons in analogical relation, creating their own sense line by line, but then collectively creating rational or irrational meaning.

The reader senses the substitution of vocabulary, slippage of language and its meaning. The poem disperses a single declarative sentence across the alphabet, repeating its single phrase like:

You are a Yukon beyond my Micronesia
 You are a union beyond my meiosis
 You are a unicycle beyond my migration
 You are a universe beyond my mitochondria
 You are a Eucharist beyond my Miles Davis

Substituting each time its key nouns with words that phonetically resembles "you" in Yukon and the "my" in Micronesia. One would lose a sense of the gesture of this phrase that actually lacks meaning yet we are tempted to create a connection between the denotative and connotative meanings.

Abram and Harpham define alliteration as, "Alliteration is the repetition of a speech sound in a sequence of nearby words. Usually the term is applied only to consonants" (12). Mullen uses this technique to create a rhythm and to attract the readers. Each line repeats "y" sound and "m" sound which provides richness to the lyrics.

Non-metrical, non-rhyming lines that closely follow the natural rhythms of speech are called free verse. A regular pattern of sound or rhythm may emerge in free-verse lines, but the poet does not adhere to a metrical plan in their composition. Matthew to make it unique. Denotation of a word is its primary signification and its connotation is

Arnold and Walt Whitman explored the possibilities of non-metrical poetry in the 19th century. Since the early 20th century, the majority of published lyric poetry has been written in free verse. Mullen intellectually uses this free verse in her poem "Any Lit" in order to bring out the natural rhythm of speech.

"Metaphor is a word or expression that in literal usage denotes one kind of thing, which is applied to a distinctly different kind of thing, without asserting a comparison" (Abram and Harpham 133). The thirty-three-lines poem by Mullen is filled with metaphor. "You are a ukulele, You are a Yukon, You are a union, You are a unicycle, You are a universe", and it goes on. These metaphors, as Viktor Shklovsky states in his article "Art as Technique", is the technique of 'defamiliarisation' to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged" (qtd.in. Habib 604). Each metaphor increases the length of perception. Readers are forced to perceive keenly to bring out the meaning.

Shklovsky further argues in his "On Poetry and Nonsense", "Meaninglessness was a phenomenon characteristic of poetry." A great part of the delight of poetry consists in pronunciation, in the independent dance of the organs of the speech" (qtd.in. Habib 606). As suggested by the Roman rhetorician *Quintilian*, "tropes, such as metaphor, synecdoche, and metonymy, can be used to enhance one's meaning or to decorate one's style" (qtd.in. Habib 92). Mullen uses anaphora, alliteration, metaphor, homophonic substitution, abecedarians, troubadour lyricism (a French medieval lyric poet composing and singing on the theme of courtly love), elevated diction, avant-garde, and Oulipian constraints to enhance the richness and to ornament her poem in order the range of secondary or associated feelings and emotions which it implies. The denotative

meaning of Mullen's "Any Lit" is easy to identify. Nevertheless, the connotative meaning is hidden and one needs to forcefully work hard to elucidate the significance. The poet is the narrator of this poem. It's a courtship ritual. The poet says to her companion who has been mentioned in the poem as "you" a universal subject as, "I respect your subjectivity as outside of me. You're a subject beyond my "my". Instead of saying repeatedly "You are a "you" beyond my "my", Mullen substitutes it with random words from the dictionary.

As Immanuel Kant in his book the *Critique of Judgement* says, "Poetry is the art of conducting a free play of the imagination" (190) Mullen exceedingly uses her free play of the imagination along with the lexicon entries to create this poem. The first line of the poem runs as "You are a ukulele beyond my microphone". "Ukulele" is a small four-stringed guitar of Hawaiian origin and the "microphone" is an instrument which converts the sound waves into electrical energy which is amplified later. The poet is of the view that the person she loves is more perceptible without any amplifier.

"You are a Yukon beyond my Micronesia" in this line "Yukon" is a territory in north-western Canada a site of the Klondike gold rush in the 1890s and Micronesia is sub region of Oceania comprising of thousands of small islands in the western Pacific Ocean. The poet's companion is more precious than

herself. The poem is merely a series of comparisons between the poet and a second person made of unimaginable comparisons. The poet, throughout the poem elevates the virtues, qualities, and intrinsic worth of her companion. Working with a systematic mathematical precision and writing with constraints by employing eclectic poetic strategies and innovative word play Mullen has fabricated a 'well wrought urn'.

References

1. Abrams, M. H., Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 11th ed. Boston: Cengage, 2015. Print.
2. Habib, M.A.R. *A History of Literary Criticism and Theory*. New Delhi: Wiley India, 2015. Print.
3. Henning, Barbara. *The Cracks Between What We are and What We are Supposed to Be*. Alabama: U of Alabama P. 2012. Print.
4. Kant, Immanuel. *Critique of Judgement*. Trans. By. Werner S. Pluhar. Prussia: Hackett, 1790. Print.
5. Mullen, Harryette. "Sleeping With the Dictionary: Any Lit". California: U of California P., 2002. Print.
6. Mullen, Harryette. Interview by Elisabeth A. Frost. "Belatedly Beladied Blues: Hybrid Traditions in the Poetry of Harryette Mullen". *The Feminist Avant-Garde in American Poetry*. Iowa City: U of Iowa P. 2003. Print.

BREAKING THE INVINCIBLE WALLS OF THE CASTE IN THE INDIAN CHURCH: A STUDY IN BAMA'S *KARUKKU*

K.Sreekanth

Research Scholar, Lecturer in English,
Sarada Degree College, Nuzvid
Krishna (Dist),
Andhra Pradesh

Dr.M.Sambaiah

Research Supervisor, Bharathiar University,
Asst. Prof & HOD, Dept. of H&SS, JNTUA College of Engineering,
Pulivendula
YSR Kadapa, Andhra Pradesh

Abstract

Church is said to be one of the most influential institutes in the world for last two millenniums. Since its origin in first century, no institute in the world grew as fast as it did. Church is said to be the one of the powerful shaper in history. Romans were Christianised, West was said to be civilized and the communist land is said to be modernised by it (Carey,2016:134).It has great impact on philosophy in the beginning of the first millennium, boosted scientific inventions in the middle ages and initiated the concept of education and service to humanity in modern ages (Mangalwadi, 2013:256). The history witnesses that wherever church lands it literally captures and subdues its local culture and civilization. But interestingly, the Christian church could not be successful in India as it did in the West. In the name of missionary work, the church in India has done indomitable pioneer work and impacted many areas except one area - caste system. It is not an exaggeration to say that caste system in India is too fortified to be annihilated in last five thousand years and too hopeful to be continued for another five thousand years. Bama's Karukku, the first Dalit autobiography in Tamil, explores how Dalit women in particular become the victims of the patriarchal social order at their workplaces, at home and in the Church. The paper attempts to analyse the practise of caste system in three Christian institutes namely school, convent and the Church. Dalits are deprived of basic amenities like food, shelter, clothes, education and medical facilities more or less in all walks of life both in Hindu and Christian world. The suppression of Christian Dalit women is multi-fold. A Dalit woman is a Dalit among Dalits. The article discusses the caste hierarchy prevalent in Tamil Christian communities and blatant realities that exist among human relations in Indian church. The privileged people oppress Dalit women in the name of religion, institutionalized customs and practices in the church. Bama feels that the empowerment of women is possible only through education which enables them to take pride in their identity and eradicate untouchability. The caste system and gender inequalities will come to an end when women realize their potentiality in establishing equality and justice in the society.

Keywords: Dalits, Dalit Christians, discrimination, church, work place, convents, religion, gender, education, identity.

Faustina Mary Fathima Rani, a Christian Dalit activist, hails from the Paraiyar community. She takes the first and last syllables of Fathima and makes up her name "Bama". She was born in Wathirayiruppu, Puthupatti in Virudhunagar District in southern Tamil Nadu in 1958. Her family was converted to Christianity, way back in the

18th century. She is the third of the six children to Susairaj and Sebasthiamma. Susairaj was employed in the Indian Army and spent all his money for the education of his children. Bama completed her education from St. Mary's College, Tuticorin and worked as a teacher in a school. Later she joined in the convent to become a nun where she

discovered that the Dalits were discriminated even in church which proclaims the equality of all human beings before God. After seven years, she gave up convent life and starts her career as a writer in the year 1992.

She penned her biography *Karukku* with the encouragement of Father Mark in 1992. The book is originally written in Tamil and was translated into the English by Lakshmi Holmstrom in 2000. Bama gets global acknowledgment and recognition when *Karukku* wins the *Crossword Award* in 2001. She was honoured with a life time achievement award by Canada Tamil Literary Garden, Toronto.

The very title of the biography *Karukku* brings out the pathetic conditions of Dalits in India. *Karukku* means Palmyra leaves with their serrated edges on both sides are like double edged swords. *Karukku* symbolizes many sorrowful and painful events that occurred during many stages of Bama's life that tears her life. *Karukku* expresses sorrows, joys and humiliations that her mother, grandmother and many other Dalit women face in fields, the Church and at home. Another Tamil word 'karu' means embryo or seed, which also means freshness or newness. The embryo Bama refers to is the Dalits inclination to create a new society made up of equality, justice and love for all. *Karukku* also represents another symbolic meaning that Dalits themselves should be like the double-edged *karukku*, challenging their oppressive structures. *Karukku* is a narrative of trauma, pain, resistance and atrocities committed on Dalits in general and Dalit Christian women in particular. It is a document of poverty, police violence, rejection and suffering of Dalits. The book highlights the writer's struggle to overcome the problems and how she reconstructs her 'self'. The author represents all Dalit women who have suffered atrocities for centuries.

The two predominant reasons, like *Karukku*, for Dalits' embracing Christianity are the octopus like heinous treatment

imposed by the caste system and the humanitarian love in action invested by the missionaries. In *Karukku*, Bama chronicles her life from her childhood to her early adult life as a nun, and beyond by justifying her forefathers' conversion fact. The very structure of her Dalit colony separates them from upper castes. Bama describes that Parayas are considered untouchables as they have a separate settlements, far away from the main village. Her people are homeless in the homeland. Among the dominant castes, the Naicker community holds power and respect in the village. They are wealthy farmers and the Parayas, mostly poor and landless, work as agricultural labourers under them. Both mother and grandmother of Bama work as agricultural labourers and servants for the Naicker families. Parayas community life entirely depends upon the mercy of the Naickers. There are Nadar men who have shops in the Paraiyar streets who badly cheat Parayas during their bartering session. Dalits do all kinds of hard agricultural works that need a lot of physical strength. They produce grain for dominant castes but remain hunger. Producers never become consumers and strangely consumers are not producers. Due to the lack of food many Dalits die of ill health and die early. Bama works as an agricultural labourer and comes to know how the dominant castes exploit Dalit labourers. They are paid low wages and extracted maximum labour from them. Bama protests when she finds out that both her grandmothers are regularly given leftovers by the Naicker families in return of their hard physical labour. Bama observes the Naikar woman pouring water from a height of four feet which her own grandmother drinks with cupped hands holding close to her mouth. She gets upset and becomes terribly furious.

Bama's family has been converted to Christianity in her grandmother's time. As most of the Dalits are victims of caste abuse, landless agricultural labourers, politically

powerless and economically penniless and the caste system deteriorates them in the society, they are reasonably in need for help. There are many Dalit communities in India which converted to Christianity due to the humanitarian love in action and efforts of the missionaries. Christian missionaries brought commendable educational, economical and spiritual revival among Dalit communities in India (Binu,2004). But they fail to address the social issue called caste. Dalits believe that conversion into Christianity would bring about liberation from the clutches of the caste system. The Gospel is also preached and promised to dissolve inequality and oppression in the society. They embrace Christianity to escape caste discrimination and to enjoy equality, dignity and freedom. To her bitter shock, Bama observes caste practise inside the convent and the Roman Catholic Church. Dalits are already wounded in caste ridden society and now inside the Church instead of being healed, their wounds are further raged and their pain is intensified. The Christian converted Parayas are treated as untouchables even by the dominant Christian communities.

Bama narrates recollects her unforgettable experience of discrimination in Christian school. Coconut stealing episode is one of the most shocking and heart breaking incidents that Bama encounters the brutality of caste discrimination first time in life. One day, when Bama and her friends play at the school in the evening, somebody steals a coconut. But the guilt is thrown on her. The headmaster accuses and treats her badly. He scolds and abuses her calling her by caste name. Bama protests and the headmaster responds saying that the people of low caste do such kind of things. This incident disappoints her a lot. She is abused and insulted in front of all the students and is suspended from the school. As she cries with great agony, pain and with intense feelings, a teacher counsels her to meet the Church priest for an apology letter. When Bama

meets the priest, the priest's first response is to say, "After all, you are from the Cheri (a Dalit locality). You must have done it" [17] Bama comes to the class room with the recommendation letter given by the Church Priest. All the students look at Bama strangely and suspiciously. She expresses:

When I entered the class room, the entire class turned around to look at me, and I wanted to shrink into myself as I went and sat on my bench, still weeping [19].

Bama is not young enough to understand what caste is all about but she experiences the pain of caste discrimination and insult for the first time in life. Bama suffers great humiliation and starts probing into the roots of the evil caste.

The coconut stealing episode proves how the weaker sections in society are criminalised before subdue them. According to criminology the act of criminalization is a powerful strategy to humiliate and turn the weak vulnerable. Branding immoral breaks the confidence level of the enemy. It is true that although the defending voices like law barks at all strata of the society, it bits only the weak. The episode also explores how the dominant groups usually set up false belief systems that act to perpetuate their power-over position and sustain their separation from subordinate groups. Patricia Hill Collins discusses the impact of controlling images(1992:234). She notes that dominant groups tend to create sets of images about themselves and about each of the "subordinate" groups. These controlling images are always false, yet they exert a powerful influence, holding each group in its place and maintaining the status quo. We absorb these images about others and ourselves, usually without fully realizing it. This is part of the way dominant groups mystify their power-over practices and entice many of us into cooperation Bama is branded as criminal without conducting proper investigation because she is a Dalit and weak. As nobody comes forward to rescue of her, it

becomes easy for them to charge her with the guilt. Moreover, Dalits are already propagated and make people to believe as criminals and always have bent towards evil. That's why the photos of upper caste people are seen on hoardings and projected as celebrities whereas the portraits of Dalits and Adivasis are displayed in police stations as criminals and put them in rowdy sheet.

Bama narrates discrimination in Christian school as she experienced in secular one. Education is said to be the manifestation of goodness that is already there in people. Martin Luther and John Calvin, the pioneers reformers in Europe believed that the second most important duty of church was to reform the university, next to reforming the Church itself. The monks became the pioneers of universal education-a master key for democratic nations. Immediately, the Church turned the entire Europe into the first educated continent. This achievement also impacted the educational mission of the Roman Catholic Church led by the Jesuits. Later, the Roman Catholic Church is the mother of Western education for both religious and secular. Before the Reformation practically all schools and universities were Roman Catholic. This movement literally laid the foundations for the modern world. But, unfortunately their mission with India's experiment in democracy has failed. The caste discriminations is prevalent even in educational institutes on Dalit students. Bama finds that the nuns in the convent constantly insult and abuse the Dalit students. They do not give admission to Dalit students in their convent school because they fear that school standard will come down. They marginalise and brand all Dalits students as dull heads. They do not consider Dalit students as human beings instead treat them worse than animals. Their notions about low caste people are: "Low caste people are all degraded in every way. They think we have no moral discipline nor cleanliness nor culture" [22-23]. On one occasion, when

people in the locality goes to Reverend Mother to ask for pictures she chases them away saying, "Have you given me some money in order to buy you holy pictures? Very well, now, you may all go home quickly without leaning on the walls or touching anything [58].

The untouchables are hated not only by the upper caste people but also by those people who converted them on the promise of a casteless society. Bama could escape caste discrimination because she always excelled in studies. This does not happen with all Dalit students.

Bama narrates her experiences of discrimination in convents. The monasteries of middle ages were meant for cultivating religious life began to produce rational person, capable of thinking, researching, developing technology, writing books, science, rational legal and political systems. But the practice of untouchability in the convent is visibly prevalent. After completing her B. Ed, Bama joins in a convent school as a school teacher. Bama feels it's her call to be a teacher because most of the children in the school are Dalits. Later when Bama observes that upper caste nuns suppress Dalit children and Dalit teachers very much, she determines to become a nun and sacrifice her life by helping the poor and Dalit children. "I wanted to be like her, living only for the poor and down trodden; so I entered that particular order" [20-21]. Bama enters the convent to work hard for other children but discovers that the convent she enters does not even care to glance at poor children. Bama's search for liberation in religion only brings frustration. Her desire to experience fulfilment becomes a mirage in life. The Dalit students are not given admission in their convent school because they fear that school standard would come down. The author states what they feel about low caste people are:

"Low caste people are all degraded in every way. They think we have no moral discipline nor cleanliness nor culture. This

can be never changed. To aid Dalits is like aiding cobras" [26].

Contrastingly, dominant caste children are better treated, served and trained than Dalit students. According to Bama convents are of the dominant castes, for the dominant caste children, run by dominant Castes.

The Tamil Paraiyar nuns are considered lowest of the low. Bama's fellow trainees enquire her caste background. When Bama is asked about her caste, she answers honestly without any hesitation. Bama comprehends much earlier in her life that, "If you are born into a low caste, every moment of your life is a moment of struggle" [27]. This is further proven during her training period. During the last phase of training to become nuns, a Sister tells that, "in certain orders they would not accept Harijan women as prospective nuns and that there was even a separate order for them somewhere" [25]. Though Bama successfully completes her course, she deliberately is given a special order to go to a backward area for teaching. Nuns of the dominant caste background are sent to urban places. Nuns are also expected to bring costly and valuable gifts to their religious heads. Those who give costly items are well treated and who present simple items are ignored and ill-treated. Author laments and questions that how can economically poor background nuns could afford such costly expected gifts.

Religion is said to be the ways of God to men and path of salvation and liberation. But it is unfortunate the same religion has become a curse to Dalits in India. But Dalits in India find that they need another path of redemption from the clutches. Theoretically Christianity generated great hope in them but practically and unfortunately it is also hijacked by caste. Practise of untouchability and caste discrimination inside the Roman Catholic Church is clearly seen in India. Monasteries in middle ages are said to be abodes of equality and innovation (Mangalwadi, 2013:145). They are the sanctuaries of religious fraternity and

humanity. But in India the convents and monasteries are inflicted by the evil caste. The lifestyle in the convent is also a shock to Bama. Before they become nuns, they women take a vow that they will live in poverty. But that is just a sham. The convent does not know the meaning of poverty. Nuns in the convent enjoyed a very luxurious life. However, it is only the dominant caste Christians who enjoy the privileges and comforts of the Church. According to Bama, nuns are fond of eating delicious food, show much interest in money and clothes rather serving the sidelined with human love. If Dalits become priests or nuns, they are pushed aside and marginalized. She finds that there is no love to be found in the convent. There is no love for the poor and the humble. In the name of God they actually rob from the poor who struggle for their livelihood.

Bama perceives that there is no connection between the 'convent's God' and the 'suffering poor' [123]. Bama's struggles in her mind and she is intellectually restless. In spite of humiliations and degradations, she decides to stick to her job with indomitable determination to do something for the Dalits. She serves in convent for seven years and when she could not bear the caste discriminations around her any longer finally she resigns and comes back to her village to be with her community. Bama thus leaves religious community life and reconstructs herself in Dalit identity. Having come out of the religious order, Bama felt a sense of fulfilment belonging to the community of Dalit women. Bama condemns the hypocrisy of Hindu society and caste practise inside the Church. Though convents are established to serve, educate, and emancipate Dalits, Bama realises that convent serves the dominant castes better than Dalits. Bama believed that convent is the only exceptional place. She could not tolerate politics and casteism inside the convent. Convents are supposed to be a centre of equality, justice, love, care, and

transformation, but sadly they became a centre for discrimination, exploitation and humiliation. Practise of untouchability and caste discrimination is also present in the very holy sanctuary called Church. The Church/Cathedral building is said to be the abode of the Holy, place for worship and justice. *Karukku* vividly demonstrates how Dalits are not allowed to sing in the church choir. They are forced to sit separately, away from the dominant Caste Christians. Dalits are not allowed to bury their dead in the cemetery within the village, behind the church rather they are made to use a different graveyard beyond the outskirts of the village. The non-dalit Christians never and ever welcome the Dalit Christians into their fold. Dalits attend Churches more in numbers but it is the dominant castes Christians who alone enjoy the benefits and fruits of the church. Even amongst the priests and nuns, it is the dominant castes that hold the high positions, enjoy all sorts of privileges and exhibit their authority and power on Dalit Christians. Even in the rectory and Church office, the Dalits have to stand and talk, while the dominant castes sit and talk to the priest.

Bama is shocked to find that all the sweepers, attendants and the lower range officials in the church are Dalit Christians and the higher officials who controlled them belonged to Dominant castes. Dalit Christians are put to degrading jobs like sweeping, cleaning, washing and even cleaning the lavatories. The young and the old alike keep their lips locked and obey the Sisters. Self-respect and pride is being sacrificed in every act of enduring subjugation. According to Bama, priests teach Dalits that they should follow the rules of religion otherwise God will punish them. The priests frighten them psychologically and pressurize them to act to their tune. Priests do not teach the oppressed that Jesus identifies himself with the marginalized and he is the God of the oppressed and justice who is always against inequality and discrimination. Yet, nobody

stresses this nor points it out. Priests teach in an empty and meaningless language about humility, obedience, patience and gentleness, which they never practice. Bama learns that God always shows the greatest compassion for the oppressed.

Bama experiences prove that the caste system today is beyond Hindu society and it survives in all religions in India. The caste system that causes social inertia preserves old traditions. The biases against one caste with other castes continued and contacted Indian Christians too. It is found that there are separate seats, separate communion cups, burial grounds, and churches for members of the lower castes in South India especially in the Latin Catholic Church (Webster, 1994:67). The Catholic churches in India are largely controlled by upper caste priests and nuns. The Dalit Christians are used as labours, builders and cleaners in Church premises and Cathedrals but they are rejected admissions in their colleges and institutions. There is no provision for them to help and lift up. Furthermore, Christian Dalits face incidents such as harassment, murder, and police framing (Ghuman, 2011:67). Presently in India, more than 70% of Latin Catholics are Dalits, but the higher caste Catholics (30%) control 90 per cent of the Catholic churches administrative jobs (Devasagayaraj, 2011:1) Dalit Christians are not allowed in decision making in church administration. The *Encyclopaedia of Britannica* says that out of the 156 catholic bishops, only six are from lower castes in India (165).

For Ambedkar, "Caste is no doubt primarily the breath of Hindus and everybody is infected, Sikhs, Muslims and Christians" (2008:41). In India, Christians also practice the same caste system of Hinduism, resulting in caste discrimination, humiliation, subjugation and exploitation of Dalits inside and outside the Church as well. Only after entering into the religious order Bama further realizes that the Dalit Christians are ill-

treated by the church authorities who mostly belonged to the dominant castes. Just for external appearance Dalit Christians are allowed to enter Church based institutions but in reality, they are deliberately systematically discriminated against. Bama understands a world of difference between Christian beliefs and practice where practice always contradicts Christian beliefs. So, it is vivid that the Dalits are hated not only by the Hindus but also by those people who converted them on the promise of a casteless society. It is a baffling fact that the church that has to stand first to break this kind of discrimination, continues to encourage the caste oppression and humiliation. Moreover, Dalit Christians are deprived of all the benefits by the Government as they are Christians. The fate of a Dalit is the same whether he is a Hindu or Christian or Muslim. In general, the social and economic condition of Dalit Christian is in no way better than that of a Hindu Dalits. Most of the Dalits whether they are the Hindus or Christians, often live side by side, while the other caste people, the Hindus or the Christians live separately. Even the dominant Caste Christians do not treat the Dalit Christians as their equals.

The church not only practices untouchability in its full length and breadth but also perpetuates all other evils that caste system breeds. Church declares that it is caste free but Bama exposes the hypocrisy of a church so as the nation claims that it is casteless again. Bama unveils the double standard of the Indian Church that not only follows but perpetuates caste system. According to Bama, the Church is the photocopy of the caste imprisoned society. Far from cleansing the dark side of society, the Church itself got finally contaminated. The invincible power of caste is so overpowering in India that even the conversion to Christian couldn't annihilate it. The dowry or bridegroom price is practiced among Madras urban Indians (Chaplin, 1984:3). The

endogamy is strictly followed by Indian Christians even among protestants which is the mainstay for the sustainability of caste system (Webster,1994:47). C.J. Fuller in his article "Kerala Christians and Caste System" observes, "despite differences, Christians and Hindus share a common orthopraxy and ideology and form one total society (1976:1)". David Mosse observes, "South Indians have separate churches dedicated to different saints and celebrated different festivals (1996:23)". In Andhra Pradesh various Christian denominations are separated according to castes and sub castes. Sunil Varakumar observes that there is an ongoing tension between Malas and Madigas in the matters of power sharing in the Church in Andhra Pradesh (2010:33-34). Gender inequality is practiced all over the church as its is done in society. Women are neither allowed to worship and nor lead the congregation. Ruth Manoram, talking about Dalit women's triple oppression, points out "Dalit women, however, are triply oppressed: (1) oppressed by the so called high caste people, which equally affects both male and female Dalits (2) oppressed by the design of the Hindu patriarchal system and (3) oppressed by Dalit men (Gray,2010:53). Dalit women live a history of pain, agony, sorrow, misconduct, maltreatment and suffering. Bama exposes such atrocities committed on Dalit women, both within and outside her community.

Conclusion

As Bama's narrative comes to an end she anticipates and fervently appeals to her fellow-citizens to eradicate caste, class and religious differences and help to establish a just and human society. Bama invites all ethnic sections of society to change ones caste ridden notions that lays a foundation to an equal and just society. It is in this sense that Bama's *Karukku* reads like a community manifesto rather than an autobiographical narrative of a single individual.

References

1. Aparna Sunder, *Thinking beyond Secularism: The Catholic Church and Political Practice in Rural South India, South Asia Multidisciplinary Academic Journal* [Online], April 2012, : <http://samaj.revues.org/3368>.
2. Bama. *Karukku*, Macmillan India Limited, Chennai, 2000.
3. Binu, John. *A Study on Christian Contribution to the Nation Building*, ATC Publictaions, Chennai, 2004.
4. C.J. Fuller. "Kerala Christians and caste system" *Royal Anthropological Institute of Great Britain and Ireland*, Vol-1, No-1, March, 1976, 53-70. <http://www.jstor.org/stable/2800388>.
5. Carey Nieuwhof, *Lasting Impact: 7 Powerful Conversations That Can Help Your Church Grow*, 2016
6. Cast Identity Within The Church Twice Alienation, http://www.dalitchristians.com/html/caste_church.htm dated; 22/07/2017.
7. David Mosse, "South Indian Christians, Purity/Impurity, and the Caste System: Death Ritual in a Tamil Roman Catholic Community", *The Journal of the Royal Anthropological Institute*, Vol. 2, No. 3 (Sep., 1996), pp. 461-483, DOI: 10/23/07, 23. <http://www.jstor.org/stable/3034898>.
8. David Mosse, *The Saint Under Banyan Tree*, University of California Press, London, 2012.
9. Geeta K.A and Srilata. K. "From Subjugation To Celebration: A Study of Bama's Karukku and Sangati" *Language Forum*, Vol. 33, No.1. (Jan-June 2007): 85-98.
10. Hill Collins, Patricia. *Race, Class and Gender: An Anthology*, Harper Collins Publications, New York, 1992.
11. Mangalam. B: "Tamil Dalit Literature: An Overview" *Language Forum*, Vol. 33, No.1. Jan-June 2007.
12. Mangalwadi Vishal. 2013. *The Book That Made Your World*. Forward Press, New Delhi.
13. Mary C Gray. *A Cry for Dignity: Religion, Violence and the Struggle of Dalit Women in India*. Rutledge, London, 2010.
14. Paul Ghumanz. *British Untouchables: A Study of Dalit Identity and Education*. Ashgate Publishing, Ltd. 2011.
15. Rege Sharmila: *Writing Caste / Writing Gender, Narrating Dalit Women's Testimonios*, Zuban, New Delhi, 2006.
16. Vara Kumar, Sunil. *Dynamics of Power Sharing Between Mala and Madiga in Church*. ISPCK Tercentenary Publication, New Delhi, 2010.
17. Webster, John.. *The Christian Dalits: A History*. Delhi: Indian Society for Promoting Christian Knowledge (ISPCK), 1994.

INFORMATION AND COMMUNICATION TECHNOLOGY IN ENGLISH LANGUAGE TEACHING AND LEARNING

K.R.Nithya

S.A. Engineering College, Thiruverkadu, Chennai

Abstract

“What we learn with pleasure, we never forget” – Alfred Mercier

English is one of the most important languages which have played role in the process of globalization and knowledge explosion. It is the most common means of communication throughout the globe. That is why it is termed as Link Language, Global Language as well as Lingua Franca. In Indian context, it is treated as ESL (English as a Second language). To teach English and to develop English language skills various approaches and methods are in use in our country. But most of them are traditional, less interesting, ineffective as well as less motivating. So it is necessary to use modern approaches and tools of ICT (Information and Communication Technology) to develop better understanding and acquisition of four basic skills i.e. LSRW (Listening, Speaking, Reading and Writing) of English language and socially based language skills such as summarizing, describing, narrating, dramatizing. As Pete Sharma and Barney Barret suggest that “positive outcomes are most apparent when clear roles are assigned to the teacher and technology”. ICT has the potential to cater to the needs of students by providing opportunities to learn creatively. Integration of technology projects a paradigm shift in language teaching and learning. This paper outlines the importance and ICT in English language teaching and learning and rationale behind ICT to develop language skills.

Introduction

Teaching itself is an art. An art which, according to many teachers and researchers is constantly changing depending on the era we live and teach in. As Ibrahim discusses, Information and Communication Technologies (ICTs) have altered the way we teach and learn, taking education to another level, where a previous teacher centered approach has today become a student centered one.

- Information : It means the processed data in a meaningful and purposeful form according to Shore in Hartoyo
- Communication: According to Potts, communication is defined as a process by which we assign and convey meaning in an attempt to create shared understanding.
- Technology: The word technology derived from ‘techno’ which means technique, art or skill and ‘logos’ means science.

Therefore technology can be defined as a scientific knowledge of art or skill.

Based on the definitions of three components, ICT as a whole can be described as the utility of technology to support the effort of conveying information and communication particularly in the area of education. The technique includes digital technologies mostly of electronic information-processing technologies such as computers, internet, mobile phones, network, broadband and so on.

Tools and Technologies in ICT

ICT tools and technologies have been reported to yield positive results in ELT Classrooms. In fact, judicious use of tools to teach English boosts learning in terms of attitudes, autonomy and authenticity. In this paper, ICT tools are classified according to their functions based on the book by Erben,

Teaching English Language Learners through Technology,

E-Creation Tools

These tools enable English language learners to be creative. They involve playing with and using language to create, explore and discover while producing content and learning performances that can be measured. Examples of these tools include web publishing, presentations software, podcasting, moviemakers, audio makers

E-communication Tools

Software that promotes communication among students and teachers may be divided into two kinds of tools. First, there are those types of software that allow in real time interaction (synchronous) such as telephone conversation, voice conferencing and instant messaging. The second type of software includes those that occur with a time delay (asynchronous) such as email, text messages etc.

Reading and Writing Facilitative E-Tools

ICT tools facilitate and boost teaching and learning of writing and reading skills. Examples of these tool include online boards, online journals, blogs, wikis, and e-books,.

Listening and Speaking Facilitative E-Tools

The listening skill can be developed through ICT tools such as

- Video and audio files
- Podcasts and Vodcasts
- Audio Video sharing libraries like YouTube.

E-Assessment Tools

ICT tools assess based on three basic performance types of assessment, they are

- Performances
- Portfolios
- Projects

There are diverse kinds of technologies classified into Information and Communication Technology commonly used in teaching language context, such as

- Interactive Multimedia
- Computer
- Audio Devices
- Internet
- Television
- Mobile and its gadgets
- Social Interface
- Interactive Whiteboard

ICTS and Four Skills

Listening

Nachoua reports that the skill of listening is of key significance for English language learners to acquire. It is also a very intricate skill to teach. The concept of pronunciation whether that is to understand or produce language, also raises problems for non-native speakers. Using CALL (Computer Assisted Language Learning) is a way to motivate language learners to take a dynamic role in their learning instead of acting as passive learners. Helping learners to develop listening skills can be achieved through a variety of multimedia instruments such as digital stories, MP3 recordings and podcasts.

As Rahimi et al. argues, listening provides learners with large amounts of language input. Thus helping students learn the ways through which their mind functions when learning through technology is crucial, as they discover how to control their learning. Metacognitive strategies will direct each learner to improve himself in the areas they need improvement, in our case, listening. Podcasts are a means through the listening skill may be simplified and become available to larger groups of population. Through podcasts, the learning outcome can be influenced along with student motivation since they provide students with a self-regulating input flow, respecting each student's pace, helping them surmount any obstacles they feel they have in that area. ICT

facilitates the students by allowing them to listen to the input repeatedly if they wish, anytime, anywhere, mastering its content, which could also be authentic input, free of charge, in their own time.

Speaking

As English today is a Lingua Franca, the skill of speaking has become a skill of paramount significance to acquire.

Gungor et al. present that in an Online Foreign Language Speaking class, virtual classes are designed having in mind principles of English language teaching and e-learning along with techniques that raise interaction, integrating vocabulary and use of English, while providing stress-free environment in order to motivate even taciturn learners participate and produce language. The use of Oovoo and Skype apart from enabling users to interact with pre-recorded messages, also provides the option of synchronous chat, allowing the creation of virtual class of three to six users. Moreover, allowing learners use their mobile phones for learning purposes serve two different goals; producing more creative thinkers, as students experiment with audio and video captures and photos as well as familiarizing students with the use of MALL (Mobile Assisted Language Learning). Computer based literacy activities enhance learners speaking skills by engaging them into the discussion of topic, along with making decisions and learning to justify them into their group.

Reading

Online reading is a task that appears to be necessary for the 21st century students. Therefore the creation of a web-based reading program called 'English Reading Online' was created to narrow the gap between reading and comprehension using online strategies. The effective use of reading strategies is known to amplify the reading's understanding. Learning Content Management System (LCMS) called "Varsite"

offer resources and allow them instant access to a larger variety of texts of those found in the University library. This significantly provides each student with the autonomy to access these resources according to their schedule, enabling them to monitor their learning even better.

Learners today have a magic tool- the Internet, which can motivate them and help them to improve literacy skills. Also, encouraging students to visit online book clubs and interact with other readers enhances their critical thinking. E-books are an appealing and intriguing method to introduce reading to students in a classroom. As Kindle is the tool which endorsed with the integration of traditional and modern literacy skills significantly.

Writing

Writing can be perplexing for many students since it requires correct use of grammar. Unlike spoken language, written language cannot use gestures or body language to explain what it is that needs to be understood or conveyed. The use of blogs and tweeter are tools that can help students to practice written language. Another valuable technique is word processor; it helps learners to use the language and facilitates them to learn writing skills. The important factor behind the writing skill is the vocabulary knowledge. The use of Computer Bilingual Dictionaries (CBDs) offer prompt access to the learners' unknown word lexical processing.

Using CALL is a constructive way to enhance vocabulary acquisition. The study included text, picture and video modalities which were combined with exercises and tests showing that the students who used CALL had a significantly high benefit on vocabulary acquisition and writing skills. It also facilitates the student active learning and vocabulary recall.

Analysis

Beauchamp et al. discusses that while ICT have offered teachers and their classrooms new pathways toward language learning; they have also given students the liberty to orchestrate resources, thus move towards autonomy and be able to devise more dialogic and synergistic approaches in the future, transforming their learning whether that is individual or group work.

Blending the use of ICTs with the teaching of English promoted the construction of knowledge, lifelong learning, different styles and strategies to students, while supplying students with different needs what they required in order to achieve their goals. Additionally using ICTs created a motivating environment for students while the teachers were able to create new materials for teaching.

Benefits of ICT in General

ICT is found to be advantageous in several ways as mentioned in Herington,

- Technology facilitates exposure to authentic language
- Technology provides the access to wider sources of information and varieties of language
- Technology gives the opportunity to people to communicate with the world outside
- Technology allows a learner-centered approach
- Technology develops learner's autonomy.

In context of Language learning, ICT has an important role as the "media" bridging and enabling the learning process or direct communication between students and teacher although they are not present in the same room or place in certain time. Language learning program can be created to enable students to learn the lessons with guidance, instruction, information or future explanation. ICT in language learning used as a reference-book. Hartoyo sets out the seven

ways in which ICT used in language learning: Presentation, practice, authoring, Computer-Aided Assessment (CAA), publishing, communications, simulations.

Advantages of ICT

- The information required will be more quickly and easily accessible for educational purposes.
- Innovation in learning is growing in the presence of e-learning innovations that further facilitate the educational process.
- Progress of ICT will also allow the development of virtual classroom or classroom-based teleconference that does not require the educator and learners are in one room.
- System administration in an institution will be more easily and smoothly because of the application of ICT systems.

Conclusion

In today's highly informational and technological world, it is extremely important to have good knowledge of English language and its skills which are the need of the hour and the basic requirements of any organization. The use of ICTs in English Language teaching and learning is an area not fully explored. Teachers have to acclimatize to the idea that their role is constantly changing and that they have to gain knowledge of how to use all these tools. In order for that to be accomplished though, there shall have to be gestures both by institutions and government to offer teachers the opportunities to gain this knowledge and motivate them to do so through the acquisition of certificates, officially proving this new gained knowledge. In regard with students, the perception ICTs will give them notion to acquaint with the world 'out there', broadening their horizons and realizing that since English is today regarded as a Lingua Franca, it is not merely the people from

English speaking countries they can communicate with; it's rather a medium through which they may communicate with the whole world,

References

1. Ibrahim.A.L, 'Information & Communication Technologies in ELT'. Journal of Language Teaching and Research.211-214 (2010)
2. Beauchamp et al., 'Interactivity in the classroom and its impact on learning'.759-766 (2011)
3. Erben et al., 'Teaching English Language through Technology' Routledge. (2009)
4. Guongor.M.A. et al., 'Action and words in online Foreign Language Speaking Class'.1261-1262 (2010)
5. Hartoyo, 'Individual Differences in Computer Assisted Language Learning. Semarang. (2008)
6. Rahimi.M, 'The role of metacognitive listening strategies awareness and podcasts-use readiness in using podcasting for learning English as a foreign language.' Computer in Human Behaviour.1153-1161 (2012)
7. Sharma Pete & Barret Brown, 'Blended Learning: Using technology in and beyond the language classroom'. Macmillan (2007)
8. <http://www.google.co.in/amp/s/prinzessinnadia.wordpress.com/ict-in-english-language-teaching-and-learning/amp/>
9. http://www.researchgate.net/publication/268870208_ICTs_in_English_Learning_and_Teaching/

THE IMAGE OF WOMEN IN ASIF CURRIMBHROY'S PLAYS: A STUDY

M.M.Gopi

Research Scholar, Bharathiar University
Asst. Professor of English, H&SS Sietk – Puttur
Chittoor (Dist), Andhra Pradesh

Dr.M.Sambaiah

Research Supervisor, Bharathiar University,
Asst. Prof & HOD, Dept. of H&SS,
JNTUA College of Engineering, Pulivendula,
YSR Kadapa Dist. Andhra Pradesh

Abstract

Theatre has been used as a means of communicating protest against any form of violence and oppression. It is a broad term which includes dramatic literature and performance. The paper presents how Asif Currimbhoy plays give great importance to women in his plays. His women characters reveal various positions of women in the society. He shows positive and negative aspects of women in the plays. Asif Currimbhoy's perspective on women characters in his plays is different than that of other playwrights like Tendulkar, Karnad and Badal Sircar. Women are more or less victims and objects of patriarchal order in their plays. Currimbhoy also holds the view that women can be as strong and courageous as men in the patriarchal order of the society. Asif Currimbhoy presents some of his women characters as more powerful than the male characters with a different perspective from the usual characterization of women. Women characters reflect Asif Currimbhoy's practical approach towards the victims of natural calamities. It appears that Asif Currimbhoy is quite successful in describing the tragic scenes of migration and aftermath effects of it on the denizens. His women characters suffer a lot but they do not lose their coolness and calmness. Women know their responsibilities, duties and importance in the society. They are concerned about their social obligations and crave to involve in the wheel of life.

Keywords: *violence, women, victims, society, calmness, social obligations etc*

The position of women is degrading somewhere though many reformations take place in the form of acts years together. One of the major issues in the society is the substandard position accorded to women. They do not enjoy equal status and their condition is far from satisfactory. In the ancient period women are treated as equal as men. It is declined in the medieval period when women are considered as subordinate to men. It is progressed under British rule because women are given education as equal as men. The status of women has been gradually strengthening since twentieth century. The tremendous changes are occurred in the position women from one generation to other. In this context, Most of the litterateurs take part in the progress of women through their works. Such collection of works brings awareness to the rulers and the

ruled in order to change the status of women in the society. Asif Currimbhoy plays give great importance to women in his plays. His women characters reveal various positions of women in the society. He shows positive and negative aspects of women in the plays.

The Refugee (1971) reveals mainly two women characters namely Sarala and Mita. Sarala is an elderly woman. She is wife of Sengupta and mother of Mita and Ashok. She proves as an ideal mother of children. She receives Yassin, a refugee affectionately. Her theology is role model to others. She shows humanity towards the needy. Sarala proves herself as a humanist in the society. The affectionate expressions of Sarala in the play: **Wife:** (to her husband) stop it. You're embarrassing him. Yassin, don't pay any attention to him. Half the time he's joking [11].

Wife: It's nothing. You aren't much older than my children. It distresses me to think what you must have been through [12].

The role of Sarala reflects goodness and gentleness of women in the society. It is a kind of image of women in the society. Mita is a young daughter of Sarala. She is about eighteen. She possesses kindness like her mother. Mita does a voluntary social work at refugee camp. She worries about refugees' condition. She is responsible and commitment whereas Yassin is irresponsible and detachment type. She is the embodiment of Asif Currimbhoy's strong humanitarian approach to life.

In *The Dissident M.L.A*(1974), Asif Currimbhoy exposes the modification of women by none other than those who control the destiny of India. Manu, the dissident M.L.A. Shanti is wife of the dissident M.L.A. He doesn't treat his wife well. Shanti is no more than a cow, an animal identified with submission, meekness and modesty. The words of Shanti in the play :

Shanti: You make me mad. You think you're the only person with the right to be mad. What about a woman? woman's pain ...woman's pleasure....goes deeper. You've actually told me to say things again instead of telling me to shut up. What's come over you? Are you alright? (1974:31).

The expression of Shanti reveals the worries and pain of women in the family routines. Manu's dealings with the maid servants are no different and he uses her to satisfy his lust. Women are appeared as sex objects. Their physical exploitation and oppression is ascetically brought out by Currimbhoy in his plays.

Kasturba, Gandhi's wife in *An Experiment with Truth* (1969) is minor character of great significance. She loves her family. She worries about Gandhi's fast unto death. She doesn't like even Gandhi's practical teaching towards children. The voice of an ordinary woman like Kasturba appears in the play:

Kasturba: Never mind, it isn't important. It waseasier for me..... I don't remember....We've gone through other things before too, Bapu, or don't you remember?.....The way you taught your children.....out on the farms.....your own way.A formal school, Bapu. They needed a formal school[24-25]

She likes only materialistic life. In this play Asif Currimbhoy presents the role of an ordinary woman in the name of 'ba' in the play.

Asif Currimbhoy shows the nature and determination of women in the society in the play *The Hungry Ones* (1965) Razia, the victim of cruel fate, implores American tourists to help her out from miserable condition. The play exhibits the real life like scenes of prostitutes, and brothel agents are seen wandering like honey bees. The vices of lust and trading in the flesh of the poor and hopeless in the contemporary society like Calcutta are portrayed in the play. Razia asks American tourists to save Ramesh from the enemies. Immediately, they run to the refugee camp in search of Ramesh and fling themselves at him but are frightened because they have not yet unraveled the mystery of India. The play comes to a close as they leave for America, bidding farewell to Razia who is broken, shattered and who yearns for the love of her husband, Ramesh. The death and decay of moral fiber of the modern society is also evident in the objectification and commoditization of women. In this context, M. K. Naik observes:

If on the one hand, he has most sensitively captured the life of Shack Dwellers in all its poverty and squabbles, its love and small joys, he has equally successfully portrayed their basic humanity..... It is merely a sensitive and sympathetic study of the shack dwellers with regard to their mutual relations. And that, indeed is a plus point in favour of the playwright, for aren't the shack dwellers motivated mainly by two fundamental requirements of the body, food

and sex? They act by their stings, albeit one of them, Rita who cares more for love than for even her personal comforts(1979:64).

The Miracle Seed (1973) presents how male dominated conservative society does not provide ample scope for persons like Savitri or Malti in this play. Savitri's efforts are not futile rather she attains success in her endeavours. She is a natural character, far away from pomp and show. She knows her weaknesses and wants to work upon them. In their gendered roles, women characters are portrayed to be more powerful and stronger than men characters. Meserve and Meserve comments that "In Asif's best plays, the power of his women characters dominates the action ... in retrospect one finds Asif Currimbhoy's women characters, whether minor or major, stronger and more memorable than men (X-XI)".

Sumitra in *Sonar Bangla* (1972) not only offers optimistic atmosphere in the plays but also testifies to the value and significance of the personal struggle and spiritual force which are the cornerstones of Currimbhoy's vision and philosophy of life. The male characters act as jury to tag women with different words like whore, decent, obsessed, decent etc. Such reactions of men roots revulsion in women and they detest seeing the fictitious discrimination; but for men, women are mere an instrument of pleasure. Down the history women are relegate as weaker sex which puts them always in an inferior base to man. Violence against women is a consequence of an established gender inequality within society and of existing structures of power in gender relations. It is uprooted in cultural patterns, especially in harmful influences of particular traditional practices or customs, education systems, religious beliefs and media influences. Violence against women is a serious violation of human rights. Its impact ranges from immediate to long-term multiple physical, sexual and mental consequences for women, including death. It negatively affects women's

general well-being and prevents women from fully participating in society. An unprecedented number of countries have laws against domestic violence, sexual assault and other forms of violence. Challenges remain however in implementing these laws, limiting women access to safety and justice.

Rita in *The Do drummers* (1960) takes bold decision to give birth to unwanted baby. The characters are drawn from the masses. Rita is a pretty character and likes to be loved. Liza likes Tony. But Rita identifies that Liza has presented a watch to Tony, she becomes jealous of Liza. Rita who is very possessive of Tony, tries to draw his attention, decides to procure gifts so that she can keep Tony under her possession. As the play advances, we discover that Tony is very upset due to Rita's affairs with uncle Lollipop. He behaves rudely and ignores her presence. Rita tells Liza that she is carrying Joe's baby. She started feeling guilt and tried to commit suicide but saved. At a later stage of the play, it is known that it is Joe who commits suicide ultimately. The character Rita depicts different nature of women in the society. In this context, Fabian Bowers points out:

Clever word coined by Currimbhoy to indicate the doldrums which settle over a group of his young people to have not worked for a year of Sundays, who live in a shack on the fashionable Juhu Beach in the suburbs of metropolitan Bombay. They are too close to reality to live the life of the imagination and their idealism has turned to cynicism (1970,34).

Conclusion

Asif Currimbhoy creates as many as women role in his plays. His narrative technique shows all the images of women in a realistic way. Moreover, the feminist theatre helped in breaking up stereotypical images of women being constructed in theatre by men in the beginning. It has given voice to the silence, reconstructed the traditional images of women and presented them on stage. They try to

project sensitive issues concerning. Asif Currimbhoy observes to comprehend where the society stands when the question of woman's safety, independence and her identity is concerned. His plays depict different images of women in the society. It is seen how the honour of an educated and employed women is been annoyed in a traditional and democratic societies like India let the unimaginable fate of millions of illiterate women in the all over the world.

References

1. Bowers, Faubion, "Introduction: *The Complete works of Asif Currimbhoy*, New Delhi: Oxford and I.B.H. Publishing House, 1970.
2. Currimbhoy, Asif. *The Refugee*. Calcutta: Writers Workshop, 1971. Print.
3. ---- *An Experiment With Truth*, Calcutta: Writers Workshop, 1969. Print.
4. ----. *Sonar Bangla*. Calcutta: Writers Workshop, 1972. Print.
5. ----. *The Dissident M.L.A.* Calcutta: Writers Workshop, 1974. Print.
6. ----. *The Doldrummers*. Calcutta: Writers Workshop, 1960. Print.
7. ----. *The Hungry Ones*. Calcutta: Writers Workshop, 1965. Print.
8. ----. *The Miracle Seed*. Calcutta: Writers Workshop, 1973. Print.
9. Meserve, Ruth L. and Walter J. Meserve. "Asif Currimbhoy." Bowers et al. 29-40.
10. Naik, M. K. (ed.), *Aspects of Indian Writing in English*. Madras: MacMillan India Ltd., 1979.
11. Reddy, P. Bayapa. *Studies in Indian Writing in English with a focus on English Drama*.
12. New Delhi: Prestige Books, 1990.

READING TREVELYAN'S CAWNPORE: REVISITING THE MASTER-SLAVE DIALECTIC IN MUTINY NARRATIVES

Rini Reba Mathew

Research Scholar, Department of English,
Pondicherry University

Abstract

The paper titled, "Reading Trevelyan's Cawnpore: Revisiting the Master-Slave Dialectic in Mutiny Narratives" attempts to unravel the relationship between the master and slave in mutiny narratives by studying and analyzing Sir George Otto Trevelyan's "Cawnpore". Mutiny narratives are works written on the colonial and post colonial experiences of India which, in fact, is the history told in different perspectives. Trevelyan's "Cawnpore" is the most known and reliable non fictional account of the Great Indian Uprising of June 1857. In critically analyzing the master-slave relationship in the British Officer-Indian sepoy relationship which existed in India those days, this paper tries to correlate it with the theoretical viewpoints of Hegel and Homi Bhabha. It points out that the Hegelian "dialectic" works well in Indian context too.

Keywords: Trevelyan, Cawnpore, Dialectic, slave consciousness, Hegel, Indian Literature, Colonial fiction, mutiny narrative

Introduction

Georg Wilhelm Friedrich Hegel (1770-1831) in the 19th century described relationship between master and his slave in his work System of Ethical Life known as the 'master-slave dialectic'. In a master-slave relationship, the relation between the two people culminates in the subordination or oppression of the other. This dialectic is used in the discourses of patriarchy and colonialism. There will be a struggle for acceptance and recognition in such a relationship. This dialectic is presented by Hegel in two forms. The first one is the war between the two subjects in which one establishes his victory over the other and the oppressed one will be enslaved by the superior one. The second form is the one in which the wealthy merchants or landlords subjugated the small scale merchants and reduced them to a status of employees. Both the subjects in the master-slave dialectic have two identities; an ideal and a material form. The ideal form

comprises of their animals, land and possessions. Hegel emphasized the willingness of one of the subject to be submissive and even risk their life during the struggle with the other subject. The submissive object later become the slave and the other one becomes the dominative object. After this oppression of the submissive object happens, there will be no more importance for their ideal form. They will be destroyed and wiped out completely from their ideal form and their material forms will be under the control of the master. And thus the subjugated object was forced to work under the master for his livelihood and hence they will from there on, will be the labourers for the master. They work to fulfill the needs and purposes of their master and started a new life according to the rules and regulations of the master. The endpoint of the master-slave relationship will always be the realization of the slave about his "slave consciousness". The slave has either to rebel against the master in order to establish his freedom. This happens when the slaves rise in rebellion against the

masters. Thus according to Hegel, the notion of “master” is a consciousness. It finds its existence only in its relation to the slave consciousness. This relation to the slave consciousness reveals how the master is dependent on the slave. So the master consciousness is a “dependent consciousness” rather than being an independent one. “Thus he is not certain of existence-for-self as the truth; rather, his truth is the inessential consciousness and the inessential action of the latter [the slave]” (Hegel 61).

Hegel, therefore, underlines the possibility of a mutual dependence between the master and the slave. Master exists only in relation to his slave in terms of his consciousness. It is dependence on each other rather than a relation of domination or control between the both. It is quite surprising to notice the fact that the slave unconsciously shares the power that the master holds. This is because there is no existence for the master if there is no slave. Thus the master needs the slave for his very existence. His privilege of enjoying the powers and happiness of a master is because of the slave.

By analyzing the master-slave dialectic of Hegel, we can say that the same relationship is applicable to the relation between the superior British officer and the Indian sepoy during the British Raj. In the context of colonialism, it is the master-slave relationship that exists between the two. And in times of mutiny, this relationship brings itself to the surface and breaks down.

British Raj and the Dialectic of Colonizer/Colonized

When the British came to India, the Europeans put forward a model of life before the colonized people for them to follow. But the colonizers found it difficult to follow immediately and they found it incongruent with their own culture, tradition and values. However, the colonized started following the model; they use it and get adjusted to it by

the time. Thus identities underwent a drastic change for the colonized. They find themselves trapped in the ambiguous condition. One of the most important figures in post-colonial studies, Homi Bhabha gives the term *ambivalent* to this state of colonized which he presents as an uncertain identity crisis. He says that the colonized in such a state is in need of a blend between the original self and their dictated identities. Bhabha is of the opinion that the colonial identity went beyond the identity of the colonized and lies somewhere in between the colonizer and the colonized. This is because in a colonial system, the colonized is the victim like the slave in the master-slave dialectic. In his work, *The Location of Culture*, Bhabha says “there is always an antagonistic consciousness between the master and the slave” (70). The master and his slave opposed to each other like the colonizer and the colonized but always live in dependence of each other. Neither of them can live without the other.

When the British arrived in India and realized that it would be difficult for them to rule the diverse land of India, Lord Macaulay introduced an idea of a group of local men who can be trained under the British ways to make them useful for the British rule in India. British practiced their method of “divide and rule” in India and they succeeded in it. They made it possible through the Indian civil servants and the Indian soldiers who work for the British army.

Lord Macaulay’s *idea of “a learned native” was of a native “familiar with the poetry of Milton, the metaphysics of Locke, and the physics of Newton”, i.e. Indian only in external features, but for all intellectual and practical purposes steeped in western, nay English philosophy, science and literature. Macaulay wrote in his minute “we must at present do our best to form a class of persons Indian in blood and colour and English in taste, opinions in morals and in intellect,” (Maheshwari)*

Macaulay says that there should be a class of Indians who will no longer be Indians but Indo-Europeans. These people should act in between the British and the local people so that the ruling would be easier. In his strategy, he succeeded to a great extent. The post colonial theorists say that it would be impossible for a foreign nation to exploit and rule a nation without the local support. They will constantly in need of the colonized people for their existence in the land. This is exactly the same situation in master-slave dialectic. In colonizer-colonized relation, the colonizer is also in need of the colonized for their existence as the master is always in need of his slave. The colonized was controlled and given minimal values by the colonizer. Here the colonized act as the slave and the colonizer act as the master and relation between them is that of a 'mutual interdependence'.

How this dialectic works in *Cawnpore*?

In Sir George Otto Trevelyan's semi-fictional work, *Cawnpore*, it is clear that the master-slave dialectic works in the context of sepoy-officer relation in the novel. During the British Raj period in India, the Indian sepoys work under the British in various regiments. They were legitimate soldiers of the Raj. But the British never allowed the Indian sepoys to cross a limit. They always look upon to make sure that these sepoys were distinct from the British sepoys. They consider them as others and they were absolutely able to control them. The British always understood the need to control the others so that they can 'divide and rule' the nation. Apart from being the 'other' from the viewpoint of the British, the Indian sepoys had the identity of a ruler over the natives. There is always an anxiety about keeping the relation between the sepoys and the British. *Cawnpore* had several incidents which show how stereotype in moments of crisis got disturbed and how the Raj had to repeatedly reinforce the stereotype into the sepoys.

...to realize the conviction that an imperial people, who undertake to govern others, must first govern themselves ; and that it is the height of folly and cruelty to subjugate a hundred millions of men and then, abuse them because they are as God made them, and not as we would fain have them. And so it came to pass that to be sent back to head quarters was "a shame," regimental duty was "a bore," and the sepoys were "niggers." That hateful word, which is now constantly on the tongue of all Anglo-Indians except civilians and missionaries, made its first appearance in decent society during the years which immediately preceded the mutiny. (Trevelyan 39)

The attitude that British had towards the sepoys was of this kind. They called them "niggers" behind their back. Even if they worked for their army which is an alien force, their nation which is an enemy of their motherland, they were never treated as equal by the Europeans. The Europeans called the natives as "niggers" and this became part of the elite English society in those times. There were commissioned officers in each regiment of the British Indian army. These officers were specially appointed to control the Indian sepoys. There was a native colonel named 'soubahdar' in every regiment answerable to the European captains. Thus we can say that the native sepoys were always under the eye of the British. The British had always a doubt regarding the outbreak of a mutiny anytime. And they were well prepared for it. For the same reason, they kept the Indian soldiers under control and fear of severe punishment. But the novel describes the reasons for the outbreak from their own point of view. They described the sepoys as lustful people who always want power in their hands and who never obey the superiors. Trevelyan says, "The insolence and green of the soldiers, their impatience of discipline, and their lust of power, were the effective causes of the outbreak." (24)

Being tortured by the overburden of the British system and rules, the sepoy ready themselves for the mutiny. They were also disturbed by the authoritative nature of the English people over their own kinsmen and thus the sepoy wanted to overthrow the British rule from the land. It was described in the novel that the sepoy, especially those who were in the Bengal regiment, had a kind of distrust and hatred towards their superiors because of their attitude to the Indian sepoy. "...the Bengal sepoy desired with a nervous and morbid anxiety to get quit of the Sahibs by fair means or foul." (107) *Cawnpore* depicts the journey that the Indian freedom struggle took over during the period of 1857 and it clearly portrays the ways in which the sepoy-officer relationship get affected at times of mutiny. Mutiny becomes a moment of crisis when the master-slave dialectic of the officer-sepoy reached an endpoint.

Dialectics in the Domain of Army

Before the British Raj, there was no standing army for India, apart from the armies of emperors who came to India like the Mughals. Whenever there was a war or any need of an army, the strong men from various parts of the country will be called to serve the nation. This was the situation before Raj. But when the British came to India, they recruited the well-bodied, strong men of the country to their army by offering fixed wages. This offer was widely acceptable to the youngsters and they were readily attracted to join the army. Thus Macaulay's proposal of creating a cadre of local people for the better ruling of the nation was carried out efficiently. Army was the focus of Macaulay's proposal apart from the civil services. The British Indian army was well trained and equipped with all the weapons. Without any hesitation, the British made these local folk to attack and kill their own men with those weapons. The British Indian army took over the control of the nation. *Sepoy* is the name

given to the local soldiers; those were recruited into the foreign army.

During the British Raj period, these Indian soldiers were considered as inferior by their superior officials. The relation between the officer and the sepoy was similar to the relation between the master and the slave in the Hegelian dialectic. The British recruited the local people to their army but that does not give any legitimacy to the Indian soldier in the British viewpoint. The British always viewed the sepoy as people with low standard and little education. They always kept a distance from the native soldiers and they feared that any contact with the natives will lead to contamination of their White identity. The sepoy were considered as the 'Other' in their own country. In the process of making the Other, the sepoy lose their original identity and they wish they can be like their European masters. They wish they can be exactly like the Whites in culture and life style. The Indians were quite fascinated by the dress, equipments, furniture, manners, food habits etc. But they were kept aside by their master from attaining the White identity completely. Thus the Indian soldier's identity lies somewhere in between their original self and the dictated self.

The Indian sepoy was a kind of 'stereotype'. Their identity was a constructed one. They were expected by the British to behave in certain ways. But still the British had in their mind the fact that without the sepoy, they won't be able to rule over India. But they hide the fact within their Whiteness and imposed power over the soldiers. Homi Bhabha says about *stereotype* in his *The Location of Culture*:

...the stereotype is a complex, contradictory mode of representation, as anxious as it is assertive...the stereotype is not a simplification because it is false representation of a given reality...it is an arrested, fixated form of representation...the stereotype is an impossible object. (100-116)

The 'slave consciousness' which this stereotypical identity had created in the mind of sepoy urged him to get rid of this as soon as possible. As Hegel says, the slave can get rid of his situation only by raising his voice against his master or by dying. In the context of Indian sepoys, they opted for the first and thus the mutiny began. Thus as it was pointed out in the Hegelian dialectic, the master-slave relationship gets disturbed when the slaves began to rebel against their master. The same happened in the case of officer-sepoy dialectic. The soldiers were fed up with system and British rule in India. Even though they joined the army because they were offered to be well paid, most of them couldn't resist the feeling of betraying their nation. There is also the effect of nationalist consciousness in them. The feelings of patriotism and nationalism started to influence the mindset of Indian sepoys. They were also affected by the voices of freedom fight all over the nation. All these factors concluded in the Indian mutiny and the rebellion finds its beginning with Mangal Pandey.

During the British Raj, mutiny began with the incident related to Mangal Pandey, an Indian sepoy. The rebellion started when Mangal Pandey shot a superior officer when it was rumored that the cartridges given to the Indian sepoys were greased by cow fat and pig fat. This was seriously taken into consideration by the Hindu and Muslim sepoys. The British found nothing wrong in it but for the Muslims and the Hindus, it was a sin. This incident revealed the British viewpoint of Indian and their negligence in considering the culture of their subordinates. For the British, the sepoys were just slaves. They want the sepoys to work for them, not to

voice against them. This attitude of the Europeans triggered the fire for mutiny and it culminated in the shooting of an officer by Pandey. With that event, the Indian Sepoy Mutiny starts.

With the beginning of the mutiny, the relation between the officer and the sepoy get disturbed and the dialectic came to an endpoint. The stereotyped identity of the soldiers began to surface itself when mutiny arises. So we can say that in times of crisis, the disturbances in the relationship between the master and the slave, officer and the sepoy in this context, become prominent and it leads the slave consciousness to become a rebel against his master. In the Indian history, the master-slave relation in the Indian army is a matter of study and it clearly underlines the Hegelian dialectic.

References

1. Trevelyan, George Otto. *Cawnpore*. London: Macmillan and Co. 1907. Print.
2. Ashcroft, B., Griffiths, G. and Tiffin, H. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*, London and New York: Routledge. 1989. Print.
3. Ashcroft, B., Griffiths, G. and Tiffin, H. *The Post-Colonial Studies Reader*, London and New York: Routledge. 1994. Print.
4. Bhabha, Homi. *The Location of Culture*. New York: Routledge Classics. 1994. 100-116. Print.
5. Hegel, G.W.F. *Phenomenology of Spirit*. Trans. A.V Miller. London: OUP. 1977. Print.
6. Maheshwari, V.K. *Macaulay's Minute on Indian Education*. 7 July 2012. Web. 11 Jun 2017. <http://www.vkmaheshwari.com>.

ORIGIN OF THE UNIVERSE BASED ON DIFFERENT PHILOSOPHIES WITH SPECIAL REFERENCE TO LOGOS AND MATTER

Susmi Mariam Blesson

Assistant Professor, Dept. of Science & Humanities
CMS College of Engineering & Technology

Abstract

The most popular theory about the origin of the universe is the Big Bang. The Big Bang theory is the description of the development of the Universe. According to this theory, space and time emerged together 13 billion years ago with a fixed amount of energy and matter that has become less dense as the Universe has expanded.

When we come to Greek philosophy, Aristotle, Greek philosopher believed that the universe existed forever. Those who uphold this view comfortably deny the divine intervention as they believe in an eternal universe. Those who believed the universe had a beginning argue for the existence of God as the mover of the universe. This theory of expansion of universe of the 20th century transformed the debate about whether the universe had a beginning.

All physical matter is made up of that which does not appear'. The basic particles of matter are the protons, neutrons and electrons that make up atomic nuclei. Put these into certain atomic relationships and build up enough of them in molecular structure and you have 'that, which is seen,' yet separated and unassociated these building blocks are but energy and unseem.

At every stage of creation we get the idea of the creative, acting, dynamic Word of God. Psalms 33:6 says 'By the Word of Lord the heavens were made and all the host of them by the breath of his mouth....For he spoke and it was done. He commanded and it stood fast.'

It is said that the Logos was the thought of God stamped upon the universe; he talked about the Logos by which God made the world and all things, he said that God, the pilot of the universe, held the Logos as a tiller and with it steered all things.

The most popular theory about the origin of the universe is the Big Bang. The Big Bang theory is the description of the development of the Universe. According to this theory, space and time emerged together 13 billion years ago with a fixed amount of energy and matter that has become less dense as the Universe has expanded. That is like a fireball exploded. Then matter and energy spread outward in all directions. It cooled as it was expanded. The known matter and energy sprang from some ancient and unknown type of energy.

After the initial expansion, the Universe cooled, allowing the subatomic particles to form first and then to simple atoms. Giant clouds later merged through gravity to form galaxies, stars, and everything else seen

today. Before the big bang, the entire universe, with its matter was compressed into a hot, dense mass. After the big bang the universe cooled and expanded with the greatest speed from its pebble-size origin to astronomical scope. Scientists are not exact about how the universe evolved after the big bang.

Further studies prove that our Solar System is located in the Milky Way galaxy, which is one among many galaxies in the Universe. As galaxies are distributed uniformly and the same in all directions, we could assume that the Universe has neither an edge nor a centre. Early 20th century discoveries suggested that the Universe had a beginning and that it is expanding at a tremendous speed. The Big Bang theory was

suggested in the 1920s by a Belgian priest Georges Lemaitre. Edwin Hubble's telescopic observations propagated that galaxies are speeding away from us in all directions.

The big bang theory leaves many baffling questions. Though we have several answers proposed, none has been proven.

"The theory is based on some presumptions. It is not possible to get all the matter in the universe gathering together in one location. It is really hard to construct any self-consistent account of the conditions existing at the time of the hypothetical Big Bang.

"The important thing is that, says Joseph Silk about 20 billion years ago,' if any two points in the observable universe were arbitrarily close together. The density of matter at this moment was infinite.'

Hubble's original measurements show the age of the Universe as two billion years. This caused dispute, since it was found from measurements of radioactive decay that the age of the solar system is more than twice this value. How could the solar system have been formed before the Universe itself? It is now known that Hubble's original measurements were in error. Current measurements put Hubble's constant in the range of 50–100, giving an age of 10–20 billion years.

When we come to Greek philosophy, Aristotle, Greek philosopher believed that the universe existed forever. Those who uphold this view comfortably deny the divine intervention as they believe in an eternal universe. Those who believed the universe had a beginning argue for the existence of God as the mover of the universe.

The German philosopher, Immanuel Kant was in great concern about this problem of whether or not the universe had a beginning. He argues if it had a beginning, why did it wait for a time to begin? On the other hand, if the universe had existed for ever, why did it take an infinite time to arrive at the present stage? That is to say, time went from the infinite past to the infinite future,

independently of any universe that might or might not exist in this background.

In 1915, Einstein introduced General Theory of Relativity. According to it, space and time were not absolute; it has never become a fixed background to events. They were dynamical quantities that were shaped by the matter and energy in the universe. Space and time were defined only within the universe, so there is no sense to talk of a time before the universe began. It would be like asking for a point north of the North Pole. If the universe was not changing in time, there would be no reason that time should not be defined arbitrarily far back.

However, when Edwin Hubble made telescopic observations about the universe on Mount Wilson, in the 1920s the situation radically changed. Hubble found that stars are not uniformly distributed throughout space, but are gathered together in vast collections called galaxies. He found that almost all the galaxies were moving away from us. The universe was not unchanging with time i.e., it was expanding. The distance between distant galaxies was increasing with time.

This theory of expansion of universe of the 20th century transformed the debate about whether the universe had a beginning. If galaxies are drifting away, they must have been closer in the past. If they move in constant speed, they would all have been on top of one another about 15 billion years ago. Can it be called the beginning of the universe? It seemed to imply that physics broke down and one would consider a thought of having a controller or God, to determine how the universe began. Scientists were unhappy and they certain advanced theories.

One was the Steady State theory, proposed by Bondi, Gold, and Hoyle in 1948. They propagate the idea was that new galaxies would form from matter that was supposed to be continually being created throughout space. What is seen was made out of things which do not appear. How do we

know how the world was made? Nobody was there to observe. It is impossible to derive from any experiment. Can we do by mathematical formulation? No, because all equations must finish with a balance nothing can be added or subtracted from the sides of an equation without corresponding function on the other side. ‘

‘All physical matter is made up of that which does not appear’. The basic particles of matter are the protons, neutrons and electrons that make up atomic nuclei. Put these into certain atomic relationships and build up enough of them in molecular structure and you have ‘that, which is seen,’ yet separated and unassociated these building blocks are but energy and unseen.

Everything in the universe is made up of matter and energy. Matter is anything that has mass and occupies space while energy is the ability to cause or do work. **Matter refers to objects** and energy **refers to a property that an object could have.**

Different subatomic particles are responsible for giving matter different properties. One of the most mysterious properties is mass. Some particles, like protons and neutrons, have mass. Others, like photons, do not. But there is something which cannot be explained that sets everything in its place and makes it work. Science calls it as The Higgs boson, or “God particle,” and is believed to be the particle which gives mass to matter. Nobody could find this elusive piece of the cosmic puzzle. Either matter existed from all time which is an infinite idea or was it made out of nothing.

When you refer the Bible, the book of Hebrews 11:3 says “by faith we understand that the universe was formed at God’s command, so that what is seen was not made out of what was visible.” We understand that the worlds have been framed by the Word of God. The worlds are the aiones (literally ages) in both the places the universe of space and time is meant. ‘Rhema’ referring to the

utterance by which God summoned into existence what had no existence before.

In the beginning God created the heavens and the earth. Genesis 1:3 states God said ‘Let there be light’. The phrase let there be light is a translation of the Hebrew phrase ‘yehi’. A literal translation would be a command, something like ‘light, exist’. God spoke into the void and commanded light to come into being. His personality, power, creativity and beauty were expressed in creation the same way an artist’s personality and personal attributes are expressed through art or music.

At every stage of creation we get this idea of the creative, acting, dynamic Word of God. Psalms 33:6 says ‘By the Word of Lord the heavens were made and all the host of them by the breath of his mouth....For he spoke and it was done. He commanded and it stood fast.’

Proverbs 3: 19, 20 say The Lord by wisdom founded the earth; by understanding he established the heavens; by his knowledge the deeps broke forth, and the clouds drop down the dew”.

As Professor John Paterson has put it; “The spoken word to the Hebrew was fearfully alive.... It was a unit of energy charged with power. It flies like a bullet to its billet.” That is why the Hebrew was sparing of words. Hebrew speech has fewer than 10,000; Greek speech has 2,00,000.

When John Knox preached in the days of the Reformation in Scotland, it was said that the voice of that one man put more courage into the hearers than ten thousand trumpets braying in their ears. In the days of the French Revolution Rouget de Lisle wrote the Marseillaise and that song sent men marching to revolution. In the Second World War, when Britain was bereft of allies and weapons the words of the Prime Minister, Sir Winston Churchill, did things to people.

The Greek term for word is Logos; it also means reason. The Wisdom Literature was the concentrated wisdom of sages for the

Jews. It gives eternal power to wisdom (Sophia). In these passages wisdom has been thought as the eternal agent and co-worker of God.

Proverbs 22-30 states what Wisdom speaks: "The Lord created me at the beginning of his work. Ages ago I was set up, before the beginning of the earth. Where there were no depths I was brought forth,before the mountains had been shaped..... when he established the heavens, I was there, when He drew a circle on the face the deep;when he established the fountains of the deep.... I was beside him like a master workman....."

In Greek thought the idea of the word began away back about 560 B.C. in the writing of Heraclitus (535-475 BC). To Heraclitus, everything was in a constantly changing state of flux. His famous illustration was that it was impossible to step twice into the same river. You step into a river; step out, step in again, but you do not step into the same river, for the water has flowed on and it is a different river. Everything was changing from day to day. How can there be any sense in a world where there was constant flux and change? The answer of Heraclitus was: all this change was controlled and ordered, following a continuous pattern all the time, and that which controlled the pattern was the Logos, the Word, the reason of God. He continued what gave a man reason and knowledge of the truth and the ability to judge between right and wrong was the Logos of God dwelling within him. For Heraclitus, logos provided the link between rational discourse and the worldly rational structure.

Stoic philosophy began with Zeno of Citium in 300BC, in which the logos was the active reason pervading and animating the universe. The Stoics asked: "what keeps the stars in their courses? What makes the tides ebb and flow? What makes day and night come in unalterable order? They answered; The logos is the power which puts sense into the world, the power which makes the world

in an order instead of a chaos, the power which sets the world going and keeps it going in its perfect order. This concept later influenced Philo of Alexandria, although he derived the contents of the term from Plato.

He said that the Logos was the thought of God stamped upon the universe; he talked about the Logos by which God made the world and all things, he said that God, the pilot of the universe, held the Logos as a tiller and with it steered all things.

Neo-Platonist Philosopher such as Plotinus (204-270 CE) interprets Logos as the principle of meditation, existing as the interrelationship between the Hypostases --- the soul, the intellect.

The concept of the logos exists in Islam. In Sufism, it is used to relate the Uncreated that is God to the Created i.e., man. Without Logos, no communication happens between man and God. One of the attempts to reformulate the Neoplatonic concepts into Sufism arose with Ibn Arabi, the philosopher whose works *The Ringstones of Wisdom* and *the Meccan Illuminations* expressed that logos provides the link between man and divinity.

Carl Jung compared rational faculties of logos with the emotional elements of eros. In his book *Mysterium Coniunctionis* Jung equated logos and eros as intuitive conceptions of masculine and feminine consciousness.

Greek Philosophers both Plato (428-322 BC) and Aristotle (384-322 BC) used the term logos, rhema and onoma. But only 12th century grammarians think it in terms of units we understand as subject and predicate. Aristotle uses logos as a mode of persuasion in the *Ars Rhetorica*. The other two modes of persuasion are pathos (emotional appeal) and ethos. (persuasion by moral character).

The Christian concept of the logos is derived from the Gospel of John 1:1. "In the beginning was the Word, and the Word was with God and the Word was God. Through him all things were made, without him nothing was made that has been made and that life was the light of men. The light shines

in the darkness but the darkness has not overcome it.

The Word is not one of created things; the Word was there before creation. That is known as pre-existence of Christ. 'The Word became flesh and made his dwelling among us. We have seen his glory, the glory of the one and only, who came from the Father, full of grace and truth.' Trinitarian theologian Frank Stagg writes 'The Gospel identifies the Logos, through which all things are made, as divine (theos) and identifies Jesus Christ as the incarnate Logos. Jesus is the personification of wisdom (Proverbs 5:8). The term word is used in the same manner as does the Old Testament word 'that is the communication of God to humanity. This is what Jesus did exactly. He revealed the world the Word of God. He is the personification of the written and spoken word.'

The testimony that God revealed through the prophets during Old Testament period was now made human with the coming of Jesus. Hence the word became flesh.

The gospel of John says that the word was God. When Greek uses a noun it uses the definite article with it. The Greek for God is theos and the definite article is ho. When Greek speaks about God, it does not simply say theos; it says ho theos. When Greek does not use the definite article with a noun, that noun becomes like an adjective. It was not said the word was ho theos; that would have been to say that the word was identical with God. It is said that the word was theos without definite article which means that the word was of the same character, quality essence and being as God. It was not said that Jesus was identical with God; Jesus was so perfectly the same as God in mind, in heart, in being that in him we perfectly see what God is like.

John 1:3 says through Jesus all things were made and there is not a single thing which exists in this world which came into being without him.

John 1:4 says In him was life and the life was light of man. Life and light are two of the basic words, on which the Gospel is built up. At the beginning we read in Jesus was life. At the very end we read, believe that Jesus is the Christ the Lord and that believing you may have life in his name. (John 20:31).

When you refer the Bible, 2Peter3:10 says 'the heavens will disappear with a roar; the elements will be destroyed by fire and the earth and everything in it will be laid bare'. That day will bring about the destruction of the heavens by fire and the elements will melt in the heat. The physical elements shall melt or dissolved. (stoicheia). The 'stoicheia' could mean the physical elements of earth, air, fire and water, out of which all things were thought to be composed. It also means the heavenly bodies the sun, the moon and the stars. It is a picture which in an astonishing degree corresponds to what might actually happen according to modern theories of the physical universe.

References

1. Paul Copan; William Lane Craig (2004). *Creation Out of Nothing: A Biblical, Philosophical, and Scientific Exploration*. Baker Academic.
2. Evans, Louis H. 1985. *Mastering The New Testament Hebrews*. USA: The Communicator's Commentary Series.
3. Guthrie, W.K.C. 1962. *A History of Greek Philosophy*, vol. 1, New York: Cambridge University Press.
4. Guthrie, W.K.C. 1967. *The Greek Philosophers: From Thales to Aristotle*, Methuen,
5. Judaeus, Philo. 1999. *Cambridge Dictionary of Philosophy*.
6. Liddell, Henry & Robert Scott. 1889. *An Intermediate Greek-English Lexicon*: lexis.
7. Paul Copan; William Lane Craig (2004). *Creation Out of Nothing: A Biblical, Philosophical, and Scientific Exploration*. Baker Academic.

- Evans, Louis. H. 1985. *Mastering The New Testament Hebrews*. USA: The Communicator's Commentary Series.
7. Bruce, F. F. 1978. *The New International Commentary On The New Testament Hebrews*. Michigan: W. M. B. Eerdmans.
 8. Hillyer, Norman. 1992. *New International Biblical Commentary 1 And 2 Peter, Jude*. Massachusetts: Hendrickson.
 9. Barclay, William. 1975. *The Daily Study Bible Series, vol. 1*. Philadelphia: The Westminster Press.
 10. Holy Bible New International Version. 1984. South Asia: International Bible Society.
 11. Tasker, R. V. G. 1983. *The Tyndale New Testament Commentaries: The Second Epistle General of Peter and The General Epistle of Jude*. Leicester: Inter-Varsity Press.
 12. Scroggie, Graham. W. 1992. *Is The Bible The Word Of God?* Chicago: Moody Press.

THE EFFECT OF OPIUM TRADE AND WAR ON THE SMOKY RIVER

M.Suganthi

Research Scholar,
Ethiraj College for Women, Chennai

Dr.A.Nirmala

Principal & Secretary, HOD,
Ethiraj College for Women, Chennai

Abstract

This paper highlights the importance of opium trade in Amitav Ghosh "River of Smoke" which satisfies the historical demands of panoramic view of opium war. Ghosh made an elaborate study on Chinese culture which portrays the trade of opium against the backdrop of the impending first opium war in this novel. India was the largest opium exporter for centuries. In the straight and unembellished language of commerce, Ghosh justifies the exploitation of the Chinese. The trade began with China in the Sixteenth century when there was a high demand for tea, silk and porcelain in Britain. Due to low demand for the European commodities in the East, Britain had a large trade deficit with China. Hastings decided to establish monopoly of the East India Company in Bengal as that was the only way to balance trade by exporting opium to China. Thus English East India Company's vital but unacknowledged consignment from India and to China was opium. The foreign traders took heed of the edicts but were unperturbed as the opium trade was legal in India and this was carried out by the East India Company and legitimate trade took place in the sea of China. Opium was the essential commodity which financed the British Raj in India and started exporting Opium to China. At the early stage the demand increased by factors of magnitude. River of Smoke not only opens our eyes to the manipulative, exploitative, savage colonial game of the West upon East, it also makes us aware of our cherished goodness and the sweet smell of humanity we shall spread forever through our solicitude towards nature. Thus the monogrelization of language and mixing of people across borders paves a monumental tribute to the era of globalization

Keywords: Monogrelization, Globalization, Trade, Opium, War, Commodities.

Amitav Ghosh as a prolific writer has been immensely influenced by the political and social milieu of the country, who has been able to move freely in his writing between history and fiction. His novels brim with interesting themes of histories set against fascinating backdrops which draws a new turn for the Indian Novel. He is always engaged in exploring new world for his novels in the ignored and forgotten pages of history. In his innovation and experimentation he makes the reader to understand Opium as a bitter brownish addictive narcotic drug which controls the human brains and lead to addiction: obtained from immature seed capsules of the opium. Due to the trade of opium people monogeneralise with different culture and language

across nation states. Ghosh as a Historiographer attempts to use historical material within the parodic self-reflexivity of Meta fiction which turns past events or histories into facts. Hayden White considers historical writing as 'the arrangement of selected events in a story'. Histories take the forms of narratives and the ways in which the events are described and portrayed and linked together to form a historical narrative.

Ghosh in 'River Of Smoke' novel has remarkably conjured plotlines out of trading routes, which comes magically alive as the conduits of human history; they effect the exchange not just for silk and silver but of language, love and enmity. In particular the novel restores the role of India and the Indian

Ocean to the largely forgotten story of Opium Trade. He also portrays the sequential arrangements of individual lives with the characters like Neel Rattan, Bahram and Jodu who have crossed the borders in the ship and have established their living in Canton (the tale city). Ghosh traces out the working of imageries in this historical fiction and highlights the history of opium trade in this novel mostly in Canton the southern part of China. Opium was one of the most yielding crops and India was coerced to produce it avaricious British. The sequel to it depicts how Canton - the hub of English merchants and colonialists and the whole China at large, were enveloped profusely in the smoke of opium from all sides; as if the whole continent was getting drowned in a river of this malady. Amitav Ghosh naturally finds it odd that the city Canton which had "*absorbed so much of the world's evil, has given in return so much beauty*" (ROS, 536). It is obvious that Opium trade was crucial in China which influenced many people who became rich because of the trade.

Ghosh elucidates that the addiction of opium has not alone spoilt the life of Chinese but even Indians due to British imperialism which have forced the Chinese government to destroy the opium ships. Influence of British is the main factor for change in Chinese culture and involving them in free trade since sixteenth century onwards. Opium trade became more regular by the Seventeenth century, when it was mixed with tobacco for smoking, and addiction was first recognized. Prior to the arrival of the tobacco pipe, opium was only taken orally; when smoked, the drug has a far more potent effect, and its addictive effect is greatly magnified. Opium prohibition in China began in 1729, yet was followed by nearly two centuries of increasing opium use. The so-called 'China Trade' in reality, largely constituted for the drug of narcotics. China had a positive balance sheet in trading with the British, which led to a decrease of the British silver stocks. Therefore, the British

tried to encourage Chinese opium use to enhance their balance, and they delivered it from Indian provinces under British control. In India, its cultivation, as well as the manufacture and traffic to China, were subject to the rules of the British East India Company as a strict monopoly of the British government. Indian farmers were forced by the British East India Company to grow poppy against their wishes, often using a combination of strong arm tactics and debt. There was an extensive and complicated system of agencies involved in the supervision and management of opium production and distribution in India. It is obvious that Chinese were exploited by the influence of British which resulted in drug trafficking and the control. The tactics of British over Chinese made them to believe that China will develop economically but resulted in disaster.

A massive destruction of opium by an emissary of the Chinese Emperor in an attempt to stop Opium imports led to the First Opium War (1839-1842), in which Britain defeated China. The novel begins with the storm in the river where three different vessels have been caught up in it; the Anahita, carrying the biggest ever shipment of raw opium west to Canton; and the Redruth, a Cornish brig with a crew of plant-hunters and cargo of rare flora. The stories of these ships run first parallel before intertwining in an unexpected and intriguing way. Ghosh in his genre shifts his complete focus to Canton, the floating and ephemeral city in which the covert opium market fuelled British colonialism and brought China reluctantly into the emerging politics of the world he draws the conflicts of various characters who are indirectly involved in smuggling opium.

A detailed route of smuggling is displayed by Ah Fatt who wants Neel Rattan Halder to be a clerk under his father Bahram Modi. Drawing the sketch in his own way Ah Fatt shows Neel the mouth of the Pearl River leading to Canton and small islands like teeth

rising from the sea. As the foreign are Linton Island and sell opium. On the other hand the network of canton harbours was brought to life by Bahram Modi, an opium merchant, with his zeal of success, his indomitable courage, his passionate love and moral scruples, who comes in the centre of the story, from Bombay who uses the illegal Opium Trade as escapism from the overbearing family burden and wants to live in the floating city, ie. In Canton Fanqui town Bahram establishes a Water Front House considers it as a home of adventure in trade in order to reinvent for better trade purposes. He advises his father in law to diversify into new commercial opportunities. At this juncture it is very clear that Opium trade Is a soul giver for all the trading communities . The Chinese trade started as an network of selling opium for medicinal purposes but later the drug turned out to be a demon for every individual lives but many traders considered Opium Selling as a jack-pot for improving their social status.

'Today the biggest profits don't come from selling useful things: quite the opposite, 'he

Argues', the profits come from selling things that are not of any real use. Look at this

new kind of white sugar that people are bringing from China---this thing they call

'Cheeni'.Opium, Bahram continues, is just like that. It is completely useless unless

You 'are sick, but still people want it' (pg: 51).

In the narration depicts the predicament of the Opium merchant who is from India who imitates the British Merchant for stabilizing his trade in Canton and his involvement in the Opium Trade deliberately prove the India's complicit involvement in the infamous Anglo-Chinese opium trade.

Ghosh has portrayed Bahram with care and fast forwarded to 1838 thereafter reaped

forbidden inside canton the foreign ships go to incredible fortunes form his decades of China Trade set out to canton carrying his most valuable and critical shipment of opium. He is one of the few traders to resist the British monopoly of opium in the Asian sub continent, dreamt so much about the profit which he could make in the opium business but unfortunately his fortunes dwindled with the Chinese prohibition against the illegal opium trade. In a unique way Ghosh links up the holistic attitude of the Chinese to the measures taken up by the Chinese government towards the British after the British openly disobeyed their laws.. According to the Chinese government the local traders who helped the foreign traders in smuggling opium were punished first, without their help the foreigners could not do anything. At this juncture China to be appreciated for closing the holes. While the local traders were given capital punishment the foreigners were only asked to surrender their opium he allowed himself to drift along, on River of Smoke and it is by his tragic death he is trapped in the whirlwind caused by the opium trade

References

Primary Source

1. Ghosh, Amitav. "River of Smoke". Penguin Books. New Delhi.2007.Print.

Secondary Source

1. Dixon, Robert."Travelling in the West: The writings of Amitav Ghosh", *Common wealth Literature*.1 (1996):3-23.Print.
2. Auradkar, S.P." Amitav Ghosh: Critical Perspectives, Creative Books. New Delhi.2007.Print.
3. Bose, Brinda."Amitav Ghosh: A Critical Perspective". Pencraft International. New Delhi.2003.Print.

THE ART AND SCIENCE OF TEACHING

S.Srinithi

M.Phil English Literature,
Sri Sarada College for Women (Autonomous), Salem

Abstract

English, the much loved and hated surrogate child of the British rule in India, has managed to remain in the centre-stage of controversy even after 47 years of the country's independence. To an impartial observer, it seems that it can neither be thrown away nor can it be adopted completely. Undeniably, when English was introduced in the country in the early 19th century, the purposes were far from harmony with the ideals of the country today. Lord Macaulay introduced the teaching of English in India to produce what he called a class of people Indian in blood and colour but English in opinion, in moral and in intellect. It resulted in the adoption of English as the official language in India, and helped to revivify the regional languages. Knowledge of speaking English in India has become an important factor if one wants to come up in life which results in speaking difficulties for English Language learners. Teaching English is a hard task for teachers because of the environment, in which learners lack opportunities to communicate in English. So the first and foremost duty of English teacher is to communicate and teach effectively so that the teaching items reach the students as ideas or concepts helping in individual thinking and analysis. The teacher of English will have to have a complete understanding of the objectives to be remembered, highlighted and sustained while teaching English. The teacher should remember the special knowledge and skills the teacher requires to enrich his or her science of teaching and the teaching strategies involving various teaching or learning styles to highlight the art of teaching

Keywords English, ELT in India, teaching, objectives, skills.

Introduction

Language, a system of conventional spoken, manual, or written symbols by means of which human beings, as members of a social group and participants in its culture, express themselves. Human society cannot do without language as it is the most important, most perfect and universal means of communication, formation of thought and accumulation and transmission of expression.

Language is a constituent element of civilization. It raised man from a savage state to the plane which he was capable of reaching. Man could not become man except by language. An essential point in which man differs from animals is that man alone is the sole possessor of language. No doubt animals also exhibit certain degree of power of communication but that is not only inferior in

degree to human language, but also radically diverse in kind from it. Language, in fact, is the great tool which has made human civilization possible.

The importance of language cannot be denied by anyone, since it is essential to every aspect and interaction in everyday lives of individuals. Though hundreds of languages with thousands of dialects are spoken all over the world, English is the only language spoken in many countries, both as a native and as a second or foreign language. It has emerged as the paramount language for international communication, and regarded as a global language and link language.

English is the Lingua Franca of the world. English is said to be the world's most important language having communicative and educative value. English is used all over

the world not out of any imposition but because of the realization that it has certain inherent advantages. A very important reason for regarding English as a world language is that the world's knowledge is enshrined in English. It is a progressive language. It is dynamic and flexible. Over and above English is universally renowned for its power of expression and its rich in literature. There is no denying the fact that English Language occupies a highly important position in the national and international scenario. Learning the language has become the need of the day. Also teaching speaking skills turns out to be more difficult where learners find no English speaking environment and the parents are not in a position to pave way to learn the language.

The teacher of English uses their training in literature, writing, and reading to ensure their students' learning state in educational standards. Teachers plan and deliver lessons as well as evaluate student work and progress. Teachers often feel rewarded when seeing their students' accomplishments.

Teach to Learn

"To teach is to learn twice" says Joseph Joubert. With these words of his, he has attempted to revolutionize the act of teaching by putting the teacher in place of a learner with twofold of his contribution towards teaching. The importance of good teaching is that good teachers constantly seek to explore new and improved ways of teaching to comply with modern standards. Teaching does not just involve qualifications or education a teacher has gained, but it is a constant process of learning, exploring and evaluating the teaching standards and the quality of education offered to students.

Effective teaching can be done by harmonising it with learning twice. Those who dare to teach must never cease to learn as their constant learning will put them in line with the present requirements of teaching and expand their zone of

understanding on the subject. Teaching means to inspire students towards attaining education. It is only in teaching a strong impact of understanding can be delved into the minds of students.

Methodology

The teacher of English is expected to be scientific and artistic which contributes to the vision of teaching and in turn helps the teacher to teach effectively. Every teacher associated with teaching of English or, for that matter, any subject should remember the special knowledge and skills the teacher requires to enrich his or her science of teaching and the teaching strategies involving various teaching or learning styles to highlight the art of teaching.

It is this effective marriage of science and art which contributes to the vision of teaching, which in turn helps the teachers to reach the students while teaching.

To equip herself or himself with the science of teaching, a teacher has to know how to have knowledge regarding the following

- Learning to manage a classroom
- Learning to organize instruction
- Learning to deal with colleagues and school policies
- Learning to arrange students in groups for activities and for completing assignments
- Learning to establish routines and plan the activities and learning strategies effectively and methodically

Thus the science of teaching would primarily include a teacher's ability on arranging desks and working space, planning of bulletin boards, and storage of materials. The physical layout of the classroom is a reflection of the teacher's teaching style. Learning centers provide opportunities for children to explore, apply newly learned skills, to be creative, to interact and they also help them to learn other skills like responsibility, decision making and self

evaluation. The next step a teacher needs to take is learning to group the students and allowing them to work in differently mixed groups. This makes them more flexible and feel part of learning community, to become more involved in learning, and to overcome any stigma they could have felt when students are grouped based on their ability or skills. As a part of effective classroom management, it is imperative for a teacher to establish routines which facilitate teaching and learning.

Now coming to the art of teaching, a teacher needs to remember that the two largest associations devoted to English Language Teaching, the National Council of Teachers of English (NCTE) and the International Reading association (IRA) recognize six skills related to language arts. They are

- Reading
- Writing
- Speaking
- Listening
- Viewing
- Visual representing

Of these, most teachers agree that listening, speaking, reading, writing (LSRW skills) get a lot of importance in ELT. Hence it becomes crucial that a teacher trains the students effectively in all the four skills mentioned above in order to ensure that students are taught how to read fluently, thoughtfully, and be able to interpret and evaluate a range of varied literature. Also a student of English should learn to write with ease and clarity in order to organize ideas logically and present them in both spoken and written forms.

With this objective in mind, a teacher of English has to sculpt her art of teaching, she will have to depend on activities, group work, interactive discussions and collaborated learning. The teacher should remember three aspects of classroom time

- **Allocated time**

It includes the amount of time allotted to various subjects and topics within a subject. Teachers also allocate different types of time: whole group time or small group teaching, individual work and tutorial or co-operative activities.

- **Instructional time**

It requires the time when the teacher actually teaches. This is the time allocated to a lesson, minus disruptions, transitions from one activity to the other and other time wasters.

- **Engaged time**

It involves the time students are paying attention or remain busily involved, that is , time on task. Students only learn when they are engaged successfully. A teacher can always increase students opportunities to learn by establishing a learning environment and a good classroom management.

While effective management can increase teaching time, effective instructional strategies can increase the time children spend attending to lessons. The task or activity which the students perform should be successful to bring forth academic learning time. It needs to be remembered that there is a good management and good instruction. Both require efficient organization and careful planning and effective strategies well-planned will lead to effective learning at different levels.

Suggestions

The more a student is made to discover the meaning of any activity or project he or she has been given, the more will be the language acquisition on his or her part. It is first necessary for the teacher to try out the activity or project on his or her own before taking it to a class. On top of all these a teacher needs to have great patience, that is, patience to understand students with learning difficulties, or with behavioural or occupational problems. When the art of teaching is visualized by the teacher,

impediments disappear; it is a unique moment of discovery for both the teacher and the student and it is only then teaching becomes an inspiration with the sole object of the teacher standing before a group of students is to reach them, to touch them with the information presented and to help them discover the treasury of knowledge which is always an ennobling adventure.

Conclusion

Enthusiasm is key when it comes to teaching and above all, to be successful in teaching, one should really believe in what one is doing. The teachers should care tremendously about the progress and well-being of each and every student in the classroom. Teaching can be tiring and stressful, but it is also incredibly rewarding in the end. The teachers should always give the best to encourage children and foster their learning. When a teacher says his or her goal is to make a difference, they not only want to change the lives of the students, but also they want to change the face of education as stated by Nelson Mandela "Education is the most powerful weapon which you can use to change the world".

References

1. Balakrishnan V. "Learning and Society." *Language Across the Curriculum*. 2016-2017. Print.
2. English in India: Its Present and the Future. Religiousunity.org
3. India." *International Journal of Scientific and Research Publications* 4.(2014): 1-3. Print.
4. "How to become an English Teacher". Teacher.org.
5. <<http://www.teacher.org/career/english-teacher/>>.
6. Joubert, Joseph. "Teach". BrainyQuote.com. Xplore Inc, 2017. 21 March 2017. <<https://www.brainyquote.com/quotes/quotes/j/josephjoub108036.html/>>.
7. Language. Britannica.com
8. <<https://www.britannica.com/topic/language.html/>>.
9. Mandela, Nelson. "Education" Brainy Quote.com. Xplore Inc, 2017. 23 March 2017. <<https://www.brainyquote.com/quotes/quotes/n/nelsonmand157855.html/>>.
10. Richards, Jack, C., Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. 2nd ed. Cambridge: Cambridge University Press. 2016. Print.
11. Vijayalakshmi M., Manchi Sarat Babu." A Brief History of English Language Teaching in India." *International Journal of Scientific and Research Publications* 4.(2014): 1-3. Print.
12. Viswanath, Seethalakshmi. "Teach To Reach." *The Journal of English Language Teaching* XLVI/3. (2008): 18-23. Print.

ROHINTON MISTRY AS A CANADIAN NOVELIST

K.Kannadasan

Ph.D Research Scholar,
Mahendra Arts & Science College,
Kalippatti, Namakkal

Dr.N.Ramesh

Assistant Professor,
Mahendra Arts & Science College,
Kalippatti, Namakkal

Abstract

Rohinton Mistry, born on July 3, 1952, Bombay now Mumbai, India, Indian-born Canadian writer whose works in turns poignant, stark, and humorous explored the everyday lives of Indian Parsis. Mistry was of Parsi origin. He obtained a degree in mathematics and economics from the University of Bombay now the University of Mumbai before moving to Canada in 1975. Rohinton Mistry was a finalist for the 2011 Man Booker International Prize, which recognizes an author's entire body of work. In October 2011 Mistry was awarded the 2012 Neustadt International Prize for Literature. Mistry's fiction deploys a precise writing style and sensitivity to the humour and horror of life to communicate deep compassion for human beings. His writing concerns people who try to find self-worth while dealing with painful family dynamics and difficult social and political constraints. His work also addresses immigration, especially immigration to Canada, and the difficulty immigrant's face in a society that recognizes their cultural differences and yet cannot embrace those differences as being part of itself.

Introduction

Rohinton Mistry, born on July 3, 1952, Bombay now Mumbai, India, Indian-born Canadian writer whose works in turns poignant, stark, and humorous explored the everyday lives of Indian Parsis. Mistry was of Parsi origin. He obtained a degree in mathematics and economics from the University of Bombay now the University of Mumbai before moving to Canada in 1975. In the early 1980s he enrolled at the University of Toronto to pursue a degree in English and philosophy. He began writing short stories and won the university's literary competition two years in a row. Mistry attracted wider attention when he won Canadian Fiction Magazine's annual Contributors Prize in 1985. His collection of short stories, *Tales from FirozshaBaag*, was warmly greeted by critics and general readers alike for its insights into the complex lives of the Parsi inhabitants of FirozshaBaag, an apartment building in Mumbai.

Mistry's debut novel, *Such a Long Journey*, is an intricate tale of the triumphs and disasters of a kindhearted bank clerk's friends and family set in India in 1971, a time of domestic turbulence and war with Pakistan. The book received the Governor-General's Award, the W.H. Smith/Books in Canada First Novel Award, and the Commonwealth Writers' Prize for best book. *A Fine Balance*, which also received the Commonwealth Writers' Prize as well as the Giller Prize for best Canadian novel, was another study of Parsis living at close quarters in varying degrees of harmony during difficult times, in this case India's 1975 state of emergency. Mistry's third novel, *Family Matters*, was set in a tiny two-room flat in modern-day Mumbai and presented a compelling portrayal of a family of Parsis living in exigent circumstances. His novella *The Screem* is narrated by an aging, isolated resident of a Mumbai apartment building.

Canadian literature, the body of written works produced by Canadians. Reflecting the

country's dual origin and its official bilingualism, the literature of Canada can be split into two major divisions: English and French. This article provides a brief historical account of each of these literatures. After the 1950s this tentativeness in fiction either became itself the subject of the novel or was dissipated in more confident forms of writing. Robertson Davies' popular Deptford trilogy examines the growth of its protagonists into maturity within a Jungian paradigm. Exploration of Canadian identity and of the world of art form much of the interest of Davies' Cornish trilo and Murther& Walking Spirits. Alice Munro in *Lives of Girls and Women*, set in southwestern Ontario, and Margaret Laurence in her Manawaka novels explored their heroines' rebellion against a constricting small-town heritage. Munro's short stories in collections ranging from *Dance of the Happy Shades* to *The View from Castle Rock* depict the domestic lives and relationships of women in Toronto, small-town Ontario, and British Columbia in an increasingly enigmatic style. Leonard Cohen's *Beautiful Losers* probes the relationship between sainthood, violence, eroticism, and artistic creativity. Mavis Gallant's stories depict isolated characters whose fragile worlds of illusion are shattered. In her collection of stories *Across the Bridge*, she probes the thin line between good and evil in the lives of ordinary people.

Margaret Atwood dissected contemporary urban life and sexual politics in *The Edible Woman*, *Lady Oracle*, and *The Robber Bride*. *Bodily Harm*, *The Handmaid's Tale*, and the speculative *Oryx and Crake* are cautionary tales of political violence and dystopia, while *Alias Grace* and *The Blind Assassin*, winner of the Booker Prize, are situated in a meticulously researched historical Ontario and expose the secret worlds of women and the ambiguous nature of truth and justice. Set in Montreal, London, and Paris, Mordecai Richler's novels *The Apprenticeship of Duddy Kravitz*, *St. Urbain's Horseman*,

Joshua Then and Now, Solomon Gursky Was Here, and Barney's *Version* satirize the condition and hypocrisy of modern society through black humour.

The traditional conventions of fiction, shifting from realist to surrealist, self-reflexive, feminist, or periodic modes. Although historical events and the investigation of place as an imaginative source remained the most common subject matters, the narrative forms were experimental and playful. During the 1980s and '90s, writers also renegotiated ideas of self and nation and of belonging and loss while breaking down traditional boundaries of both gender and genre. Robert Kroetsch's trilogy *The Words of My Roaring*, *the Studhorse Man*, and *Gone Indian* transformed the realism of Prairie fiction into postmodern parodies of the quest journey. In *The Temptations of Big Bear*, *The Scorched-Wood People*, and *A Discovery of Strangers*, Rudy Wiebe constructed fictional and spiritual epics based on historical events in the west and the precarious relations between First Nations and European explorers and settlers.

George Bowering's *Burning Water*, which focuses on the 18th-century explorer George Vancouver, and Michael Ondaatje's *Coming Through Slaughter*, the story of the jazz musician Buddy Bolden, mingle history with autobiography in self-reflexive narratives that enact the process of writing. Ranging from 1920s Toronto to Italy during World War II and Sri Lanka wracked by civil war, Ondaatje's lyrical, elliptical narratives spotlight a small coterie of people drawn together by a mystery that shapes the story and governs their lives.

Carol Shields's novels, stories, and plays present the lives of ordinary women and men in a luminous, often gently satiric style. *The Stone Diaries*, which won a Pulitzer Prize, begins in early 20th-century Manitoba and follows the life of Daisy from birth to death in a variety of voices and textual strategies, while in *Unless* a middle-aged professional

woman confronts the nature of goodness and the disintegration of a comfortable family life. Audrey Thomas reveals the dilemmas confronting women in innovative short stories and novels. Jack Hodgkin's maps a surreal island world in *The Invention of the World* and *The Macken Charm*, mock-epics that both feature larger-than-life, eccentric characters and tell a colourful history of Vancouver Island. Fascinated by the imprint of the past on present lives, Jane Urquhart uses the symbol of the whirlpool to weave together stories of Canadians in 19th-century Ontario in *The Whirlpool*; *Away*, a lyrical saga, recounts in retrospect the life of a woman who emigrated from Ireland to Canada in the 1840s, and *A Map of Glass* depicts a reclusive heroine seeking answers to her lover's disappearance. Traces of history also haunt Anne Michaels's lyrical novel *Fugitive Pieces*, in which the story of an émigré Polish poet in Toronto, rescued as a boy from the Nazis, intersects with that of a young professor, a child of Holocaust survivors. Daphne Marlatt radically revises family and colonial history, narrative, and sexuality in *Ana Historic* and *Take*. Douglas Glover's *Rabelaisian Elle* chronicles the adventures of a young French woman marooned during Jacques Cartier's 1541–42 voyages to Canada.

Although the subject of history exerts a powerful influence on all forms of Canadian writing, the tradition of regional fiction has not lost its momentum. David Adams Richards's novels depict the bleakness of New Brunswick communities, while Guy Vanderhaeghe's fiction has its roots in the Prairies. In *Clara Callan*, Richard B. Wright portrays quiet lives in small-town Ontario. Ann-Marie MacDonald's *Fall on Your Knees* and Alistair MacLeod's *No Great Mischiefs* recount family sagas set on Cape Breton Island. Wayne Johnston depicts Newfoundland's history in *The Colony of Unrequited Dreams*, a novel based on the life of Joey Smallwood, the province's dynamic first premier. In *River Thieves*, Michael Crummey

describes the extinction of the Beothuk, an indigenous people of Newfoundland, and Lisa Moore's *Alligator* dissects lives in contemporary St. John's, the capital of Newfoundland and Labrador province.

During the 1980s and '90s, increasing attention was also paid to the plurality and diversity of voices across the country. This period saw the emergence of numerous First Nations, Métis, and Inuit writers. Resisting the imposition of Western concepts of history, land, nation, society, and narrative, many of these writers explored their oral traditions, myths, and cultural practices. A recurring theme is the individual's painful trajectory as that individual negotiates between cultures, combats racial prejudice, and copes with shattered families and kinship groups; these concerns are also rendered in playful or parodic modes, as protest literature, or as alternatives to frenetic urban consumer cultures. Works that engage these concerns include novels and stories by Jeannette Armstrong, Tomson Highway, Thomas King, and Eden Robinson. Autobiography and memoir Maria Campbell's *Half-Breed* and Lee Maracle's *Bobbi Lee, Indian Rebel*, for example are key genres in First Nations witnessing and testimony.

Other perspectives tackle the experiences of immigrants their interrogation of the meaning of home and belonging, their feelings of cultural assimilation and estrangement, and their intergenerational struggles. Nino Ricci, a Canadian of Italian descent, portrays the long journey from Italy to Canada in his trilogy *Lives of the Saints*, *In a Glass House*, and *Where She Has Gone*. In her lyrical and meditative novels *Plainsong*, *The Mark of the Angel*, and *Prodigy*, Nancy Huston, an expatriate in Paris, reflects on dislocation and exile. Yann Martel's *Life of Pi*, winner of the Booker Prize, depicts the fantastic voyage of 16-year-old Pi, who, en route to Canada from India, is shipwrecked and left adrift on the Pacific with several zoo animals.

Asian Canadian writing has emerged as a powerful and innovative force. Joy Kogawa's *Obasan* is a skillful "docufiction" describing the internment of Japanese Canadians during World War II; in *Chorus of Mushrooms*, Hiromi Goto examines the relations between three generations of women in rural Alberta. Chinese Canadian perspectives are presented in Choy's *The Jade Peony*, set in Vancouver's Chinatown; Larissa Lai's multilayered exploration of lesbian awakening, *When Fox Is a Thousand*; and Sky Lee's *Disappearing Moon Café*. Rohinton Mistry's *Tales from FirozshaBaag*, *Such a Long Journey*, *A Fine Balance*, and *Family Matters* are set mostly in Bombay now Mumbai among the Parsi community, while Anita Rau Badami's novels *Tamarind Demand* and *The Hero's Walk* portray the cross-cultural effect on Indian families in India and Canada.

Conclusion

Rohinton Mistry was a finalist for the 2011 Man Booker International Prize, which recognizes an author's entire body of work. In October 2011 Mistry was awarded the 2012 Neustadt International Prize for Literature. Mistry's fiction deploys a precise writing style and sensitivity to the humor and horror of life

to communicate deep compassion for human beings. His writing concerns people who try to find self-worth while dealing with painful family dynamics and difficult social and political constraints. His work also addresses immigration, especially immigration to Canada, and the difficulty immigrants face in a society that recognizes their cultural differences and yet cannot embrace those differences as being part of itself.

References

1. Bharucha E Nilufer, *Repossessing the Master Tongue, Subverting the Master Narrative and Challenging the Metanarrative of History: Rohinton Mistry's Fiction*. Ed. Anjali Gera Roy, Meena T Pillai, Pen craft International 2007, pg 40.
2. Charu Chandra Mishra, *Modes of Resistance in Rohinton Mistry's Such a Long Journey*,
3. Ed Novy Kapadia, Jaydip Sinh Dodiya, R.K Dhawan Prestige Books 2001, Pg 164.
4. Mistry Rohinton, *Such a Long Journey*, Faber and Faber, 1991.
5. Mistry Rohinton, *A Fine Balance*, Faber and Faber, 1995.
6. Mistry Rohinton, *Family Matters*, Vintage publication, 2002.

THE POSTMODERN ELEMENTS IN KURT VONNEGUT'S *BREAKFAST OF CHAMPIONS*

G.Sucithra

M.Phil Scholar, Thiruchirapalli

Abstract

American literature is the literature written or produced in the area of the United States and its preceding colonies. In most of the American writings of the period there was a new emphasis upon the imaginative and emotional qualities of literature. American literature explains basic characteristics of all kinds of literature such as characters, plot, settings, images and themes. It embodies the ideas of Americans and makes certain places known. It also tells stories of certain characters Americans had with their unique culture. Kurt Vonnegut is one of the most prolific and popular writers of the twentieth-century American literature. Vonnegut's literary career spanned fifty years. He has received prestigious awards and honorary degree from many universities. Vonnegut's innovative blend of science fiction, fantasy and realism produce many celebrated works. Breakfast of champions, or Goodbye Blue Monday, published in 1973, is the seventh novel by Vonnegut. "The novel's structure is a simple one, yet it employs simultaneously evolving plots from different time and spaces". The maturation of author's political, philosophical and artistic talents is depicted in Breakfast of Champions. This paper will focus mainly on the postmodernism elements. It is notable for its innovative structure and metafictional elements.

Keywords: *Prolific, Fantasy, Postmodernism, Metafictional*

Introduction

Trying to find a definition for the term 'postmodernism' is a tedious task. Even if there is any such thing, it will only restrict its scope. Many critics to give their opinions and not define it. Notable among them are Ihab Hassan, Jean Francois Lyotard, Habermas, Frederick Jameson and a few others. The term 'postmodernism' carries with it an array of meanings. One such analysis of the word would be the prefix 'post' and the suffix 'modern'. Ihab Hassan helps in understanding this, when he prints the term as "postmodernism" (Qtd. In Hale 5), to emphasize its prefix and suffix.

Here the term 'post' simply means 'after'. But this is too straightforward. It is that which tries to efface the complexity of the modern or it creates a caricature of the thought, literature, and politics of the past.

This fashion of postmodernism becomes a trite that focuses on the vision of the contemporary. The term postmodern literature is used to describe certain characteristics of post-world war II literature (relying heavily, for example on fragmentation, paradox, questionable narrators, etc.) and a reaction against Enlightenment ideas implicit in Modernist literature.

The postmodern elements in Breakfast of Champions

Breakfast of champions is the story of "two lonesome, skinny, fairly old white men on a planet which was dying fast. "One of these men, Dwayne Hoover, is a charming but deeply deranged pontiac dealer, and extensive land and franchise owner, whose mental illness causes him to believe that a science fiction story by the other man, Kilgore Trout, is the literal truth. Trout a largely unknown

pulp science fiction writer who has appeared in several other Vonnegut novels, looks like a crazy old man but is in fact relatively sane. As the novel opens, Trout hitchhikes toward Midland city to appear at an art convention where he is destined to meet Dwayne Hoover and unwittingly inspire him to run amok.

Breakfast of champions offered new ways of thinking about the self, the nation, and the world, and Vonnegut's avuncular wisdom and anti-war sentiment appealed to the skeptical idealism of late-century America. Even as his celebrity waned, he continued to write poignant, experimental novels of the American experience, and his influence and appeal remained potent.

A major theme of Kurt Vonnegut's *Breakfast of Champions* and postmodern fiction is the tension between the community and the individual. He uses symbols, pictures in his novel which is able to understand to the reader. The symbols function as a representation of a shared culture and its values and simultaneously isolate the reader and narrator from these cultures distinctions because the narrator revises the traditional, communal interpretation of the sign.

Vonnegut experiments with structure, most obviously when it the inclusion of his own childlike sketches. The sketches are used to demonstrate the use of symbols, which the narrator depends upon heavily and dismisses, in the Epilogue, as an unnecessary American tendency. For example, there are two drawings of an apple throughout the story; in the Epilogue, when the narrator holds out his empty hands to Kilgore Trout and asks him what he sees in them, Trout sees an apple. The apple is a common American symbol, and demonstrates the narrator's point that American's depend upon the meaning in symbols.

Breakfast of Champions has a large amount of illustrations by Vonnegut himself. These illustrations, apart from their major role in the context of the novel are meant to weaken the novel's dependence on language.

However taken out of context, they can hardly have the meaning that they inside the novel and beside the words on the page. One of Vonnegut's major reasons for using these illustrations is implying that other means of communication can hardly take the place of language and it is definitely impossible to get out of the prison- house of language.

Vonnegut's other purpose from drawing these illustrations has been to show the sense of absurdity; his realization that "I have no culture" (Ibid: 15) and "I can't live without a culture anymore" (Ibid). Vonnegut's critique of the contemporary American culture could not have its present effect, if this novel had been other than meta-fictional. Because after all, Vonnegut himself is a part of the same culture and it is impossible to criticize an established institution from within.

One sees overeating as another example of grotesque realism in Vonnegut's novel. As Bakhtin suggests: "All these feats are related to sucking, devouring, swallowing and tearing to pieces. We see the gaping mouth, the protruding tongue, the teeth, the gullet, the udder and the stomach" (Qtd. In Dentith 238). Even Vonnegut's title, *Breakfast of champions*, alludes to the socialization of food products. Although Vonnegut maintains the advertisement for general Mills does not relate to his novel in any form, the mere reference to the corporation hints to the influence of advertising on the American consumer.

Vonnegut's pictures debunk the glorification of the advertised image through an act of degradation, another aspect of carnival, but as Bakhtin suggests, "regeneration and renewal" need to replace degradation (67), for parody is incomplete if it only deconstructs reality without aspiring to a better reality, a kind of utopia. Early in the preface, Vonnegut dedicates the novel to Phoebe Hurty, who finds prosperity in the language of satire.

Through Phoebe, the author learns how to degrade but, more important, how to achieve

a kind of prosperity or paradise through degradation. Because Phoebe “was able to believe that the impoliteness she recommended would give shape to an American paradise” (2). Vonnegut does not explore grotesque realism for the sake of absurdity. One of degradation springs a renewal of life. This paradox of degradation centralizes in all works of parody, since parody attempts to rethink, redesign, and improve fixed conventions. By deconstructing what is considered a stable framework, the satirist shakes the foundation and simultaneously shows the audience what parts of the framework need improvement.

Metafiction allows Vonnegut to distance himself from his contemporary culture and have a better overview of the disadvantages of being an American. *Breakfast of Champions* also inverts the conventions of science-fiction; in this novel contemporary American society is the “alien world”. Vonnegut, by using an ex-Earthling narrator who is now living on a different planet and has set out to explain earth to his fellow inhabitants, defamiliarizes the world that this readers have always taken for granted.

Vonnegut would characterize his own work as postmodern. Although his work does manifest many elements that are associated with postmodern fiction, such as meta-fictional techniques, use of collage or pastiche, and so on, Vonnegut has eschewed certain aspects of the postmodern and embraced many that we tend to view as modern or modernist. David Cowart has suggested that Vonnegut’s work be viewed as a bridge between modernism and postmodernism.

The modernist era is marked by the intensification of that individuality, most visible in the form of interiority-expressed through such formal literary technique as stream-of-consciousness-which, at its extreme, is associated with a kind of madness turned inward. If neurosis, or paranoia, is emblematic of the modernist condition, then schizophrenia is surely the model of

postmodernism. The idea most fully developed and even celebrated in Deleuze and Guattari’s Anti-Oedipus, but also articulated in any number of postmodernist literary productions (John Barth, Thomas Pynchon, Vonnegut himself), seems most fitting in the present, past era characterized in part by its being so very “in the present”.

In Lacan’s famous definition, schizophrenia involves a breakdown in the signifying chain, That is, the once predictable meanings, or the correspondences being signifiers and signifieds, no longer hold.

Breakfast of Champions is about schizophrenia. The tale’s protagonist, Dwayne Hoover, is in the midst of a schizophrenia episode, a mental breakdown that will, by the novel’s end, manifest itself in a horrifically violent rampage. But *Breakfast of Champions* is not really about Hoover in the way *Slaughterhouse-Five* is about Billy pilgrim. *Breakfast of Champions* is a collage in other senses, fitting together completely disparate images in a chaotic ensemble.

Many of Vonnegut’s recurring characters appear in this novel, most notably Kilgore Trout, but also Eliot Rosewater (now sober), a dog named Kazak, Rabo karabekian, and even a Franc Inc Petko, who appeared as a bewildered secretary unable to tell the difference between science and magic in *Cat’s Cradle*; many of the Midland city townfolk will reappear in Deadeye Dick as Well. Most notable of all is the insertion of Vonnegut himself in the novel. Vonnegut had appeared in *Slaughterhouse-Five* as well, but he had played no active role in the events unfolding in Billy pilgrim’s life. (He merely mentions that he’d been in Dresden with Billy during the war.) Here Vonnegut the writer joins the action, watching his characters interact, and speaking directly to his creation, Kilgore Trout.

Breakfast of Champions takes Vonnegut’s use of collage, with pastiche as an underlying effect, to another level. Multiple story lines, leading to a particular, climatic point, are an

old technique. Multiple characters who find that their lives are more closely connected than previously through are old hat for Vonnegut. What is newer (and postmodern) is the insertion of the writer as an interactive character. It is not just meta-fiction, fiction that acknowledges itself as such on its pages; it is hyperfiction, or better patafiction, insofar as it highlights the absurdity of the techniques of fiction itself, much in the way that Alfred Jarry's pataphysics parodied the methods and scope of metaphysics.

Given the relationship between the fictional and the absurd in Vonnegut, the term patafiction may not be all the outré. Famously, Vonnegut's novel also includes childish drawings by the author, these drawings are often silly in the utmost, such as his apostrophe-like illustration of "asshole" or his examples of what a "beaver" looks like. In the preface to *Breakfast of Champions*, Vonnegut concedes that the book is an attempt to clear out the junk that has been accumulating in his head. But disburdening himself of the cultural detritus clogging his mind, however therapeutic it might be, is going to read like a form of schizophrenia. There will be lots of breaks in the signifying chain. Perhaps the viewing as an asshole is already a symptom of the break.

Conclusion

Through my research I wanted to see how postmodern elements in *Breakfast of Champions* represents a postmodern

iconography in itself, the breakdown of signification amid the breakdown of a character's mind and the breakdown of American industrial society in general, represented by the collapse of a Midwestern city's economy into a fragmented, consumerist culture where roadside attractions and toxic chemical spills are more vibrant than any meaningful work in town. *Breakfast of Champions* is also postmodern science fiction written by Kurt Vonnegut. He also belongs to the postmodern writer who brings out the postmodern elements of parody, meta-fictional, techniques, and use of collage or pastiche; in *Breakfast of Champions*. This is schizophrenia of the social, rather than merely psychological, sphere. The protagonist, Dwayne Hoover is in the midst of a schizophrenia episode, a mental breakdown the will, by the novels end; manifest itself in a horrifically violent rampage.

References

1. Book review: "*Breakfast of champions*". The New York Times, May 3, 1973.
2. Horwitz, Carey. "*An Interview with Kurt Vonnegut*". Library Journal, April 15, 1973.
3. Vonnegut, kurt. *Breakfast of Champions*. United States: Delacorte Press, 1973.
4. Westbrook, perry D. "*kurt Vonnegut Jr.: Overview*". New York: St. James Press, 1996.

OF 'THROBBING HEARTS' AND TREMBLING HANDS: THE THEME OF EXPRESSION AND SILENCE IN SURJEET KALSEY'S FOOT *PRINTS OF SILENCE*

Lucy Mariam Samuel

Research Scholar,

Department of English, Pondicherry University

Abstract

Issues of womanhood like struggle of women within their homes and communities for basic freedom struggle of women and their desire to be free, violence against women and violence within their family and celebration of women's experiences are the major issues of womanhood that Surjeet Kalsey deals in her writing. Surjeet Kalsey is a South Asian diasporic writer (Indo Canadian). She is a poet, playwright, short story writer and translator and writes both in Punjabi and English. Being a diasporic writer her writings always portray the Indo Canadian life - Canadian landscape, identity, immigrant issues and racism. This paper is an attempt to read Surjeet Kalsey's Foot Prints of Silence within the framework of feminism and focuses on the concept of expression and silence. The study aims at identifying how Kalsey presents the women who long to manifest their feelings and thought are silenced by the domestic chores, which are burdened by the patriarchal society to her shoulders.

Keywords: *expression, silence, creativity, freedom, suppression, domestic*

*Women are angels –
gifted with wings
glide with the wind
move with the waves.*

Surjeet Kalsey is a South Asian diasporic writer (Indo Canadian). She is a poet, playwright, short story writer and translator and writes both in Punjabi and English. Being a diasporic writer her writings always portray the Indo Canadian life - Canadian landscape, identity, immigrant issues and racism. This paper is an attempt to read Surjeet Kalsey's *Foot Prints of Silence* within the framework of feminism. Issues of womanhood like struggle of women within their homes and communities for basic freedom struggle of women and their desire to be free, violence against women and violence within their family and celebration of women's experiences are the major issues of womanhood that Surjeet Kalsey deals in her writing.

Foot Prints of Silence (1988) is her poetry collection with twenty nine poems. The poems of this collection deal with the plight of

women who are housewives at the same time they have creative energy of artistic expression within them. Surjeet Kalsey speaks through her poems how society and traditions place creative women within the four walls of kitchen and how their creativity is repressed and destroyed by the patriarchal society. The poet identifies the creative passion that out sprouts in every woman and shows how they are silenced by the society in the name of tradition. Kalsey through her poems lampoons the stereotypical images and roles which the society attributes with the identity of a woman. She brings the mythical images of goddess in her poems, identifies the power in them and subverts the conception of patriarchal beliefs. The protagonist or the narrator of most of the poems reflect the image of women who yearn for freedom- to express themselves and to find a room of their own. The narrator of some poems in this collection tries to universalize the experience of womanhood and calls for resistance. The domestic violence against women is another

major theme that Kelsey deals in this poetry collection. There is an overt tone of self-discovery and resistance in these poems. This paper focuses on the concept of expression and silence in *Foot Prints of Silence*. The study aims at identifying how Kelsey presents the women who long to manifest their feelings and thought are silenced by the domestic chores, which are burdened by the patriarchal society to her shoulders.

Gender is a construct, “to create a consciousness among women that they were naturally better suited to ‘domestic’ roles” and the gender roles of women centre “round women’s role as housewife and mother” (Picher and Wheelman 56). It is the ‘structural framework’ of society, on the binaries between “domestic” and “public”. This positions “male and female in psychological, cultural, and economic aspects of human life”, according to Michelle Zimbalist Rosaldo. For her, “domestic” refers to the “minimal institutions and modes of activity” and these activities are organised “immediately around one or more mothers and their children”. At the same time, the term “public” refers to the “activities, institutions and forms of association that are link, rank, organize” and it include “particular mother-child groups” (Rosaldo 24). In her *Woman, Culture, and Society* she opines:

Though this opposition will be more or less salient in different social and ideological systems, it does provide a universal framework for conceptualizing the activities of the same. The opposition does not determine cultural stereotypes or asymmetries in the evaluations of the sexes, but rather underlines them, to support a very general (and, for women, often demeaning) identification of woman with the domestic life and of men with public life. These identifications, themselves neither necessary nor desirable can all be tied to the role of women in child bearing: by examining their multiple ramifications, can being to understand the nature of female

subordination and the ways it may be overcome. (23-24)

Kelsey begins with a nine lined poem, “Women’s Hands” asks the readers to “name any work, chore, skill, art/ Where women’s hands are not seen” (1-2). To state the omnipresent existence of women in all arenas, the narrator says:

Women’s hands work non-stop round the clock everywhere. Women’s hands are hermits great healers. (3-9)

With the opening poem itself the narrator asserts the creativity of women’s hands. There is no place or area where their hands are not seen and the narrator firmly believes that women are not inferior to men. They have all the creative power and potential like men.

In the following poems, Kelsey blends the idea of expression and suppression. Women presented in these poems yearn to express themselves through different artistic medium like painting, weaving, embroidery work and writing. They have their own unique female experiences to share and they use these experiences as the source of their art. Though they try to manifest their experiences the bondages of patriarchal society silence them. All these are discussed in the poem “Words and Chores”. This poem can be considered as a powerful feminist poem. The narrator tells how society views man and woman- “one privileged/the other margined” (9-10). The poem portrays the image of a woman who wants to express herself through the medium of art, but becomes incapable of doing it, because of the domestic chores she has to take up. Thenarrator compares her feelings to the “contractions of child bearing” (12-13). The pain carries both pleasures of creation and responsibility. Like that the narrator experience the pain with “passion of creating words/and performing chores” (14-15).

The narrator identifies herself with this woman and all the woman who experience the same feelings- torn between expression and silence. She says:

I found myself among many of those who dare to hold a paint brush in their hands. (21-24)

There is a universalisation of the experiences of womanhood in this poem. The narrator brings a vivid picture of women who are engaged in different creative acts—painting gorgeous landscapes, weaving different objects, colourful embroideries and writing their emotions and “wandering thoughts”. The narrator lives “with both words and chores” (67). She cannot escape from the domestic chores, because she is accustomed with her responsibility to take care of household things. At the same time her heart is throbbing with words to create poetry. Her body is moving with the domestic chores like cleaning, washing, dusting and cooking. But her mind is full of thoughts, stories, themes, plot and characters. But she is unable to express the word which brim with her feelings and emotion, everything gets silenced. Patriarchal society reduces the identity of women to mere domestic roles. According to Betty Friedan:

... the very condition of being a housewife can create a sense of emptiness, non-existence, nothingness, in woman. There are aspects of housewife's role that makes it almost impossible for a woman of adult intelligence to retain a sense of human identity, the firm core of self or 'I' without which a human being, man or woman, is truly alive (quod. in Zola 337).

“In the Company of Solitude” also deals with the narrator's plight of being silenced in the four walls of kitchen. The narrator feels sad and wishes to “live only with the self” (3). But her children whom she calls “my extended flesh” always need her company. So she is not able to live with her self. Sometimes she sits behind the kitchen table with a pen in my fingers trembling with my thoughts try to scribble them on a blank paper. (14-18)

She tries to avoid “their spying eyes” and “look through /the window at the horizon” (17-19). Here the poet uses two contrasting images

of kitchen and horizon, one stands for suppression or domestic chores and the other for freedom or creativity. From kitchen the narrator looks at the horizon through the window. That is from the domestic chores she wants to escape to the world of creativity through the medium of art or writing. The window stands for the medium or expression or art. Kitchen becomes a powerful symbol in most of Kalsey's poems, representing the silence that overpowers woman's creativity. These lines establish a clear distinction between the “kitchen” and the “horizon”, silence and freedom. Suddenly her thoughts are shattered by her children. One of them “sneak in and put/ his soft palms” on her eyes from behind “shutting” her “visions”. This clearly portrays how she lacks the freedom to follow her dreams and thoughts. The motherly responsibilities imposed on her never give her a space of her own. It encompasses only with mundane acts of taking care of the family and upbringing the children.

Virginia Woolf in her essay “Women and Fiction” points out several difficulties that women writers face, and one among them is this unfortunate predicament of women who are tied by the domestic chores and their helplessness to express themselves. Women's “lives are far less tested and examined by the ordinary processes of life. Often nothing tangible remains of a woman's day. The food that has been cooked is eaten; the children that have been nursed have gone out into the world. Her life has an anonymous character which is baffling and puzzling in the extreme” (Woolf 182). Her thoughts and imagination get disturbed by the questions of her children and they ask for ice cream. She is unable to pursue her thoughts and in her “hoarsen voice” she says “of course”. This shows her helplessness as a writer and as a mother. Though her heart is throbbing with thoughts, her hands tremble when she ignores her children. Finally she holds her pen into her lips and serves them ice cream. She is

compelled to sacrifice her imagination for her family and children. The shift of her pen from fingers to lips shows how she is caught in between expression and silence.

Kalsey's ever ending longing for freedom of expression is seen in her poem "A Door Without a House". The narrator stands before a "faded orange coloured door/flipped open in front" (1-2) of her feet. She desires only for a door which faded but colourful, not for a house. There is nothing behind the door and it stands free. Usually 'house' stands as a symbol of fortress, but Kalsey subverts the idea and here house stands as a symbol of silence, because it is filled with the mundane domestic chores. She needs only a door that opens to the world of creativity, which gives her a space for herself and her imagination. She does not want any hindrances in the world of her imagination. The images related to a house such as walls, rooms, windows, sofas, kitchen, food, etc. remind her of her domestic responsibilities that she has to take up. She longs:

There were no walls
no rooms
no windows no curtains
no living room no sofas
no stair-cases no balconies
no kitchen no food
no sound of screeching woods
no sound of birds
no voice of humans. (3-11)

This resembles to the image of 'Aunt Mable's house', an illusory place created by the female protagonist of the short story "Inside Every Women Writer".

Aunt Mable's house has no walls. It is built of thin, beautiful, mysterious screens. It has no grilles or bolts. Only nerves. And throbbing veins and arteries. Its backdrop is an indefinitely vast and open seascape. There I have a room of my own--with three windows that open out to the horizon--where I can read and write. (Joseph 104)

Both these images stand as a private spot where the female protagonists can enjoy

boundless freedom for their imagination. This space they have appropriated for their own remains as a Utopia, in reality they are not able to place themselves in this spot. Towards the end of the poem the image of 'house' changes to 'home', where a sense of belonging arises. The narrator says that she has been waiting before this threshold for ages hoping that someone who will invite her by saying, "Come dear, come! / Come inside the door/ That is our home!" (31-33).

"Life Persists" is another powerful poem, where Kalsey presents a female protagonist who desires to express herself and wants to destroy the obstacles in her path of creativity. The poem is vigorous and dynamic in its tone with a creative and destructive power. The creative energy in the female protagonist is compared to the "red burning coals". She carries it in her palm and walks a distance every day, "with her head high in the sky" (8). Carrying burning coal in her palms shows the agony and the pain she is undergoing. Though the circumstances are against her, she is determined and does not want to give up. She keeps her head high, walks the distance each day because she wants "to save the spark/ from the poisonous winds" (10-11). 'Spark' stands as a strong symbol of imagination and the 'poisonous wind' implies the traditions that restrict her freedom. She wants to reach the other side of the jungle and knows the power of the burning coal, because it is capable of destroying the whole jungle. Here 'jungle' indicates the society which she belongs to. The jungle is "full of whirlwinds/ and shrieking storms/ of those smothering traditions" (18-20). This clearly pictures a patriarchal society that ignores and suppresses her freedom of imagination and expression, in the name of traditions. The protagonist is aware of all these constraints, but she wants to live. The narrator ends the poem with an aggressive note that, once she reaches the other side of the jungle she wishes "to set on fire/ those smouldering traditions" (25-26).

The same determination can be seen in the poem "Journey Within". It talks about the journey of the female narrator and her self-discovery. The protagonist laments that, she has several experiences to record but she is not able to voice her soul. She takes journey within but all the walls are closing against her. Her firm determination leads her to withstand in opposing circumstances. She tries to find a "space" for herself and "a little space to breathe", saying that "dependents cannot be the choosers and this is the time to "find myself" and to "explore myself". Though she tries to become independent but she cannot make it because she is "tied to many strings". Strings here suggest the restrictions and bondages laid by the patriarchal society. Virginia Woolf in her essay "A Room of One's Own" says that "since freedom and fullness of expression are the essence of art, such a lack of tradition, such a scarcity and adequacy of tools, must have told enormously upon the writing of women" (64). Here the narrator lacks both "freedom and fullness of expression". The narrator comments that woman always "keeps on making herself invisible/ to provide him chance of visibility" (78-79). She becomes an epitome of sacrifice, because of the roles she is imposed to. The narrator takes forte from nature and hopes for the best. Though the cruel season, autumn, damages the leaves by turning it from green to brown, the following season spring, rejuvenates and strengthens the repairs. Likewise she believes she can rejuvenate and strengthen herself and can "reappear in full bloom" in the coming days. She says "if you know the winter is long/ expect for a brighter spring" (91-92). The lines carry an optimistic tone and sustains the same tone in the end of the poem. She is not regretting about the past, but visions her future by saying:

Purposely losing one's turn is like gaining your own self and staring your journey

within. To rejuvenate yourself and empowering the creative process of poetry. (93-98)

The poems powerfully delineate the state of women who crave to express themselves through the medium of art, but their shoulders are laden with the domestic roles they have to perform. They try to find a space for themselves and miserably fail. Surjeet Kalsey's poems brim with poignant images of the lives of creative women. These women are cornered within the four walls of kitchen or tangled with the chores of familial responsibilities. The poems portray the pains and the struggles women writers undergo in their lives. These women remain voiceless but Kalsey's poems call for an empowerment of those women artists to break the cocoons of confinements. Kalsey's poems starts with the mayhems that women undergo, but most of them end with an optimistic tone, that they are capable of overcoming the turmoil that wrench them back. Her poems revolt against the patriarchal norms and mores that restrict women's freedom of expression, and at the same time those poems celebrate the creative energy the women have. For this she brings cogent images and symbols which overspill feminist overtones. So Surjeet Kalsey's poems can be considered as feminist poems.

References

1. Joseph, Sarah. 'Inside Every Women Writer'. SobhanaKurien, editor. *Breaking the Silence: An Anthology of Women's Literature*. Ane Books, 2013.
2. Kalsey, Surjeet. *Foot Prints of Silence*. Academy of the Punjab in North America. apnaorg.com/books/english/footprints-of-silence/book.php?fldr=book.
3. Pilcher, Jane, and Imelda Whelehan. *Fifty Key Concepts in Gender Studies*. SAGE Publications, 2004.
4. Rosaldo, Michelle Zimbalist, and Lamphere, Louise. *Women, Culture, and*

5. *Society*. California, Centre for Women's Studies and Gender Research. Web. 16 Sep. 2015.
6. Woolf, Virginia. "A Room of One's Own". eBooks@Adelaide, 15 July 2015. <http://ebooks.adelaide.edu.au/w/woolf/virginia/w91r/index.html>.
7. Zola, Gary Phillip, and Dollinger, Marc, ed. *American Jewish History: A Primary Source Reader*. Brandeis UP, 2014.

LOSING THE BORDERLINE: AN ECOCRITICAL ANALYSIS OF HAN KANG'S *THE VEGETARIAN*

Sidney Shirly

Associate Professor of English,
Scott Christian College (Autonomous), Nagercoil

Abstract

Ecoconsciousness is a theme running through Han Kang's The Vegetarian. Yeong-hye becomes a vegetarian as a result of disturbing dreams that tell her that she is guilty of killing innocent animals and that meat-eating is a violent action. This makes Yeong-hye realize her guilt and yearn for innocence through severe vegetarianism, which later turns into self-starvation. The ideas of violence towards animals by butchering them, the realization of such a terrible guilt, and the shedding of that crime by abstaining wholly from eating, and from brotherhood in the society and the mysterious involvement of nature are highlighted. Extreme ecocentrism reaches the border of neurosis and Yeong-hye loses her human identity and considers herself as a tree. The Vegetarian gains uniqueness by breaking the nature-man barrier.
Keywords: Bio centric, eco-literary, psychiatry, harmony, exploiting, nature-man barrier, fraternity of nature, metamorphosis

Korean literature is influenced by the culture, religion, political conflicts, colonial power, and patriotism. The oeuvre of Han Kang the South Korean novelist is enthusiastically being received for her profound exploration of human nature. *The Vegetarian*, a three-part drama novella was written in 2007 and translated into English by Deborah Smith. The novel reflects to a large extent the personal life of the author who was a vegetarian by choice until her twenties and was later forced to eat meat by the collective Korean society.

Ecocriticism calls for a paradigm shift from the anthropocentric to the bio centric way of looking at characters, images, themes and points of view. *The Vegetarian* which won The Man Booker International Prize 2016, is an eco-literary novel that brings out violence towards nature, guilt, human innocence and the brotherhood of nature. Kang presents these aspects of eco-consciousness and the understanding of nature through the character of Young - hye.

The Vegetarian is a story in three acts: the first one shows Yeong-hye's decision to become a vegetarian and her family's reaction; the second one focuses on her brother-in-law, an unsuccessful artist who becomes obsessed with her body and the third act focuses on In-hye, the manager of a cosmetics store, trying to find her own way of dealing with the fallout from the family collapse. The three parts, expose the a society's most inflexible structures – expectations of behaviour and the workings of institutions. The novel shows the frictions between huge passion and chilling detachment, between desires that are fed and those that are denied. The tension in Han Kang's multi-layered novel is the way in which the author reveals how nature, sex and art crash through this polite society" opines Julia Pascal in a review.

The Korean society is a non-vegetarian society at large and vegetarians are considered mere outsiders. Yeong-hye is a typical non vegetarian South Korean

housewife. Her husband Mr. Cheong recalls his wife's dexterity in cooking meat. He says:

Tongs in one hand and a large pair of scissors in another, she'd flipped rib meat in a sizzling pan while snipping it into bite-sized pieces, her movements deft and practised. . . . There had also been a thick chicken and duck soup with large chunks of potato, and a spicy broth full of tender clams and mussels, of which I could polish off three helpings in a single sitting. (14-15)

Human violence is portrayed through the butchering of animals. Yeong-hye understands the violence she has inflicted on the animals and birds that she has eaten. She becomes a vegetarian as a result of recurring dreams in which she is tormented by blood, meat and savagery. She throws away all the meat stored in the refrigerator and gives up milk, eggs and all animal products. Kang in an interview speaks about Yeong-hye's nature saying "Eating meat symbolizes human violence of this world, and she chooses vigilant vegetarianism as a way of purging herself of that violence" (59). Yeong-hye describes her own butchery: *of my hands around someone's throat, throttling them, grabbing the swinging ends of their long hair and hacking it all off, sticking my finger into their slippery eyeball. . . . Saliva pooling in my mouth. The butcher's shop, and I have to clamp my hand over my mouth. Along the length of my tongue to my lips, slick with saliva. Leaking out between my lips, trickling down.* (32-33)

Yeong-hye feels guilty because she believes that she is responsible for the mistake of eating meat and harming the animal kingdom. Once, her father forcefully puts a piece of sweet and sour pork into her mouth. The moment the meat enters her mouth, she feels guilty and as a sign of punishing herself, she slits her wrist. She struggles to find a solution to remove the guilt which painfully gnaws her conscience and says "*My wrist is okay. The thing that hurts me is my chest. . . . The lives of the animals I*

ate have all lodged there. . . . their lives still stick stubbornly to my insides" (49).

Yeong-hye desires to be freed from her guilt and wants to be innocent. So she sticks on to a vegetarian diet and stops wearing shoes made of leather. The author in an "Interview" says "I wanted to explore if human innocence was possible, what someone would have to overcome to lead a completely blameless life" (60). She uses the protagonist to voice her views on shame, desire, and man's faltering attempts to understand others.

Nature proves to be all encompassing and of a higher state than everything else in the cosmos and is the source and starting point of all life and humanity. The eco-conscious nature of Yeong-hye holds her emotions and feelings higher than other human emotions. The prospect of having the elements of nature close to her body provides her greater happiness than anything else in life. During the initial stages of her vegetarianism, Yeong-hye regards sex as a disgusting act and tells her husband "The meat smell. Your body smells of meat" (17). Later she agrees to have sex with a person called J, whose body is painted with flowers, for a video clip. She obliges to have her body painted with flowers and greenery. Her obsession with nature permeates so deep in her that she accepts the seduction of her brother in law, when he offers to paint his body with flowers and greenery and says "It was the flowers on his body . . . I couldn't help myself" (107).

Yeong-hye's union with nature surpasses her union with her brother in law. Yeong-hye's sister, In-hye and her husband quarrel over what he has done to Yeong-hye but they are surprised to see that her passion for nature has made her oblivious and unmindful of the moral grounds that she has crossed. She seems so possessed with nature that she comes out of the room naked and exposes herself to the sunlight. In her excessive obsession with nature and to satisfy her uncontrollable zest to be with nature, she

even “thrust her glittering breast over the veranda railing. Her legs covered with scattered orange petals, and she spread them wide as though she wanted to make love to the sunlight, to the wind” (118).

The masking of human emotions by nature is remarkable. In-hye noticing her excessive and unreasonable and irresistible devotion to nature admits Yeong-hye in a psychiatry hospital. Even here, her love for nature can be perceived. She is relieved to see a zelkova tree in the hospital campus. Here too, the eco-conscious nature starts growing and leads to the gradual transformation of her soul and mind. She tries to effect the transformation in her body but succeeds only in her imagination and dreams. She begins to communicate with nature and disappears into the woods surrounding the hospital. On being asked why she went away, she says “I went there because I heard something calling me” (160). Yeong-hye’s response towards the beckoning of nature and her attitude towards the enticement of nature become inflexible. She believes that she is a tree and needs water and sunlight. She becomes oblivious of the human world around and shares with her sister her new found ideas about trees:

I thought trees stand up straight. . . . They actually stand with both arms in the earth, all of them. . . . All of them, they’re standing on their heads. . . . Do you know how I found out? Well, I was in a dream, and I was standing on my head . . . leaves were growing from my body, and leaves were sprouting from my hands. . . . I need to water my body. (148)

Brotherhood, communion, and harmony within nature are remarkable truths that cannot be denied. Humans in their hasty life have abandoned nature. This truth is discussed by Kim Jinhee : “nature, once regarded as an organic form, had lost its value as ‘life’ because humans, even as they share the phenomenon of life, have split off from nature, in which they once circulated, and have become alienated from life’s value” (50-51). The most striking of eco-

consciousness made by Yeong-hye is the description of the trees and the relationship the trees share with each other. She says “... all the trees of the world are like brothers and sisters” (144). This truth realized by Yeong-hye throws light on the scanty relationship shared by the members of the human kingdom. Yeong-hye’s own family fails to cope with her eccentricity and abandons her. The beautiful revelation about the existence of trees is shared by Yeong-hye to her sister who alone tries to understand her and listens to her despite the deviant and abnormal thinking. The love and concern showered by In-hye on her helpless sister can be compared to Yeong-hye’s perception of nature’s selflessness.

Exploiting earth and nature is similar to damaging one’s body and life. The realization that humans and nature are the same is perceived by Yeong-hye. She becomes one with nature when she stands with her head down and refuses food altogether. She cannot become a tree because physical transformation is logically impossible but metaphysically possible. The metamorphosis of her soul takes place when she tells In-hye that she would not talk like a human being again – “Soon now, words and thought will disappear” (154). In-hye understands Yeong-hye’s zeal for the plant world by recalling every action of hers. She wonders whether Yeong-hye actually sees herself as a tree or whether she has merely misunderstood things.

The third part of the novel “Flaming Trees” “follows the vegetarian’s descent into full-blown madness and the ecstatic belief that she is in the process of becoming a tree” (Laura Miller). It has a rainy setting and this is reflected in In-hye who is gloomy as she recalls the painful past of her sister and hers too. Young-hye suffers in the psychiatry hospital every time the nurses prick her with needles and force her to eat. In-hye forcefully stops the medical personnel from harming Yeong-hye and suddenly sunlight fills the

corridor, while it had been raining a bit earlier. This change envisions the involvement of nature in Yeong-hye's life and In-hye stands witness to this "All of a sudden the sunlight is pouring through the window, brightening the gloomy space. It's been a long time since In-hye has seen such light" (177).

Yeong-hye is oblivious of the human world around her but is conscious to the metamorphosed soul in her. She lives as a tree, fully conscious to this self in her. When Yeong-hye deteriorates bodily, the doctors decide to shift her to the general hospital. On the way, Yeong-hye remains silent but In-hye looks at the swiftly moving trees for an answer, as if the trees are responsible for the pathetic condition of Yeong-hye. She also looks out for signs of support, rightness, and truth from the trees that the ambulance is passing.

Yeong-hye's eco-consciousness begins with the realization of violence, guilt, the need for innocence, understanding the truth about the fraternity of nature which grows into a concern and love and finally into the longing to be one with nature. Though she is not able to have her longing fulfilled physically, she is blissful about the fulfillment in her soul and spirit. Yeong-hye's conscious revelation is the need for brotherhood and the unity between man and nature.

This piece of literature makes an interesting study because of the iconoclastic way nature-man relationship is explored. When the three part drama novella opens, the reader just sees a heroine who has love for the objects of animal and plant kingdom that is

stretched beyond normal imagination but slowly the novelist Kang takes us to a macabre world where the neurotic heroine tries to have total identification with nature. The scary imagination of the heroine to experience the ultimate reaches the pinnacle when she imagines herself to belong to the plant kingdom. She just does not love nature but rather feels like a tree itself and the novelist changes the perspective gradually from human to plant kingdom. In a world where humans have miserably failed to show love to nature, as the heroine goes by the ambulance, her sister In-hye frantically searches for understanding and assistance from trees. Neurotic though Yeong-hye may be, she loses her human identity and sees the cosmos as plants do. It is by breaking the nature-man barrier, that the three part novella gains uniqueness and the imagination of the writer becomes unmatched.

References

1. Kang, Han. *The Vegetarian*. Trans. Deborah Smith. London: Portobello Books, 2015. Print.
2. ---. "Interview: A Renowned Writer and Novelist." *Diplomatic Focus*. 7.11 (2016): 58-61. Web. 15 July 2017.
3. Jinhee, Kim. "Songs of Coexistence and the Future of Life." *List: Books from Korea* 29 (2015): 50-51. Print.
4. Miller, Laura. "I'm not an Animal Anymore." *Slate.com*. 5 Feb. 2016. Web. 15 July 2017.
5. Pascal, Julia. "Society Stripped to the Bone." *Independent.co.uk*. 10 Jan. 2015. Web. 15 July 2017.

CAREERS AND ENGLISH: THE NEED FOR A COMMUNICATION SKILLS ORIENTED SYLLABUS

Dr.Binu Zachariah

Assistant Professor of English,
Pondicherry University, Puducherry

Abstract

Curricular objectives in English as a second language emphasise upon the development of soft skills and they dwell upon the need to improve the communication skills of students. But often we find that many students graduating from colleges and universities are unable to meet the standards and expectations of the industry not only in terms of their technical abilities, but also with regard to several other skills. The paper looks at skills that are essential for a learner as s/he steps out of the college campus and into a job-oriented environment. The paper suggests how a syllabus that is oriented towards communicative language teaching can better equip learners with the skills required as they embark on careers of their choice.

Key words: *Syllabus, communication, employability, skills, communicative language teaching*

The word 'syllabus' is an integral part of academic institutions. The Oxford Advanced Learners' dictionary defines syllabus as 'the subjects in a course of study or teaching'. This is a highly generalized kind of meaning. A syllabus deals with the content or the subject matter of teaching. It talks about the aim/s of a particular course, the texts to be used, the methods of teaching and the mode of evaluation. The study of the English language has seen the rise of different types of syllabuses over the last several decades. One of the earliest English language syllabus was developed after World War II. It focused on the structural aspects of the language and was known as the structural syllabus (Tickoo, 2009). Another important one was the 'notional-functional syllabus' (Wilkins, 1976). This syllabus focused on helping learners to communicate non-professionally with foreign language speakers in everyday situations on topics of general interest (Tickoo, 2009). In the present scenario, curricular objectives in English as a second language emphasise upon the development of soft skills and they dwell upon the need to improve the communication

skills of students. But often we find that many students graduating from colleges and universities are unable to meet the standards and expectations of the industry not only in terms of their technical abilities, but also with regard to several other skills.

Our professional career and the way we do our work is an integral part of our personality. It moulds our identity, or at least that is the impression that others get about us. It therefore becomes imperative that the young men and women entering the job market are conscious of the skills that are required not just to secure a good job but also to maintain this job and develop it into a successful career. This paper looks at these kinds of skills and how they should be imparted to students before they embark towards their line of business.

The IT revolution in India along with the entry of multinational companies has given rise to a number of job opportunities to the educated class. If a government job was once the most sought after kind of employment, today, it is the private sector that provides better pay as well as growth opportunities.

Brand names like Tata Consultancy Services, Infosys, Accenture, Wipro, Cognizant, and a host of other companies select young graduates through campus recruitment programs even before the students have finished their education. If such are the job opportunities available to today's youngsters, especially to those from the engineering stream, one would think that it really is a rosy picture for the corporate sector.

Unfortunately this is not the case, as several MNCs lament that in spite of spending a substantial amount of money to train fresher's, a good majority of them fail to attain the level of competency expected of them. Authorities of corporate firms, private companies and even government institutes feel that the young male and female graduates entering their portals lack 'employability skills'.

The above phrase is a common one in today's job market. The online edition of the Cambridge dictionary gives the meaning of employability as 'having enough skills and ability for someone to employ you.' (dictionary.cambridge.org) Employability skills maybe said to be the "attributes of employees other than technical competence that make them an asset to the employer." (Cotton, nwrel.org) To be more precise, employability skills may be defined as the basic skills required for obtaining a job, maintaining it and performing well in the work place.

These are the skills, attitudes and actions that enable workers to get along with their fellow workers and supervisors and to make sound, critical decisions. Unlike occupational or technical skills, employability skills are generic in nature rather than job specific and cut across all industry types, business sizes and job levels from the entry level worker to the senior most position. (Robinson, aces.edu)

Employers wish beginner-professionals to have the ability to function independently using problem solving and decision making

skills. The modern high performance work place is a zone where work is complex, yet flexible and organized in teams. Here labour is not a cost but an investment. In this modern work place, "the need for worker collaboration and teamwork requires employees to be creative, flexible and possess good interpersonal and managerial skills." (Cotton, nwrel.org) For any job holder, to be a successful professional in the modern work environment requires the possession of certain essential values and skills that are of vital importance. These skills may be broadly classified into three categories:

Basic Academic Skills

These include oral communication (listening/speaking), reading, writing and basic science and maths. Though these skills are termed basic, they are crucial for quality job performance as far as entry level professionals are concerned. They need to listen carefully to instructions, speak and transfer information clearly and precisely, read, write and comprehend a wide variety of materials like reports, tables, graphs, charts, etc. They also need to compute calculations accurately.

Higher Order Thinking Skills

These are higher cognitive abilities that an individual possesses and contribute significantly towards job success. These skills include problem solving and decision making abilities, creative and innovative thinking, reasoning and learning skills. Rather than working in a routine and repetitive manner, an individual who can think on his/her own feet, critically analyse and evaluate situations/problems and make logical and creative decisions will be valued higher by the employer. Higher order thinking skills are also important while using technology and supervising projects and subordinates.

Affective Characteristics

These include not just skills but a lot of personal traits and values like responsibility and dependability, efficiency, integrity, self confidence, adaptability, punctuality, team spirit, honesty, enthusiasm, proper grooming, etc. It may be difficult to come across people with all of the above personal characteristics, but it is important to remember that in a professional environment, employees with good affective features develop a positive attitude towards their work. They are enthusiastic and take the initiative to learn new things required to get the job done. They are self confident and show respect towards their supervisors, co-workers and subordinates, irrespective of differences. They are good team players, receptive to criticism and are willing to be accountable. They are also punctual, dressed smartly and are willing to adapt themselves to changes in the work environment.

Along with specific occupational skills, employers are constantly on the lookout for candidates who possess the above mentioned skills. They want employees with a responsible attitude towards work, good communication skills and willingness to continue to learn and have a good understanding of their respective firm's work culture.

But several youngsters today are not enthusiastic about their work. They look upon their job in a casual and matter of fact way. They're more interested in the pay, allowances and other benefits. Their professional attitude is poor, they lack self confidence and they exhibit very little or no leadership quality at all. There is a serious lack of drive and self confidence. And often individuals are discharged from their jobs not because they lack technical knowledge or they don't possess adequate job skills, but because their behaviour and attitude towards work is improper and inadequate. One of the major reasons for this could also be the lack of a sound knowledge of the English language.

This often serves as a point of frustration in not getting the work done and also in not being able to make sufficient progress on the career ladder.

In this context, Communicative Language Teaching or CLT may be utilised as an approach that is more learner-centric than the earlier mentioned syllabus like the structural syllabus and the notional-functional syllabus. The rise in interaction and interdependence among European nations created a need for knowing and studying various European languages. Among the experts studying the needs of European students, Wilkins (1976) and his concept of 'notional syllabus' focused on 'language teaching in terms of the content rather than on the form of the language'. He differentiated between meaning related to notional categories like time, location, quantity, etc and meaning related to communicative functions like approving, disagreeing, inferring, etc. Wilkins' study was instrumental in the formation of the new facet of language teaching known as the Communicative Approach. But the term 'communicative' was first used by Hymes (1971). He used it in opposition to Noam Chomsky's 'linguistic competence' which argued that as far as a learner is concerned, it is important to have a good knowledge of the language rules so as to use that language in an efficient manner. Hymes juxtaposes communicative competence against linguistic competence by bringing in the culture of the learner into the picture. He talks about communicative competence as being the ability to use language appropriately in given situations in given cultural contexts so as to achieve a desired objective. Yet another important theory that stresses upon the relevance of communicative competence is the functional approach suggested by Halliday (1975). He argues that the communicative approach to language teaching looks at the learning of a second language as acquiring linguistic means and ability to perform

various language oriented functions like regulatory functions (using language to control the behavior of others), interactional function (using language to interact with others), heuristic function (using language to learn and discover), representational function (using language to communicative information), personal function (using language to express personal feelings and meanings), etc.

Young people should not just be imparted training so as to imbibe the technical skills required to get a job. They should be equipped with proper employability skills that enable them to maintain the job they have got and be successful in their workplace. So whose responsibility is it to impart job readiness skills to young graduates? It is generally said that children pick up values better than adults and that therefore it is difficult to teach values once an individual has reached college. It may be difficult but not impossible. To a certain extent, the family is responsible for the teaching of values. Because that is where a child starts learning things for the first time. But the onus is on educational institutions to provide employability skills to students and to make them not just 'job ready' but also successful in their respective line of work.

Successful people also feel that values, skills and abilities will be picked by students in their growing up phase. There are yet others who believe that several qualities like having a positive attitude and being a good team player are ones that you either have or don't have. They don't feel that these values can be taught. But that is not the case. To a very large extent, the responsibility of imparting employability skills rests with educational institutions. These skills can be taught.

First of all, in the overall curriculum of an educational institution, various courses focusing on the aspects of learning like employability skill development, communication skills development, soft skills

development, etc should be at the same level as technical and academic skills. This will send a clear signal to the students that these skills are as important as their regular courses and that these need to be learnt with the same amount of seriousness.

Secondly, it is best to impart these skills through democratic pedagogical methodologies like group discussions, role playing, problem solving, etc, because, according to Littlewood (1981), these are social interaction activities. Such activities that involve real communication promote language learning and as activities in which language is used for carrying out meaningful tasks, they facilitate learning. Therefore, it is better to use teaching methodologies that assist students to identify their mind set and approach and outlook towards life rather than drill behavioural values and attitudes into them.

Thirdly simulation exercises can be done in classrooms that reflect real working settings. In such environments, students can gain hands on learning which is much more effective than decontextualised learning. The training context plays a key role in helping students to imbibe the skills they are taught.

It appears that generic skills and work-related attitudes can best be taught in classrooms and programs that blur the traditional distinctions between learning in school and out of school... This approach requires teachers to create classrooms where students can acquire and apply knowledge and skills to real-world problems, learn to work with others in a community of learner-practioners, and develop intrinsic motivation for learning and working. (Cotton, nwrel.org)

Contextualised teaching and learning will therefore be helpful in giving students a feel of the real work atmosphere. By doing so, students will get a fair idea of how complex the actual work life of a professional really is. Teachers of English language should assume the role of facilitators thereby making students more responsible towards their

learning. Teachers should also be given the autonomy to design the curriculum and teaching methodology, mode of evaluation, etc.

References

1. Bovee, Courtland R. *Business Communication Today*. New Delhi: Pearson Education, 2002.
2. Cotton, Kathleen. *Developing Employability Skills*, <<http://www.nwrel.org/sepd/sirs/8/c015.html>>
3. Halliday, M.A.K. *Learning How to Mean: Explorations in the Development of Language*. London, Edward Arnold, 1975.
4. Hymes, Dell. "On Communicative Competence." *Sociolinguistics*. Eds. Pride, J.B. and Holmes, J. Harmondsworth: Penguin, 1972.
5. Littlewood, W. *Communicative Language Teaching*. Cambridge: CUP, 1981.
6. Nunan, D. *The Learner-centred Curriculum*. Cambridge: CUP, 1988.
7. Robinson Jacquelyn, *What are Employability Skills?* <<http://www.aces.edu/crd/workforce/employabilityskills>>
8. Rutherford, Andrea J. *Basic Communication Skills for Technology*. New Delhi: Pearson Education, 2001.
9. Saterfiel, Thomas H. *Assessing Employability Skills*. <<http://www.ericae.net/db/edo/ED3911009.htm>>
10. Stevenson, Susan, et al. *Strategies for Engineering Communication*. New Delhi: Replika Press, 2003.
11. Tickoo, M. L. *Teaching and Learning English*. New Delhi: Orient Blackswan, 2009.
12. The Oxford Advanced Learners' Dictionary. New Delhi: OUP, 2001.
13. Wilkins, D. A. *Notional Syllabuses*. Oxford: OUP, 1976.

THE USE OF ICT IN ENGLISH LANGUAGE TEACHING AND LEARNING

Royden Thadeus Drozario

Communication Training Officer,
K. Ramakrishnan College of Engineering

Abstract

One of the many challenges facing developing countries today is preparing their societies and government for globalization and the information and communication revolution. Policy and decision – makers business executive, planners, NGO activists, academics, researches, development practitioners, opinion - makers and ordinary citizens are increasingly concerned with the need to make their societies competitive in the emergent information economy.

The e-ASEAN task force and the UNIP Asia Pacific development information program (UNDPAPDIP) share the belief that with enabling information and communication technologies (ICT), countries can face the challenge of the information age.

English is the dominant language of the internet. An estimated 80% of online content is in English. A large proportion of the educational software produced in the world market is in English. For developing countries in the Asia – Pacific where English language proficiency is not high, especially outside metropolitan areas, this represents a serious barrier to maximizing the educational benefits of the World Wide Web

Keywords

- *Introduction: ICT in Education*
- *Uses of Computers and the Internet in Education*
- *E – Learning*
- *Blended Learning*
- *ICT in English Language Teaching*
- *Word Processing*
- *Composing Documents and Presentations*
- *Information and Communication*
- *Conclusion*

ICT in Education

Introduction

ICTs stand for information and communication technologies. It is defined as a “diverse set of technological tools and resources used to communicate, and to create, disseminate, store and manage information “. These technologies include computers, the internet, broadcasting technologies (radio and television) and telephony

The term, information and communication technologies (ICT) refers to forms of technologies that are used to create store, share or transmit, exchange information. This broad definition of ICT

includes such technologies as: radio, television, video, DVD, telephone, satellite systems, computer and network hardware and software as well as the equipment and services associated with technologies such as videoconferencing and electronic mail.

ICT aims at preparing youth to participate creatively in the establishment, sustenance and growth of a knowledge society leading to all round socio-economic development of the nation and global competitiveness. ICTs help to expand access to education, strengthen their relevance of education to the increasingly digital workplace, raise educational quality and

make teaching and learning into an engaging, active process connected to real life.

One of the most commonly cited reasons for using ICT'S in the classroom has been to better prepare the current generation of students for a workplace where ICT's particularly computers, the Internet and the related technologies, are becoming more and more ubiquitous. Technological literacy or the ability to use ICT's effectively and efficiently, is thus seen as representing a competitive edge in an increasingly globalizing job market. As Hartoyo (2008) stated in his book, a computer is a tool and medium that facilitates people in learning a language, although the effectiveness of learning depends totally on the users. The technology in this era has been grown up not only from the quality but also the efficiency. They are moving fast without any limit from every product.

ICT's are a potentially powerful tool for extending educational opportunities, both formal and non-formal, to previously undeserved constituencies-scattered and rural populations, groups traditionally excluded from education due to cultural or social reasons such as ethnic minorities, girls and women, persons with disabilities and the elderly as well as all others who for reasons of cost or because of time constraints are unable to enroll on campus. ICT's help to expand access to education any time and anywhere. One defining feature of ICT's is their ability to transcend time and space. ICT's have access to remote learning resources. Teachers and learners no longer have to rely solely on printed books and other materials for their educational needs. With the Internet and the World Wide Web , a wealth of learning materials in almost every subject and in a variety of media can now be accessed from anywhere at any time by an unlimited number of people. This is particularly significant for many schools in neighboring countries, and even some in developed countries, that have limited and outdated

library resources. ICT's also facilitate access to resource – persons , mentors , experts , researches and professionals, business leaders and peers all over the world .

ICT can enhance the quality of education in several ways: by increasing learner motivation and engagement, by facilitating the acquisition of basic skills and by enhancing teacher training. ICTs are also transformational tools which, when used appropriately, can promote the shift to learner centered environment

In recent years there has been a groundswell of interest in how computers can best be harnessed to improve the efficiency and effectiveness of education at all levels and in formal and non- formal setting. But ICTs are more than just these three technologies. Older technologies such as telephone, radio and television although now given less attention have a longer and richer history as instructional tools. Radio and television have for over forty years been used for open and distance learning, although print remains the cheapest, most accessible and therefore most dominant delivery mechanism in both developed and developing countries

Use of Computers and the Internet in Education

There are three general approaches to the instructional use of computers and the internet, namely:

- Learning, about computers and the internet, in which technology literacy is the end goal
- Learning, with computers and the internet, in which the technology facilitates learning across the curriculum
- Learning through computers and the internet, integrating technological skills development with curriculum

Learning about computers and the Internet focuses on developing technological literacy. It typically includes:

- Fundamental: basic terms, concepts and operations.

- Use of the keyboard and mouse.
- Use of productivity tools such as word processing, spreadsheets, data base and graphics programs.
- Use of research and collaboration tools such as search engines and email.
- Basic skills in using programming and authoring applications such as Logo or Hyper Studio.
- Developing an awareness of the social impact of technological change.

Learning with the technology means focusing on how the technology can be the means to learning ends across the curriculum. It includes:

- Presentation, demonstration and the manipulation of data using productive tools.
- Use of curriculum-specific applications types such as educational games, drill and practice, simulations, tutorials, virtual laboratories, visualizations and graphical representations of abstract concepts, musical composition and expert systems.
- Use of Information and resources on CD-ROM or online such as encyclopedia, interactive maps and atlases, electronic journals and other references.

E-learning

E-learning is defined as an interactive learning in which the learning content is available online and provides automatic feedback to the student's learning activities. Online communication with real people may or may not be included, but the focus of e-learning is usually more on the learning content than on communication between learners and tutors. E-learning could be viewed as an online descendant of Computer-Based Training (CBT) and Computer-Aided Instruction (CAI).

Blended learning

"Blending" was prompted by the recognition that not all learning is best achieved in an electronically-mediated

environment, particularly one that dispenses with a live instructor altogether. Instead, consideration must be given to the subject matter, the learning objectives and outcomes, the characteristics of the learners, and the learning context in order to arrive at the optimum mix of instructional and delivery methods.

ICTS in Language Teaching

Technology is in built in language teaching. The latest technology available to the language teacher is the computer. Many examples of the use of ICTs (information and communication technologies) can be introduced in language teaching. Here are few.

Word Processing

The most common application of ICT in languages is word processing, to create, for example: letters and other documents. Ability to use a word processor is necessary in today's society. Few people use typewriters when a computer provides a better alternative. There are clear advantages of using a word processor compared to the usual method of writing on paper or typing with a typewriter. Students should appreciate the use of a word processor and be encouraged to use it for most writing tasks.

Composing Documents and Presentations

Students can be taught to compose documents and make presentations. Students find it motivating to produce reports on topics in their mother tongue or a foreign language using ICT tools. To illustrate what they produce gives students an impetus to write.

They can use texts and graphics in their presentations. Students should be able to understand the link between data and graphics. They should know to convert data into appropriate graphics presentations. They should be able to produce simple web pages with text and graphics.

Information and communication

In an information society, students can get information quickly from appropriate sources and they can exchange information and collaborate speedily with others throughout the world. With the increasing use of the Internet, it is necessary that students have a clear but critical understanding of the possibilities of the World Wide Web. Students should know the various sources of information available to them and how to access these.

Conclusion

The effective integration of ICT's into the educational system is complex, multifaceted process that involves not just technology but also curriculum and pedagogy, institutional readiness, teacher competencies and long-term financing.

Attempts to enhance and reform education through ICT's require clear and specific objectives, guidelines and time-bound targets, the mobilization of required resources, and the political commitment at all levels to see the initiative.

Information and Communication Technology (ICT) has become within a very short time, one of the basic building blocks of modern society. Many countries regard understanding ICT and mastering the basic skills and concepts of ICT as part of the care

of education, alongside reading, writing and numeracy.

In Web-based learning, technical standardization of content has also become a pressing issue. Standardization allows different applications to share content and learning systems. Specifications in content, structure and test formats are proposed so that interoperability may exist between different management systems, resulting in some cost-efficiencies. Standards must be general enough to support all kinds of learning systems and content.

The ease by which Web-Based educational content can be stored, transmitted, duplicated and modified has also raised concerns about the protection of intellectual property rights.

ICT's are a powerful and useful teaching tool in the hands of a resourceful teacher. ICT's help a learner in learning any aspect of language such as vocabulary, grammar, punctuation, composition etc. It motivates learner to learn foreign language and literature.

References

1. Davi U.K. Ltd.es, B. Dan Ellison, L. (1992). *School Development Planning*. Essex: Longman Group
2. Hartoyo (2008). *Individual Differences in Computer-Assisted Language Learning*. Semarang: Pelita Insani Semarang

A LABYRINTH OF LANDSCAPES AND MINDSCAPES; A STUDY OF THE INTERPLAY OF PHYSICAL TERRAIN AND MENTAL VISTAS IN JHUMPA LAHIRI'S *THE LOWLAND*

Gayathri Narayanan

Assistant Professor of English, Sree Sankara Vidyapeetom College,
Valayanchirangara, Perumbavoor

Abstract

This paper attempts to analyze how the physical landscape intermingles with the emotional space of the characters in Jhumpa Lahiri's novel The Lowland as they go through diverse experiences in their lives. This novel of epic proportion that spans across generations is a family saga that is about two brothers and their loved ones who are bound together by a tragedy. The protagonists grow up in Calcutta and relocate to America. As they undergo spatial and temporal migration, their lives get transformed in varied ways. This transformation is in many ways a result of the influence of the landscape they reside. Physical and cultural terrains get entangled with the mindscapes of the characters for whom life is getting adjusted to different places/spaces both material and mental. A broad and in depth analysis of the novel The Lowland has been done to substantiate this concept.

Keywords: family saga-physical terrain-emotional landscape- entwined- cultural milieu-isolate spaces-

Introduction

Jhumpa Lahiri is an Indian American author who was shot to fame by winning Pulitzer prize for her first collection of short stories the *Interpreter of Maladies*. Her other novels *The Namesake* and *The Unaccustomed Earth*, has also remained popular among readers. *The Lowland* is a tale that is set in the 1960s and 70s, in the Calcutta and The Rhode Island. Written in the backdrop of naxalite movement, it is a tale of familial bonding and relationship. Her novels often depict characters caught physically and mentally between two worlds. *The Lowland* is primarily about two brothers whose lives are bound together by love, warmth and heartbreak. The backdrop of the novel is Calcutta of 1960's when the naxalite movement was gaining momentum. Landscape plays a decisive role in moulding the characters personal and social lives in *The Lowland*

Physical/Material Spaces

Landscape is not just a tract of land; it encapsulates a broad vision of life. It turns a derivative of nature and culture. Landscape in literature often mirrors the growth of the central protagonist within a socio-cultural and geographic milieu. In *The Lowland* geography is closely interconnected to the destiny of the protagonists.

As Knowles says: Landscape is now defined as the product of man's manipulation of the physical environment. As such it is an expression of his economic activities, his social relationships, his artistic aspirations, his religious persuasions and even his recreations. Knowles(6-7). What he has said is very much relevant in the context of the novel, in which the landscape influences the characters significantly.

The lowland in the title refers to the place where Udayan and Subhash grow up which later turns out to be a haunting place in the lives of the Mitras. The main characters of the

novel live in two different places; Toll gung in Calcutta and Rhode Island in US. Cultural milieu of both these places particularly that of Calcutta, is explained meticulously. The sandy beaches and shores of Rhode Island and the crowded streets of Calcutta with its numerous cycle rickshaws and the squeaking of the horns and the Tolly club are described with exactness and splendor

The central characters Udayan and Subhash grow up in Tollygunge in Calcutta. The novel begins with a description of the lowland description of the Lowland the marshy patch of land, where they grow up. "Once, within this enclave, there were two ponds, oblong, side by side. Behind them was lowland spanning a few acres?"(3). the two ponds stand for the two brothers, similar in the physical aspects but wide apart in characters. Udayan and Subhash during their childhood years explore the area surrounding the lowland to a great extent. A mere sight of the lowland brings back a host of memories to Subhash's mind when he visits the place after Udayan's death and he is reminded of how they played football there, during the course of which Udayan twisted his leg. And Udayan's death also happens in the lowland as he hides in one of the ponds. Even many years after Udayan's death, his mother goes to the place every day to pay homage to her son carrying a handful of marigold and jasmine flowers.

Subhash finds certain resemblances between Tollygunge and Rhode Island, but he is always nostalgic about his hometown. When it is the time for Durga puja in India, in Rhode Island it is winter season which is cold, grey and lonely. Subhash feels wistful and wants to go home and Rhode Island for him at such a time particularly the winter is an obscure place where he has to suffer alone, in India people vibrantly rejoice in the festival.

Mental/Emotional Spaces Subhash

One way or other the protagonists Subhash, Gauri and Bela are isolated people; particularly Subhash and gauri live in their

own isolated worlds. Subhash right from his childhood is a lonely person unlike his brother Udayan who is outgoing and full of life. They are diametrically opposite in characters, Subhash dull but capable, Udayan animated but irresponsible. Subhash is aloof and detached who always remain impervious to the world around himself and the people and what happens there is totally absorbed in his own world. Right from his childhood he is the more cautious and matured among the two of them, always assisting his father and mother with the household chores in an attempt to impress them. He goes to America to pursue his research interest in oceanography even when he is there, he has the feeling that he is constantly monitored and watched by his parents. In America Subhash lives a lonely life, except that he has a brief relationship with a lady named Holly, who has a child and is living apart from her husband, and at times Subhash feels that she is lonelier than him. The only companion for him is the sea and the sandy shore apart from Holly and her son Joshua. Subhash, like Gauri is unwilling to abandon the memories of Udayan, the only person to whom he was very close. More than his love towards Gauri what makes him marry her is the thought of becoming a father to Udayan's child and thereby always remaining close to his dead brother. But they remain like strangers to each other even after many years of their marriage. As Subhash feels that instead of an intimacy and warmth what exists between him and Gauri is a vacuum, a hole where at sometimes sping up th rudiments of memories. Subhash waited still to reach place with her. A place he would no longer question what they have done.

Udayan

Udayan has the pivotal role in the novel that too by his absence creates a hole, into which the characters try to fit in desperately. Udayan unlike Subhash stays back in India with the aim of assisting the poor and downtrodden.

Gauri

Gauri is the most complex and vivid character of the novel. She is an ambitious woman who studies philosophy at Calcutta University while she meets and marries Udayan much to the consternation of his parents. Gauri along with his brother Manash grows up in different homes. When her mother became bedridden because of tuberculosis of spine, Gauri and Manash were sent to live away with their grandparents. Gauri later says to Udayan that she is only grateful to her parents for giving her autonomy. It comes as a blow to her when her parents get killed in a motor accident during a trip to a hill station and even more saddening is the sudden death of her grandparents recently. Thus from a tender age itself Gauri is alone, independent and self-reliant, and she remains to be like that throughout the novel. Udayan is fascinated by her free-spiritedness. "She saw that the unremarkable journey of her life thus was fascinating to him: her birth in the countryside, her willingness to live apart from her parents, her estrangement from most of her family, her independence in this regard."(69). Gauri lives almost alone and on her own right from her childhood and the only intimate relationship she has is with her brother Manash. The favourite place of hers is the balcony, where she carves out a tranquil niche despite all din of the city. The vacant balcony has always been her place. Later when Udayan dies and she is forced to marry Subhash to migrate with him to America. Gauri has no difficulty in getting accustomed to the changed cultural environment and she continues to pursue her academic career in philosophy. In a way she enjoys the anonymity that is offered by the American landscape. When she meets a group of Indian women in America Subhash encourages Gauri to befriend them. Gauri can find nothing common between herself and the women who keep on talking about sarees, fashion and

cooking for she is always engrossed in her own gloomy world.

Gauri is acutely troubled by the past as she cannot let go of the memories of Udayan although the resettlement to the new country, the transition from Calcutta to US helps her much to heal the wounds. Space helps her more than time. (p182). The recollections of past deeply engraved in her mind so ruins her relationship with Subhash and also the one with her daughter Bela. She is constantly tormented by a kind of guilt also for being a part though inadvertently in the death of a policeman, Nirmal Dey. Her excessive interest in academics and profession and the innate obsession for seclusion, mars her relationship with both Bela and Subhash. Both Subhash and Gauri get married to each other in an attempt to stay connected to Udayan. They face ambivalence, for they want to be free of his influence but both of them cannot. Both of them realize a bit later their marriage was the biggest mistake that they have made. The transition from one land to another catalyzes many changes in Gauri's character as well as physical appearance. She cuts her hair short and starts wearing t-shirts and slacks. As she moves from the vibrant city Calcutta to the bleak and dry land of Rhode Island, she loses her vivacity and liveliness and turns into a passive and unsympathetic woman. Subhash once feels about the change that has come over her thus: "She never expressed any unhappiness, she did not complain. But the smiling, carefree girl in the photograph Udayan had sent, that had been Subhash's first impression of her that he had also hoped to draw out---the part of her he'd never seen. However Gauri defies conventions and refuses to be a typical woman like her mother-in-law who after spending her whole life to her two sons and husband never gets anything return and becomes mentally unbalanced during her old age. Gauri on the other hand refuses to be fit into the stereotyped existence and goes to up to the end of achieving professional success

although she has to compromise her personal life for that.

Bela

Like her father and mother Bela also is an alienated character during her childhood. She never gets a chance to experience motherly love and affection and her mother Gauri is detached and uncaring and dedicates her time and energy for the purpose of bringing out her Phd work. She is the most psychologically displaced character: a victim of alienation. Bela grows up in an almost isolated space of the apartment, where either her mother or father will be present at a time, as they are busy academicians. A particular incident which exhibits the unsympathetic nature of Gauri towards Bela happens when she is almost six years old and is in kindergarten. One morning after a night of heavy downpour, Bela refuses to go out of the house because the pathway was covered by carnage of earthworms; which have emerged from the wet earth only to die. Bela is repulsed by the sight and refuses to walk over it. But Gauri who wants so urgently to send her to school to continue her studies, insists on taking her to the place where the school bus has stopped. When Bela refuses Gauri almost drags her by grasping tightly by the hand. Bela then cries out loud that she doesn't love her mother and will never like her for the rest of her life. Although it was like a child's tantrum it later proved to be a prophecy. Later on many occasions, Gauri frequently goes out of the apartment for doing various things leaving Bela at home. This incident causes a permanent rift in their relationship. Thus Bela who becomes a reason for them to join becomes a reason for them to separate also. Gauri is always detached from Subhash and Bela and she is never able to be a good parent

like Subhash. Bela lives in close connection with nature, becomes an organic farmer and most importantly a caring mother to her daughter Meghna.

Conclusion

It becomes clear after a detailed analysis of the novel and the central characters, that in it geography becomes destiny. The physical places get deeply entwined with the emotional or mental spaces of the protagonists as can be seen from the depiction of the lives of the characters, Subhash, Gauri, the Mitras and Bela. Tollygung in Calcutta as well as Rhode Island, the two places with which the author is very much familiar goes beyond being mere locales by playing tremendous roles in the character's lives, thus acquiring a human stature. The emotional spaces often bear resemblances to the physical terrain as they both interact incessantly to bestow distinctiveness to the characters.

References

Primary sources

1. Lahiri, Jhumpa. *The Lowland*. Gurgaon: Random House India, 2013.

Secondary sources

1. Corrigan Maureen: Out of Lahiri's Muddy 'Lowland', An Ambitious Story soars. *Npr* 7 October 2013: *npr.com* 21 July 2017
2. Knowles, Clive H. *Landscape History*. London: Historical Association Pamphlets, (general series), 1983.
3. Uniyal, Ranu. *Women and Landscape*. Delhi: Nice Printing Press, 2000.
4. Sethi, Anitha. "The Lowland Review: Jhumpa Lahiri's second novel is suffused with sadness." *The Observer* 1 June 2014: *theguardian.com*. 20 July 2017

EXPLORATION OF POSTCOLONIAL IDENTITY: RACIAL ISSUES AND GENDER BIAS IN CHIMAMANDA NGOZI ADICHIE'S *AMERICANHA*

Dr.S.Karthika

Assistant Professor of English,
Sri Parasakthi College for Women, Courtallam, Tamil Nadu

Abstract

The exploration of identity, a concept central to the human condition and sense of self, has been a theme that has resurfaced repeatedly throughout the history of art and literature, with writers often using their works as a key means of expressing their complex identities to their readers. After being restrained by the abstractionist, formalist tendencies of modernism, the relationship between literature and identity has become increasingly significant during the postmodern era, in a context of growing multiculturalism, post-colonialism, feminism and civil rights. One of the most important ways in which writers have articulated their identities through their works has been self-Assertion, which has enabled the expression of the writer's personal identity, as well as of collective identities relating to gender, race, culture and sexual orientation. Chimamanda Ngozi Adichie, the pathfinder of the new generation of African writers, approaches the concept of identity of womanhood through Self-Assertion with caution, acknowledging the elusive outline of the African female character and of the circumstances within which it evolves. Literary history of Nigeria, a commonwealth country was basically a part of postcolonial literature which could also be termed as commonwealth literature. Post colonialism could not be segregated from the socio-political set up of the Third World countries because it would enhance the understanding of the position of the natives in the twenty first century globalised world. Adichie's novels highlight the biases of the Nigerian society and her women possess the strength of their truthfulness, each of them is in her right to voice her fragment of philosophy. The fragments of native and Western philosophy rarely combine in a coherent expression, and this lack of meaning is pursued in the development of the African woman identity. This paper tries to explore the postcolonial identity of woman through racial issues in Adichie's novel *Americanha*.

Keywords: African feminism, Identity Trauma, Racial, Self Assertion, Cultural puzzle, Gender Biases, African Diaspora.

Among the contemporary women writers, Chimamanda Ngozi Adichie could be called truly the voice of a twenty first century Nigerian woman and is placed by critics as the third generation African women writers. Born in a third world country, in an Igbo family in Enugu, Nigeria, she witnessed and experienced the 'Otherness' experienced by Africans around the world. Her first novel, *Purple Hibiscus* (2003), which is a narration about the atrocities laid down by a Christian patriarch pastor on his family, won the 2005 Commonwealth Writers Prize (Overall Winner, Best Book), and was shortlisted for

the 2004 Orange Prize for Fiction and won the Best First Book Award in the Commonwealth Writers' Prize. Her second, *Half of A Yellow Sun* (2006), set during the Biafran war (1967-1970), won the Orange Broadband Prize. She is a 2008 MacArthur Fellow (otherwise known as the Genius Award) and her books are widely read across the world. Her latest book is a collection of short stories: *The Thing Around Your Neck* (2009), shortlisted for the 2009 John Llewellyn-Rhys Memorial Prize and the 2010 Commonwealth Writers Prize (Africa Region, Best Book), and her recent achievement *Americanah* (2013) poignantly

narrates the vital issues related to immigrant Nigerians in America. As she writes in her novel *Americanah*: “You can’t write an honest novel about race in this country; If you write about how people are really affected by race, it’ll be too obvious” (335). *Americanah* is a novel full of social commentary on race and how it affects the lives of black immigrants, especially female immigrants. Adichie is aware of how race and gender work alongside each other and shape someone’s experience.

Adichie explores the intersection of the personal and the public by placing the intimate details of the lives of her characters within the larger social and political forces in contemporary Nigeria. Adichie is a conscientious writer and she remembers the African experience of being called a beast and incomprehensible was no less than a trauma. In one of her lectures she mentions the way in which a generalized opinion is circulated in literature which becomes a commonly accepted opinion and a trademark fact for a particular ethnic group which is actually misleading. Adichie speaks about the dangers of such commonly accepted degenerate ideas about Africans being animalistic and barbaric and in this single story there was no possibility of Africans being similar to her in anyway, no possibility of feelings more complex than pity....no possibility of a connection as human equals. Only after reading Chinua Achebe she started believing that literature has its own ways of practicing racialism and there were Black writers who had to struggle through this labyrinth of Eurocentric’s in order to prove their might as writers on a global arena.

One of the important areas within postcolonial theory is the study of diaspora and Diaspora identities, which Adichie pays close attention to in several of her works. She particularly writes about the “embodied experiences of female characters in Nigeria and the Nigerian diaspora” (Hewett 81). In postcolonial theory, it is possible to reflect on the experiences of immigrants concerning

race and identity. However, one aspect that is also highly important when thinking about identity is gender. The experiences of female and male immigrants are undoubtedly different from each other. Postcolonial theory takes gender into account, but some feminist critics argue that it is still treated as being of less importance than the category of race. The outside perspective will be shown when analysing the novel with the help of postcolonial and gender theory.

Chimamanda Ngozi Adichie also noticed the lack of black characters in modern literature when she was little. She wrote stories based on the novels that she was reading, and she says: “All my characters were white and had blue eyes and played in the snow and ate apples and had dogs called *Socks*” (“African ‘Authenticity’ and the Biafra Experience” 42). Adichie felt that it is important to portray black characters in a realistic way in order to be able to identify with them. These stereotypes are often racist and sexist in nature. Black men are portrayed as dumb, lazy and violent, while black women are portrayed as exotic and sexual. Adichie aims to battle stereotypes about black female immigrants to show the realistic experience of these women.

Adichie uses *Americanah* as a vehicle for cultural commentary that examines the impact that Westernization has on people from African countries. She uses *Americanah* as a space to analyze the power imbalances between the Western hegemony and the “other.” Adichie’s commentary in *Americana* differs from that of her previous two works in that she closely examines the double-consciousness that characterizes the lives of blacks in America. This double-consciousness saturates the identities of those who are citizens of a nation that refuses to acknowledge their worthiness. Blacks in America find themselves caught between a desire for acceptance into the mainstream culture and the solidarity that they must maintain as a collective in order to counter

the very culture into which they seek acceptance. Indeed, Black Americans are forced to view themselves through the eyes of the dominant society.

One can see that the fundamental components of American life are governed by white hegemonic influences, and it is the dominant society that establishes societal norms. In discussing the reactions of the American dominant society to immigration, the white hegemonic influences are evident in all aspects of American life: financial, educational, social, and political. The dominant society controls the model of success for each of these areas. Marginalized populations, in turn, internalize the idealized way of American life--because America, too, is their country. Ingrained in the minds of the marginalized population is the idea that in order to survive and prosper in America, one has to achieve success on the terms laid forth by the American dominant society. Of course, the issue then becomes whether or not marginalized peoples can ever achieve the level of success enjoyed by the dominant society. Being marginalized already positions them in direct contrast to the dominant society. Moreover, marginalized peoples become a group unto themselves, united by one common factor: being seen as the "other." It is at this point that the double-consciousness becomes a reality and an identity marker for marginalized peoples. Adichie reveals the issue of double-consciousness through her African American and Non-American black characters in *Americanah*.

In *Americanah*, Ifemelu, the protagonist encapsulates the double life that is experienced by blacks in America. She poignantly captures her double life in her blog that is based on her observation of race relations in America. What Ifemelu comes to realize after a relatively short time in America is that the dominant white society, categorizes all blacks as one group based solely on phenotypical likenesses. The

acculturation experiences of West Indians and new-wave Africans have proven more difficult than those of non-black immigrants because of American social perceptions and understandings of blackness. No consideration is given to the plethora of cultures and nationalities that are embedded in this broad, amalgamated category of blacks. Therefore, Female finds herself navigating not just the double-consciousness of being black in America but also being a Non-American black in America.

The protagonist in *Americanah*, Ifemelu, leaves Nigeria to study at a school in Philadelphia. In Nigeria, she is privileged; she comes from a wealthy middle-class family and attends college. As someone later in America says to her, she is a "bourgie Nigerian" (*Americanah* 177), part of the upper class. This changes when she moves to America. She suddenly belongs to the under-privileged group, because of her skin colour and because she is not as wealthy as she used to be. She encounters racism during her stay in America, something that she never was aware of in Nigeria. This explores the white privilege of Ifemelu's boss and her friends, Ifemelu's relationship with a white man, her blog and her identity and hybridity. Ifemelu encounters these beliefs once she is in America and discovers that her black skin is seen as inferior to white skin. "When you make the choice to come to America, you become black" (*Americanah* 220), she says on her blog, implying that her skin colour only became an issue when she left Nigeria. The exploration of the notion of diaspora and hybridity, which is valuable theory for the close reading because Female lives in the Nigerian diaspora and this has effects on her identity and her way of thinking. Adichie says: "Racism, the idea of the black race as inferior to the white race, and even the construction of race itself as a biological and social reality, was of course used by Western Europeans to justify slavery and later to justify Female struggles between cultural

adaptation and keeping true to her identity. The main part of the novel is Female's blog. The blog quickly becomes successful, receiving comments and even donations. Ifemelu is invited to speak at various events and being paid for it. The blog helps her to make a living, to become successful. Ifemelu's racial awareness is the main subject of the blog: "Without creating any hierarchies, blog writing is enfolded in the novel, hosting most – if not all – social commentary" (Guarracino 14). The blog functions as a way of giving direct critique to matters of race, without being disguised as fiction. Female is able to write her blog because she is an outsider. She is African, not African American, which gives her a certain privilege. The novel also depicts a certain tension between Africans and African Americans. Before Ifemelu came to America, race never existed for her. It had never been a barrier in Nigeria, and only when it became a barrier, she noticed its existence. She grows to be very conscious of race and makes a living writing about it, but she is not burdened by America's racial history in the same manner as African Americans. Much like Ifemelu is able to write about race because of her origin, Adichie is able to write *Americanah*. She is able to observe and write about race because she knows what it is like to be treated differently because of her skin colour without it being complicated by her being African American. Her outside perspective unravels race as a social construct, not a universal truth. The blog posts not only invite the reader to join the conversation about race, but they also open that same conversation. The novel sheds a new light on the way race is treated in America, because it often remains ignored in American society.

Her blog also helps to shape Female's identity. According to Elias and Lemish, the internet plays "a variety of roles in the immigrants' lives, in keeping with the diversity and dynamics of the ongoing adjustment to a new society and maintenance

of their original cultural identity" (535). Ifemelu uses her blog to adjust to American society, and to make a career for herself. She also maintains her original cultural identity through the blog, posting about the hair products she uses and the way she dries her hair to celebrate its natural kinkiness. She comes to celebrate her cultural heritage and her femininity. She uses her blog to interact with her readers, frequently asking for their experiences or opinions and receiving feedback from them. Elias and Lemish argue that this interaction contributes to the immigrant's social empowerment. They argue that immigrants often feel inferior to local residents, who appear to them as self-confident and successful, and that the Internet helps them shape their identities, hence becoming more self-confident themselves. This is also noticeable in Ifemelu's experience, who feels insecure when she first arrives in America; when she is unable to obtain a job, she accepts the offer of a businessman who needs help relaxing. The work borders on prostitution and is something Ifemelu normally would never have accepted, but in America, she has debts to pay, she has no money and she is desperate. When she finally gets a decent job and starts her blog, Ifemelu grows to be more secure. Her experience, however, is presumably not representative for all black immigrant women. Ifemelu is both young, able to adapt, and educated. She is furthermore a beautiful and charming woman, as is repeated several times throughout the novel. She may not be as privileged as people like Kimberley and Curt, but she has a certain class privilege. The experiences of immigrant women who cannot afford education or who are not as beautiful and likeable may be very different. This reflects Adichie's third-wave feminism, because it discards the notion that all women share the same experience.

After a decade Ifemelu decides to return to Nigeria. She feels a discontent in America, which she describes as "cement in her soul. It

had been there for a while, an early morning disease of fatigue, a bleakness and borderlessness” (*Americanah* 7). This borderlessness is a feature of hybridity. Ifemelu has become displaced; she no longer belongs to Nigeria or America. Throughout Ifemelu’s stay in America, she always feels as if something is missing. Her memories of Nigeria become distorted: she can no longer remember the kiosk near her old house and she thinks her old neighbourhood has become unsafe after there had been an armed robbery, which could have happened everywhere. Ifemelu still feels a connection to Nigeria, but it is no longer her home: “On the one hand, Nigeria lacks jobs, university opportunities and equality between sexes; on the other hand, it is the familiar territory in which they know how to face adversities. Ifemelu will never feel at home in America, not only because she is not born there, but also because people will always treat her differently because of the colour of her skin. It takes Ifemelu a while to realise that she actually longs to return to Nigeria. She is starting to imagine Nigeria as the place where she should be. However, when she finally returns to her home country, Nigeria is not how she remembers it. She has been living in the Nigerian diaspora, which has turned her notion of home into an unstable mental product. Ifemelu’s home town must have changed in the years that she has been abroad, but she herself has also changed, which makes her look at Nigeria in a different way: “She was no longer sure what was new in Lagos and what was new in herself” (387).

Chimamanda Ngozi Adichie’s *Americanah* offers an outside perspective on what it means to be black in America and therefore contributes to understanding the notion of race and gender in African American literature. Political discourses and racial discrimination are prominent themes in African American novels. *Americanah* is filled with social commentary about race and modern representations of black characters.

Adichie aims to describe the experience of black immigrant women in the United States and to undo the double colonisation that black women suffer from. The novel reflects Adichie’s feminist views and her observations on the notion of race and touches upon theories written by postcolonial and gender scholars. The protagonist, Ifemelu, is discriminated against and thought of in Orientalist attitudes. She encounters white privilege and how it can blind people to issues about race. Ifemelu overcomes her initial insecurities and starts to celebrate her blackness and femininity. She writes a blog about race, which eventually becomes her career. Her identity becomes a hybrid one: she no longer belongs to Nigeria, or to America. She belongs in the Nigerian diaspora, her identity open to change and re-inscription and perpetually in motion. Ifemelu manages to overcome the stereotypes: she becomes a successful writer by attacking racial issues, earns a scholarship and returns to her home country, where she continues to use her blogging skills for her new job. The blog posts serve as a direct way of giving critique to racial and gender matters and adding to the conversation regarding those issues. Because *Americanah* is written from an outside perspective, the perspective is unburdened by America’s racial history. It is able to shed new light on what it means to be black in America and therefore contributes to understanding the notion of race and gender in African American literature.

References

1. Adichie, Chimamanda Ngozi. “African ‘Authenticity’ and the Biafran Experience.” *Transition: An International Review* 99 (2008): 42-53. JSTOR. Web. 22 July 2017.
2. ---. *Americanah*. London: Fourth Estate, 2014. Print.
3. Barry, P. *Beginning Theory: An Introduction to Literary and Cultural Theory*, Third

4. Edition. Manchester: Manchester University Press, 2009. Print.
5. Braga, Claudio, and Glaucia R. Gonçalves. "Fictional Representations of Contemporary Diasporas: The Case of the Invisible Diasporic Women of Chimamanda Ngozi Adichie." *Google Scholar*. Web. 22. July 2017.
6. Cervinkova, Hana. "Postcolonialism, Postsocialism and the Anthropology of East-central Europe." *Journal of Postcolonial Writing* 48.2 (2012): 155-63. Web. 22 July 2017.
7. Crenshaw, Kimberlé. "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics." *University of Chicago Legal Forum* (1989): 139-67. Web. 22 July 2017.
8. Elias, N., and D. Lemish. "Spinning the Web of Identity: The Roles of the Internet in the Lives of Immigrant Adolescents." *New Media & Society* 11.4 (2009): 533-51. Google Scholar. Web. 23 July 2017.
9. Guarracino, Serena. "Writing «so Raw and True»: Blogging in Chimamanda Ngozi Adichie's Americanah." Ed. L. Esposito, E. Piga, and A. Ruggiero. *Between* IV.8 (2014): 1-24. Google Scholar. Web. 23 July 2017.
10. Hewett, Heather. "Coming of age: Chimamanda Ngozi Adichie and the voice of the third generation." *English in Africa: New Nigerian Writing* 32.1 (2005): 73-97. *JSTOR*. Web. 23 July 2017.
11. Jarrett Gene Andrew. *Deans and Truants: Race and Realism in African American Literature*. Philadelphia: U of Pennsylvania, 2007. *Google Scholar*. Web. 23 July 2017.
12. Jensen, Robert. *The Heart of Whiteness: Confronting Race, Racism, and White Privilege*. San Francisco, CA: City Lights, 2005. *Google Scholar*. Web. 23 July 2017.

WOMEN EMPOWERMENT IN THE SELECTED NOVELS OF TONI MORRISON: A STUDY

K.Sri Vidya Lakshmi

*(Research Scholar), Assistant Professor, Department of English,
SRM University, Ramapuram Campus*

Black Women came into the American continent as slaves in a ship in 1619. From that time onwards, many blacks particularly women were brought as slaves from Africa to America. They were left free for first four to seven years. As the cotton owners needed more and more people to work in plantations and small industries. When more hand was needed they caught more black in Africa and brought them to New England and made them slaves.

Black Literature is the Literature created by blacks. It is the voice of several generations of an oppressed race. It is heard with strains of anger and protest. A study of black woman inevitably leads one to the beginning of the Black American Literature. Apart from the slave narratives, the novels that are written in the early days are classified as abolitionist novels. The Novels written between 1890 and 1920 are labeled as novels of accommodation and assimilation. The revolutionary elements in Black American fiction is found from its very beginning.

Black Women who were even Queens in Africa were made slaves in the fields of America. They work for more than fourteen hours a day. As maids, they were ill-treated in the houses of the owners and sexually assaulted in by white owners. The children of slaves were let out in the field of workers. Women were not so much interested in bearing children as they thought that their children should not face the problems of slavery and sexual harassment. Slavery is one

of the themes for the African American writers after the Harlem Renaissance.

Quest for literacy, freedom, and self-identity were common among black American writing. Quest for self-identity is typically an American Quest from Huck to Eugene. In Afro-American Literary history, the black women's predicament has taken an important place, and proves to be one of the most productive and sustained movements. The sustained focus on black male sexism has not done much in popularizing the segment of Afro-American Literature and hence it does not appeal to most of the accomplished black male writers. In real life, the black woman may prove she is more than equal to black male in the labour and struggle for black people.

Afro – American novel emerged only in the middle of the 19th century during the highly charged debates over slavery and freedom in America. Actually, it was only in the 1920's that the novel became a fully recognized literary form according to the setup standards of the mainstream scholarship. At this time class and gender became important in social issue to be discussed. African Oral narratives have provided the fertile soil and roots for a written literature.

Literature falls into two great parts not so much because there are two kinds of culture but because there are two kinds of form. One part of literature is oral and then other written. Only after 1960's Afro – American women like Ernest Gaines, David Bradley, Alice Walker, Toni Morrison and Gloria

Naylor appeared in literary arena. The black female writers took the task of depicting the black woman experience in new dimension.

Cultural and social boundaries are very important in shaping the form and content of the Afro – American novel. It is the dynamics of the individual and the collective formal use of the narrative tradition by Afro – American in order to illuminate both the limitations and possibilities of the human condition from their perspective.

Blacks become, “*in the view of whites, a race prone to violence, illegitimacy venereal disease and broken homes, a people who threaten properly values, make low scores on intelligence tests, and lower standards in public schools*” (Racism 722). Racism may be viewed as “*any attitude, action or institutional structural which sub-ordinates a person or group because of his or their color*” (Racism 720). Black in America tries to abolish these types of racism. Black American women in particular were very much affected due to racism. Racism is well pictured in the novels of Toni Morrison like *Beloved*, *Sula*, *Bluest Eye* and *The Song of Solomon*. Morrison mainly wrote about the quest for the female self and the historical conditions of racism and sexism.

Contemporary Writers like Gay Jones, Alice Walker and Toni Morrison display in their works female self expression and affirmation that is no longer overpowered by the white community. Toni Morrison is a successful representative for black woman’s voice and is a Nobel Laureate. She has been called the high priestess of village literature. She is the winner of the 1993 Nobel Prize for literature. Her award winning works chronicles small town black American life, employing “*an artistic vision that encompasses both private and a National Heritage*”.

Toni Morrison is an important voice in depicting the Black American heritage after Zora Neale Hurston. Black women were considered child bearing machines. This is

well shown in Toni Morrison novel ‘*Beloved*’. The power of her fiction alone has gone a long way toward reshaping the American Literary canon as well as deepening the meaning of historical memory as it affects fiction. Toni Morrison always assigned to work almost exclusively on black writers. Her novels like *Sula*, *Beloved* and *Bluest Eye* clearly give an insight into the problems of black woman. Her writings reflect the fact that she is a woman and black, and therefore a double outsider. This helps her to bring out faithfully and truthfully the psychology historic, cultural and social experiences of the black women.

Toni Morrison’s *Bluest Eye* novel addresses the social forces that drive understanding and definition of cultural constructs such as beauty, normalcy family and sexuality. The *Bluest Eye* written during the 1960’s reflected the increasing awareness during that time of impact of representation on identity formation. Although, Toni Morrison received critical praise for this book, it was not a commercial success.

Toni Morrison’s *Sula* (1973) is often read as a meditation on black female bonding, maternal love, and the dialectic of good and evil that characteristically defines human beings, among other things. The author examines novelist Toni Morrison’s fictional character Sula. This novel includes community life, being black, and character motivations. Morrison’s language is not just representational. It has caught the essence of music that she was striving for when she created *Sula*.

Toni Morrison has written novels, short stories, plays and numerous critical essays and has come to be regarded as one of the prominent writers and all her writings she is concerned about crafting a special, clarifying angle for remembering the past and making it a useful mechanism for survival in the contemporary world. Her women protagonists have been representatives of the challenges that face all those within the Black community. For Morrison, the major

challenge in the late twentieth century in the aftermath of the civil rights movement and integration is forgetfulness. Morrison wants to record and restore in her works the sustaining values that she believes were part of the cohesive Black communities of the past. Through penetrating and enhancing analyses of historical experience and creative use of the myths, music, language and worldview of African-Americans, Morrison has created a body of work that is as well regarded for its pure aesthetic beauty as for the magnitude of its interpretive power.

Toni Morrison captures the experience of black women in her works as a series of movements from women who are victimized by the society to women who have taken control of their lives consciously. She has courage to see through the seeds of time and declares that in future black women would no longer live in suspension. Toni Morrison has distinguished herself as an author, editor and critic who has transformed the American literary landscape with her presence in the African American literary tradition. By the end of 1990's, Toni Morrison was one of the world's most celebrated authors. Her works had been translated into numerous languages worldwide, and she was venerated and sought after in the academic world as a Lecturer and Professor. She works to illuminate violent history and to provide a voice for the otherwise voiceless. Many of her characters are strong-willed African American women who struggled within cultural traditions of gender inequality, negotiating the intricacies of environment that seek to deny them any sense of their own identity.

Toni Morrison is one of the most prolific black American writers. Black women are pitted against almost all kinds of suppressions that prevail in the world. Racial discrimination is the foremost and this leads to bondage and from there to illiteracy. Black women also suffer in the slavery under whites. But black women undergo dual suppressions at the hands of the whites as

well as black men. Race, sex, and class on all the categories black women are considered inferior and this is reflected in economic and political conditions. A negative image of black men and women was projected. A distinct type of writing, called Black Literature, against to the Whites was developed.

The Black Literature in the beginning was a male-dominated one and tried to uplift the condition of the blacks, contrary to the white's conception of the blacks as "the stereotype buffon, the lazy prankster, the docile slave or the treacherous, surly servant" (Afro-American and East-German Fiction, p.17) says Vernessa C. Black women writers have captured the attention of the literary world by exploring their own and the history of the ancestors. This exploration is in addition to the slavery to the whites.

Only after 1960's Afro-American women, like David Bradley, Toni Morrison, Ernest Gaines, Alice Walker and Gloria Naylor appeared in the literary arena. These Black female writers took to the task of depicting the black women experience in a new dimension. They are engrossed in "rejecting the distortions of black female experience by white writers and black male writers" (Gender Solidarity and Discovery of self in Morrison's *Tar Baby and Jazz*, p-81).

Toni Morrison advocates the sufferings and empowerment of black women in her novels, she has empowered herself through her writings. She wants women particularly black women can empower themselves through certain positive attitudes and discarding some negative ones. The empowerment of black women as depicted in the novels under study can be achieved through education, equality, and domestic harmony and protest. Toni Morrison in all her novels discusses the growth of black woman. Black woman has nothing to lean on. She has no model to follow. Yet she comes out of her jejune surroundings to scale the heights of liberation.

Education also plays an important role in the empowerment of human race in general. During the race of slavery, black women could not even dream of receiving any form of education. Men believed educated women would overtake them in all fields. So they did not educate them. Only the educated women can improve the status of family. She can understand herself and the world around her. Education also plays an important role in Toni Morrison's novels.

Equality is an important factor which helps people particularly blacks to empower themselves. If there is no equality then people will be slaves and submit without protest to the whims and fancies of their masters. Black Women can empower themselves only if they fet fundamental rights.

This study began with a attempt to find out how black women suffered and subsequently empower themselves in the novels of Toni Morrison. Toni Morrison aims at glorifying the black woman culture with folk-lore's, myths, tradition and the past. She develops deep into the life of black woman and keeps engrossed 'in a special, very particular universe' (Toni Morrison. pix). The

importance of education and equality is realized in all the continents as factors leading to social harmony and universal peace. Women in general need them for empowerment in India.

This study is an attempt to find out how black woman suffered and subsequently empowered themselves in the novel s of Toni Morrison.

References

1. "Racism".Encyclopedia of Black America. 1981
2. Ackward, Michael .Inspiring Influences: Tradition, Revision and Afro – American women's Novels. New York
3. Morrison, Toni. BELOVED (1987). London :Chatto&Windus 1988.
4. African American Literature. Andrews, William. Smith Foster, Frances. Harris, Trudier.
5. Oxford: University Press, 2001.
6. Barrett, Michele. "Feminism and the definition of culture politics"
7. Feminist literary theory. Ed. Mary Eagleton, Great Britain: Blackwell Publishers, 1986.

**A CRITIQUE ON THE SOCIO-ECONOMIC PROBLEMS OF
CONTEMPORARY URBAN INDIA AS DEPICTED BY Dr. KAVERY
NAMBISAN IN 'THE STORY THAT MUST NOT BE TOLD'**

Ms.M.Daya Bhagya Sherin

Ph.D Scholar, Assistant Professor of English,
Queen Mary's College, Chennai

Abstract

Dr. Kavery Nambisan's 'The Story That Must Not Be Told' tries to project the social problems seen in contemporary urban India. The paper tries to focus on the socio-economic condition of the down-trodden and the deprivation of Indians who are below the poverty line. She presents the current social problems and the life of the slum-dwellers in this novel. Any kind of changes can happen in the norms, customs, traditions, attitudes and law of the society. A changing society inevitably develops problems and the existing conditions change and become unacceptable. Social problem can be an undesirable condition of the society, a deviant behaviour or any misbehaviour of fairly large number of persons. This paper explores on to find out the root cause of the social problems such as formation of slums, the unhygienic conditions of the slum, manual scavenging, unemployment and displacement issues. Kavery Nambisan not only depicts the conditions but also suggests solutions and investigates the mind-set of the poor and the rich. Kavery Nambisan believes that life feeds literature and literature in turn mirrors the cultural, political, economic beliefs of the society. Kavery Nambisan, being an idealist and realist has fictionalised her real life observations and experiences in the novel. The life of the people in Indian slums is portrayed realistically in the story. Kavery Nambisan explores the reasons for the hostility sensed between the middle upper class and the poor in contemporary India and also the possible solutions that could be brought out for this conflict.

Keywords: Realism, Social problems, Indian Writing in English.

'*The Story That Must Not Be Told*' is a story about the human conditions in the slum and it delves deep into the heart of the slums to bring out the problems faced by the slum dwellers to light. The story revolves around 'Sitara', the slum which initially was a swamp on the eastern fringe of the river Coovum, where some people made their living by catching fish. Fish was abundant, when it rained, but rest of the swamp remained water-logged and marshy. And so industries found it convenient to dump their residue in the swamp (221).

Formation of Slums

Kavery Nambisan tries to focus on how slums were formed on the banks of rivers like *Coovum* in Chennai and *Mithi* in Dharavi,

Mumbai. Devika Chandrababu defines slum in her article titled *Slums—A Problem or Solution?* as stated by The United Nations as poor, overcrowded communities lacking adequate access to basic necessities like drinking water and sanitation, public services, basic infrastructure and quality houses. These places were originally marsh lands which were filled by organic wastes and garbage from the cities, which resulted in the drying of the rivers.

Kavery Nambisan says that, the swamp became a dumping ground for waste from Industries and construction sites. The ground became firmed up to form a liveable land for the beggars because of the debris and the derelicts enabling them to build their makeshift tents and huts. Whenever there

was rain the people were flooded out of their homes and when the rain subsided they came back (121).

“There used to be plenty of water in the creek and the fish were full of flavour... they started poisoning the water by throwing what all rubbish in it”(128).

Kavery Nambisan exposes the root cause of this menace by recording the complaints of the women about the stinging fish and the low egg breeding which spoiled their business and livelihood.

Martin Bunch in his article, *Human Activity and the Eco System Approach* records the views of Srinivasan (1991), that, Coovam river is highly polluted by Chennai with the population of 6.4 million in its urban agglomeration. Much of the residue is diverted into the water ways and ocean (Government of Tamil Nadu, 1981: Srinivasan 1991). ‘Debris dumping, open-air defecation, animal husbandry, clothes washing and other activities are seen along the urban course of Coovam... (Bunch 2001) Slit and organic fecal sludge known to have certain pathogenic parasites and enteric pathogens have also accumulated along the bottom and banks of the river... (Mac Donald 1994) . S.Muthiah in edited book on *Madras Records* says that in 1949 the river had forty nine species of fish. In 1975 to 1979, it had about twenty one species and at the time of writing, there is no fish (11,12).

Kavery Nambisan states that, municipality trucks that carrying garbage from the city conveniently chucked them in the swamp rather than taking them to the outskirts. It became the breeding ground of mosquitoes because of the stagnant water. The swamp was covered with weeds and waist high grass. The mosquitoes thrived because of the dirty water and the garbage (221). Papu Gujjar, a resident of Bapu Nagar, a slum in Ahmedabad complains of poor sanitation. More than six lakhs people live in the squalid tightly packed houses in the streets of Bapu Nagar Alleys that stinks with garbage and

poor sanitation resulting in mosquitoes breeding which led to death of three due to Zika virus transmitted by mosquitoes. This is recorded by Priyanka Vora in her article *Zika in India* on 29th May 2017.

Migration from Villages

Kavery Nambisan presents the current scenario of India where a large number of men and women left their native places looking for a better job and life style in cities. When the city developed and new housing complexes came up, there was a great demand for workers. The migrant labourers from villages found the swamp to live and with ‘poles, gunny, palm leaves and scrap’ built their homes. These migrants manage to settle down in slums without the fear of getting evicted. Journalist and writer Kalpana Sharma in her book, *Rediscovering Dharavi*, puts forth the fact that the urban population swell rapidly because of the combined effect of natural population growth and rural exodus. Kavery Nambisan focuses on the mindset of rural people who come to the cities with dreams of a better future. They want a job that came with a ‘kingly motor bike and a painted-up home’(50). But this dream seem to be inconceivable and they still continue to live in filth.

Chellam Sinnasamy and Paul Ponnuraj are two among the hundreds who came from village expecting a better life. They never regretted leaving their wretched village Sivakasi, where they were forced to work with ‘chemical fumes and sulphurous powders’ (45) making fire crackers. Kavery Nambisan accuses the villagers for their false notion on village life that, it gave them no scope for betterment and prosperity. The migrants get convinced that the city life is superior to bending one’s back in the paddy fields (69). But at the same time, the city did not cheat this people. The fields or the land forsake them but money came in as sure as the sweat that drenched their clothes (122) in the cities.

Unemployment and Child Labour

Kavery Nambisan projects the ultimate truth that many still live in 'the in-between world where people lived a sort of glamorous poverty picking up scraps of wealth that accidentally came their way'. The story revolves around 'Sitara', an expanding township separated by a wall from Vaibhav Housing Colony. The men and women who lived in 'Sitara' worked in Vaibhav building. 'They ferried bricks, stones, mud and cement on their heads... to reinforce the roof.'(41). Many had come from down south to live in 'Sitara'. The four boys Velu, Thatkan, Rajan and Govind worked at Vaibhav. They washed cars, cleaned the bamboo thattis which hung from balconies, moved furniture, carried luggage and earned thirty rupees on a good day (80).

Kavery Nambisan brings to light the illegal business of the liquor-brewing sweepers using young boys to smuggle it at night in cycle tyre tubes hung around their necks. According to Kavery Nambisan, slum, a place of filth, stupidity and ignorance ironically has a tannery that produces hand bags, wallets and shoes, a buckle factory, that makes fashionable belt buckles and embroidery industry that gives the lovely work on sarees and kurtas, a bakery that baked terrific biscuits at half price (223).

Kavery Nambisan exposes the child labour that exists in urban India even today. She picturises how the boys aged ten to fourteen are allowed to work in the factories. They are forced to 'melt the brass' and to pour the 'molten brass into moulds'. Soot-covered faces and bodies drip sweat in the saffron brightness of the fire (123). These sentences by the novelist picturises the dangers involved in the jobs done by the boys in the baking units and buckle factories.

Manual Scavenging

Kavery Nambisan also exposes the inhuman activity of 'Manual Scavenging' which seems to still exist in India. She depicts

that, men and women are forced into cleaning toilets and drains manually. Many are employed by municipality, others in building and houses (128). Kittan, father of Thatkan is a sewage cleaner who cleans the sewage that clogged the drains criss-crossing the roads of Chepauk. He has to climb down the manholes and open the blocked pipes (42)... Kavery Nambisan expresses her contempt on this act, through the dialogues of her characters.

"It was the worst thing we did. Better to starve...than to clean other people's shit"(128).

Thatkan says, "When I am down there with him, I pretend it's not stink that makes me want to vomit but scent. Jasmine, rose, sandal..."(43)

The novelist tries to connect how this kind of contempt, depression, isolation, poverty push them to drink liquor. "She diluted her misery in arrack"(44). "It helped Chellam forget he was a menial" (51).

Water, the Elixir

Kavery Nambisan records that, water, the elixir of life is much more important and inevitable in the life of slum people. The people of the slum may live crammed in a room. But they need enough water to drink, to cook and to keep themselves clean. 'Almost every illness in Sitara can be traced to the lack of water. We desperately need more, not less' (250). As a doctor, the novelist exposes the raw truth that the greatest tragedy would unfold if there is no water...Sitara without water is as good as dead...(250). Cholera, dysentery and other diseases may spread as fast as fire in the garbage dump and would take away the children and old people mercilessly (260).

The Cruelty of Poverty

Kavery Nambisan feels that being poor is not easy as we see in movies. She affirms that, women singing when they work, beggars saluting the flag or rickshaw puller grinning his way through harsh labour is not the

actual life of poor people (133). It is not so easy to die (135). Even if they wish to die, it becomes impossible. The body learns to take a little more, a little more, a lot more (135)...Their life seems to be full of misery and failure. Kavery Nambisan says, that, these people get accustomed to the hardships which keep on accentuating day by day. There is no stop and that becomes their routine. Angry young men struggle working as hotel boys, cleaners, brick-layers and the job-less. Kavery Nambisan out-rightly exposes the crimes, illegal activities which become the part of their life. She says that 'we need not have to go in to a crime infested slum to find the poor. They are every where' (114). She empathizes with the poor with 'aching limbs and hungry stomachs (196) Velan dreams of getting a house at Vaibhav flats permanently. A miracle might do it but he did not believe in miracles (42). We find people struggling throughout their lives to build a better life for them or atleast for their children. But it can happen only in their dreams (154).

The Apathy of the Rich towards the Poor

Kavery Nambisan records the apathetic mindset of the rich who turn hostile to the conditions and life of the slum dwellers. Privacy, safety, sanitation, comfort and aesthetics are the hall marks of Vaibhav Estates, where the rich people live(217). The rich people who are privileged to enjoy peace, quiet and dignity which they feel to be their right (217) accuse the slum as a menace to them. 'their cunning sortie on public space by migrants, beggars and criminals. A free-for-all. No seeking of permission or the signing of papers. No paying of fees, taxes or abiding by the law' (218). These are the notions of the rich about the poor. The rich people believe that the make-shift homes, the electricity and water facilities are acquired by illegal means. The unlawful activities like theft, adulteration, brewing of illicit liquor flourish unlimited in the slums. They do not trust the young boys who come to work in

their gardens or buy provisions or wash their cars (218).

The rich feels that contagious diseases can come right into their homes where they have little babies, pregnant women and old parents (219). But they never seem to have any concern for the small babies or pregnant women in slums. They demean the poor as people lacking intellectual and moral strength (219) . They are concerned only about their material comfort, peace and happiness, their aesthetics and spirituality, which they feel that the poor are devoid of.

The people of Vaibhav flats want to demolish the slum and wish to have 'a three-acre eco-park with landscaped gardens and sensuous water bodies, a swimming pool and a gym' (220). They plan for a 'resettlement' or 'displacement' of the slum dwellers by using their influence with the media and friendly Government (220).

The Right to Live

Kavery Nambisan questions the Government 'Why the Government and the public did nothing to stop it (slum) from growing?. Why, after all these years we have suddenly woken up?' (221). She says that, it is like allowing a thief to steal for months before nabbing him (221). The Government has done nothing to stop them because 'Sitara' provides cheap labour. The workers build roads, drains and houses and multi-storeyed mansions of steel and glass. If they are sent away who will built these mansions? (195) The answer is clearly stated by Kavery Nambisan.'You can be rich only if you ensure that someone else is poor' (196).

Kavery Nambisan feels that putting an end to slums may not be possible, because helping them is a huge project. The management of urban poverty in India is quite a complex process. It is difficult for the Government or the NGOs to work for slums in full-fledged manner. Slums are still unauthorized and they are neglected even by the Government . Those people are not

treated with dignity. Kavery Nambisan makes a warning that 'the real danger is when they become angry'. It will be the collective anger of those who feel that they have been robbed. Kavery Nambisan feels that these people should be given opportunities, aids and meals. Many rich or the upper class people want to help them in the name of 'charity' but only if the delicate fabric of their lifestyle does not come undone in the process (113). The charity process must not bring any damage to their lifestyle or it is done to ease away the guilt. The law cannot help them or get them homes. She feels the business of slums should be left to experts (114). Kavery Nambisan wants to ensure that, the poor will not go away. They will continue to live among us. They look for work, food, a place to live, a place to shit... In short they want the right to live (138).

Devika Chandramohan in her article says that, the slums which are born organically can never be destroyed suddenly. The urban rich should realise that, the poor contribute to the economic growth of our country. It is in the hands of the Government to revamp or transform the role, design and purpose of the slums to make them a more liveable place for the poor. Resettlement may not bring complete solution for their future but promotion of livelihood opportunities and socio-economic infrastructure can bring development in their lives.

Co-Existence of the Poor and Rich in the Modern Society

Usha KR, fiction writer of many novels like *'The chosen'*, *'A Girl and the River'* says that, it is almost a truism that, the burgeoning wealth, health and sense of confidence of the middle and upper classes in India today are sustained by the subsistence level existence of the poor. The lives of the rich and the poor are totally different worlds which are co-dependent and influenced by each other.

"Black and White, Rich and Poor, Land and Land, God and God. Who could tell if the world would be a better place if divisions did not exist?"(196) The existence of the rich is linked to the poor (196).The rich wants to help poor without getting disturbed. They want the poor to accept their kindness on their terms (143). Kavery Nambisan bluntly puts forth that the rich people show kindness, as a favour or as an apology for being rich (143). She says that the rich has plundered and amassed wealth more than a thief or a pirate (143). The rich expects gratitude for their favours shown towards the poor. But the truth is, Kavery Nambisan says, therefore the beggar who accepts our coin and touches it to his forehead has nothing but hatred for us. Or that the woman who cleans our toilet mentally spits in our face every time she says 'Vanakkam Aiyya' (143).

Kavery Nambisan, through her characters voices out her anguish. She says 'it is absurd to think that by indoctrinating a few. ..you can change society (143). But, the real change should evolve from the big business houses, the Government who have power and money with them.. The world has a thousand Sitaras (144)... If the system refuses to change, then a million terrorists who can not bear the burden of poverty would evolve, whose anger can never be diffused...

Hope for a Change

Peper, in his article *'Social Problems and Modern Society'* states that, social problems have become an integral part of our contemporary society as a result of Industrialisation and Urbanisation. He quotes that solving social problems in practice or in theory can not be done without bringing changes in the behaviour of the people. Peter W.Cookson, Jr., and Alan R. Sadovnik in their book, *'Education and Sociology'* state that Functionalist Sociologists view society as a kind of machine where one part functions with another to produce dynamic energy required to make the society survive. They

also argue that, in order to maintain the social order, there should be consensus among the people of all walks of life in society. Kavery Nambisan wishes for a change in the mindset of the society on the existing socio-economic conditions in the contemporary Urban India.

References

Primary Source

1. Nambisan, Kavery. *The Story That Must Not Be Told*. New Delhi: Penguin Books India Pvt. Ltd., 2010.

Secondary Sources

1. Bunch, Martin. *Human Activity and The Eco-system Approach: The Contribution of Soft Systems Methodology to Management and Rehabilitation of the Coovam River in Chennai, India*.
2. Chandrababu, Devika. *Slums – A Problem or Solution?*. 9 Dec 2014.
3. Fernando, Valerie. *In The Heart of Bombay: The Dharavi Slum*. May, 2009.
4. <http://base.d-ph.info/en/fiches/dph/fiche-dph-7867.html>.
5. Jivendra. *Water Pollution Management*. New Delhi: APH Publishing, 1995.
6. Joshi, Atul. *Essays on the Problems in the Slums of India*.
7. www.preservearticles.com/201106077566/essay-on-the-problems-in-the-slums-of-india.html.

8. Levinson, David L. Peter W. Cookson. JR. Alan R. Sadovnik. ed. *Education and Sociology An Encyclopedia*. New York: Routledge Falmer, 2002.
9. Muthiah, S. *Madras, Chennai A 400-year Record of the First City of Modern India, Volume 1*. Chennai: Palaniappa Brothers, 2008.
10. Peper, Bram. *Social Problems and Modern Society: A Treatise in the Sociology of Culture*. 2017. www.eur.nl/fsw/staff/homepages/peper/publications/abstract4.
11. Toews, David Waltner, James J. Kay, Nina. Marie E. Lister. ed. *The Eco-system Approach: Complexity, Uncertainty and Managing for Sustainability*. New York: Columbia University Press, 2008.
12. Usha KR. *The Story That Must Not Be Told – Kavery Nambisan – Heaven is Not a Yellow Sunflower*.
13. <https://ushakr.wordpress.com/about/by-me/the-story-that-must-not-be-told-kavery-nambisan/>.
14. Vora, Priyanka. *Scroll in. They don't count us as humans: In Ahmedabad slum where Zika was detected, anger and resignation*. 29 May 2017.
15. <https://scroll.in/newsrepublic/838971?s=cm>

NATION AS THE "LANDSCAPE OF THE MIND" IN CYRIL DABYDEEN'S "MY BRAHMIN DAYS"

R.Viswanathan

Research Scholar,
Madurai Kamaraj University, Madurai

Dr.Sheela P.Karthick

Assistant Professor of English,
The Madura College (Autonomous), Madurai

Abstract

*While trying to define Canada and Canadian literature, the Indo-Caribbean Canadian writer Cyril Dabydeen suggests "an interpretation beyond a conventional definition of nationhood, with the construct of the 'landscape of the imagination', arguing that Canada could be conceived as the imagined place- not viewed solely in phenomenological terms of physical space or geographic boundary" (1999, 234). He also argues, "Canadian literature has always been international" (1999, 234). This observation of Dabydeen falls in line with the following definition of nationhood: "Nationhood becomes an enigmatic term in a context where interculturalism, multiculturalism and cross-culturalism vie with one another to designate the state of being in more than one homeland at the same time" (Begum 2000, 30). Personally Dabydeen himself has more than two homelands --India being his ancestral home (which again is his mental landscape) from where his ancestors emigrated to the Caribbean as indentured labourers and the Caribbean being his birthplace (though not his real home country) and finally Canada being a third new home where he has settled with memories and emotions "eager to establish a niche in the seemingly overwhelming landscape" (1999, 234). In the 12 stories anthologised in his collection titled *My Brahmin Days and Other Stories* (2000) Dabydeen establishes his Asian and Caribbean - South American identity with his experience of life in Canada. Especially the title story "My Brahmin Days" delves deep into the narrator protagonist's psyche which tries to come to terms with the fluid identity by enhancing the landscape of the mind. Resultantly, he becomes "extraterritorial" (Steiner Qtd. in Dabydeen n.d., 29) by moving around many cultures and many homelands. The present paper aims to focus on Dabydeen's fluid identity and his identification of nation as the landscape of the mind.*

While trying to define Canada and Canadian literature, the Indo-Caribbean Canadian writer Cyril Dabydeen suggests "an interpretation beyond a conventional definition of nationhood, with the construct of the 'landscape of the imagination', arguing that Canada could be conceived as the imagined place-not viewed solely in phenomenological terms of physical space or geographic boundary" (1999, 234). He also argues, "Canadian literature has always been international" (1999, 234). This observation of Dabydeen falls in line with the following definition of nationhood: "Nationhood becomes an enigmatic term in a context where interculturalism, multiculturalism and cross-

culturalism vie with one another to designate the state of being in more than one homeland at the same time" (Begum 2000, 30). Personally Dabydeen himself has more than two homelands --India being his ancestral home (which again is his mental landscape) from where his ancestors emigrated to the Caribbean as indentured labourers and the Caribbean being his birthplace (though not his real home country) and finally Canada being a third new home where he has settled with memories and emotions "eager to establish a niche in the seemingly overwhelming landscape" (1999, 234). In the 12 stories anthologised in his collection titled *My Brahmin Days and Other Stories* (2000)

Dabydeen establishes his Asian and Caribbean - South American identity with his experience of life in Canada. Especially the title story "My Brahmin Days" delves deep into the narrator protagonist's psyche which tries to come to terms with the fluid identity by enhancing the landscape of the mind. Resultantly, he becomes "extraterritorial" (Steiner Qtd. in Dabydeen n.d., 29) by moving around many cultures and many homelands. Dabydeen begins his story "My Brahmin Days" stating that he "wanted to be more than psychologically prepared for it, as I [he] arrived in Delhi" (11), the capital city of his ancestral homeland. This happens to be his thrilling very first visit and he is totally baffled that he wonders at his Indian friend Dr. Kumar's "Usual friendliness, zest, the same as I'd [he'd] seen in him before " (11). It is understood that Dabydeen is doubtful about he being received as a guest at his own ancestral homeland to which he has got only a spiritual connectivity and not a rightful citizenship. To his surprise Indian hospitality overwhelms him. India so far has existed as a mysterious far off place about the same Dabydeen has read and heard in his "mental foreground" (12). He knows leaders like Gandhi, Nehru and Indira Gandhi through political news and his questions about India's changing pace regarding the mix of Hindu orthodoxy with Indian self-confidence have a timely advice from Dr. Kumar who says, "in India you had to shut your mind off certain things, it was the only way to survive" (12). In total, Dabydeen has had "a welcoming that I [he] wanted" (12) and he is eased of his anxiety.

The next element of surprise Dabydeen enjoys is about the family values celebrated in India. His friend Dr. Kumar takes him to his home and Mrs. Kumar too greets him. Though Dabydeen feels a slight discomfort when she keeps seeing him as someone from "far away" (12) and asks with curiosity about his Canadian background etc, he affirms to himself, "Yes, I was associated with 'Indian

Diaspora' Words whirring; and now I'd come to the 'homeland', and Canada suddenly seemed like another planet. Then my South American origins, too : it was mind- boggling" (13). This state of conflict is a pure result of the cross-cultural refraction Dabydeen experiences due to his multiple migrations. Surprisingly, unlike many of the other diasporic writers, Dabydeen speaks of his predicament without bitterness, anger and frustration.

Dabydeen encounters queries like "Where do you come from? Meaning, which part did my ancestors come from in India" (13) with a smile, for his understanding of India even before visiting is thoroughly drawn in his mental landscape. He knows that it is "a truly multifarious land, with every 500 km the language changing, and much cultural mixing. Imagine bhajans sung in a mosque, I'd been told. India's 5000 years of churning languages, cultures" (13). For the same reason when Mrs. Kumar appraises him of his caste identity saying "He's a Brahmin" (14) he visualises himself of being a real Brahmin instead of explaining with anxiety that "caste had been thrown out the window a long time ago for us in South America and the Caribbean, and not least in Canada...all in interacting with other races, creeds, and with the passing of time" (14). His knowledge of Phoolan Devi, the Bandit Queen, from a low caste who became a member of Parliament, enlarges his vision of changes in India down the years. He simply wonders at his identity being fixed as Brahmin during his short visit. However, the only puzzle is "could a Brahmin have ever gone to the West Indies as an "indentured" labourer" (16).

Dabydeen feels the in betweenness heavily during his conversation with the members of Dr. Kumar's family: "Mrs. Kumar still evaluating me, sensing me wrestling with an insider or outsider consciousness, as if I was in a perpetual limbo. Suddenly she lets out: "Asians are the smartest people in the world!" (16). Mrs. Kumar's reference to racial

types and theory of intelligence adds further confusion in Dabydeen whose Canadian understanding reminds him, "People of Chinese background, who were called Southeast Asians in Canada ? And people from India : they were simply called South Asians" (17). He significantly recollects his Irish Canadian friend categorizing, "Indians were good business people – They could sell you anything. The Chinese and Japanese were good at technical stuff : like computers, and so on. And Africans – especially African Americans – were good at sport. The British ? Well, they were good administrators. The days of the Raj, remember ? The Irish indeed had the gift of the gab!" (17-18). Mrs. Kumar's further appreciation of Indian smartness, valour and survival instinct makes Dabydeen feel dizzied : "Was Mrs. Kumar playing up to my apparent deep – seated Brahmin instincts? Was it her way to reclaim me, because I'd been 'lost' from the tribe after having been an 'indentured labourer' in the South American Caribbean?" (18). He, in fact, wanted "to be an insider, in a far land" (18), i.e. India.

Not only that, Diwali is best understood by Dabydeen only during his visit to India as a very important Indian festival. And certain superstitious beliefs like Dabydeen's presence making the marriage arrangement of Dr.Kumar's daughter Anjali a successful one are purely communal and Dabydeen feels uncomfortable: "And a viable arrangement was being made, an auspicious time as it was, and my being here a Brahmin indeed" (20). Dabydeen's friendship with Amit, the son of Dr.Kumar is permitted "Because I [Dabydeen] was a Brahmin also?" (21). Casteism and religious identity are again felt when Amit talks about the Hindu epics and the ten reincarnations etc, on their way to visit Taj Mahal which, according to Amit is an Indo-Islamic monument and Dabydeen wonders : "Ah, the questionable Brahmin in me ... Yes, the Canadian in me" (22). When Amit dismisses Pakistan as a military state

Dabydeen has a question, "Was he [Amit] a member of the BJP, with Hindu resurgence everywhere?"(23). When a Seattle couple from Kerela wants to keep in touch with him Dabydeen figures, "I was yet a Brahmin, didn't they know? (23). Again and again he is to encounter the multiple entities. As he writes, "As we remained longer in Canada and faced one cold winter after another, the Caribbean began to be seen far away, though a romanticizing tendency sometimes gripped the spirit. Now, those early images of India were in the far pasts we sow ourselves distinct and perhaps different from other South Asians, because of the lack of a common values, customs and beliefs, though to the mainstream white population, we were all the same" (1989, 254).

Dabydeen's questioning continues when the tourist guide explains that the Taj Mahal is a muslim monument and the Hindus who go after gold, silver and jewellery would never destroy buildings due to Hindu- Muslim rivalry. He gathers other visitors' opinion about the future of India that "Everything would stand the test of time, someone muttered near to me; not just the Taj Mahal, but all of India too which had withstood partition and the factionalism between Hindus and Muslims" (25), and that "Hindi was the language of the north of India only, not the South ; and why should it be the national language ? Why not English?" (23).

Dabydeen's spending of time with Amit has revealed the fact that he no longer has any connection physical or spiritual with the landscape of his imagination, i.e. India. He understands that Mrs. Kumar "no longer thought I was a Brahmin! Amit had briefed her perhaps" (25) and he is not able to spend any more time here : "all in the land where my ancestors had come from, and I wanted to linger much longer. But my Brahmin days were over, I knew" (25). He is able to win over his identity crises and also able to subside all the cross – cultural refractions. His mental landscaping of nationhood is at its full swing

and he rightly reflects, “The images coming to me fully in the plane. And winter somewhere, in a far land: Canada, as I yet fought to regain My Brahmin status”(25). He finally returns to Canada but wonders to himself “*But to Where?*” (25) meaning it is not homeland though it is also his present land of belonging.

References

1. Begum, Jameela. *Cyril Dabydeen* . Jaipur: Rawat Publications, 2000. Print.
2. Dabydeen, Cyril. “How Do we say and see the word: Spoken, Written, Sung and Drawn: A Personal essay.” *The Commonwealth Review* 14.1 (n.d.) : 25-29. Print.
3. ---. “The Indo-Caribbean Imagination in Canada.” *Indenture and Exile: The Indo-Caribbean Experience*. Ed. Frank Birbalsingh. Toronto: TSAR,1989: 250-258. Print.
4. ---. “Places we come from: Voices of Caribbean Canadian Writers in English and Multicultural Contexts” *World Literature Today* 73.2 (Spring 1999): 231-237. Print.

ECONOMY AND ECOLOGY: A POSTCOLONIAL READING OF AMITAVGHOSH'S FICTION

S.Arthi

Assistant Professor, Fatima College, Madurai

“... it is our duty as botanists to enlighten the world of commerce.”

- *Arthur William Hill*

Abstract

*Landscape and seascape have been active participants in the historical process of colonization. Postcolonial writers like Ghosh have utilized the constructs of ecology to highlight and question the narratives of 'so called' progress brought out by colonial powers. Peder Anker in his introduction to the book *Imperial Ecology* states that the formative period of ecological reasoning coincides with the last years of the British Empire and that ecology grew out of the imperial administrative and political culture. The article is an attempt to discuss nature's economy in an imperial world as portrayed in the fiction of Amitav Ghosh.*

Keywords: *ecological imperialism, economic ecology, ecological debt*

Introduction

Amitav Ghosh has long been involved in ecological issues, and his fiction offer insightful thoughts on environmental governance and subject constitution from a postcolonial perspective. During the mid-nineteenth century there were frenetic ecological activities favoring industrialization and imperial mission of the British East India Company in several parts of Southern Asia. Edward Said who positions postcolonial writing as a process of recovery, and identification “enabled by the land” foregrounds the vital role of literary imagination in the process of decolonization. In the same line, Ghosh's narratives of literary imagination bring to lime light the tyrannical histories embedded in land and sea during colonial era. He focuses on the transformative impact of imperial empire on the colonized land and its people.

Economy and ecology are inextricably intertwined so much so that a wealth of a nation is determined by its ecological resources. Alfred Crosby's 1986 book titled *Ecological Imperialism: the biological*

expansion of Europe ,900- 1900 describes the destruction wrought on indigenous environments with the introduction of alien flora and fauna that causes adverse effects on native species and ecology. Ecological degradation is closely linked with capitalism. Transformation of whole ecosystems and pillage of resources were practices of any imperial project. Production and consumption patterns of capitalist nations account for the deteriorating ecological conditions of the colonized countries. Amitav Ghosh in his fiction highlights the expansive growth of European nations and the downfall of many Asian countries primarily because of 'economic ecology.'

Natural resources in its varied forms have led to formation of empires as well as downfall of many an empire. John Bellamy Foster and Brett Clark in their article “Ecological Imperialism: the Curse of Capitalism” state that ‘great fortunes were built on robbing the periphery of its natural wealth and exploiting ecological resources.’ (189) In order to prove the point, they proceed to quote Marx's observation on India, ‘the

monopolies of salt, opium, betel and other commodities were inexhaustible mines of wealth.' During the nineteenth century, introduction of monoculture was one of the modes of ecological imperialism. In his latest *Ibis* trilogy set in the mid nineteenth century, Ghosh focuses on the expansion of the British East India Company at the cost of ecological damage done to countries like India, Mauritius and China. In *Sea of Poppies*, Ghosh discusses the introduction of opium as a cash crop in India and its aftermath. When large scale production of opium was promoted by the East India Company, the entire stretch of fertile indo-gangetic plains were converted into 'glaciers' of 'white-petalled' poppies. Owing to ecological imperialism, the native farmers were forced to cultivate poppy and were severely affected. Imperialism and modern forms of capitalism widely propagated and made sure of surplus production, thereby reducing the price of commodity. Then they created artificial demand by promoting consumerism. They purchased the product at low cost and processed the same and marketed it to the Chinese for a huge profit. This materialistic attitude not only caused ecological damage but also forced a particular group to choose a way of life that they never wanted to. In India, the indebted impoverished farmers were forced to leave to Mauritius as indentured labourers or 'girmityas,' whereas in China, the majority of population was victimized by making them addicted to opium. On the contrary, the imperial forces were the sole beneficiaries.

Peder Anker states that, "The driving force in imperial ecology was economic opportunities hidden in the utility of various plants." (38) The very existence and distribution of plants like rubber, tea, coffee, coconut, oil palm, banana and the like, in various parts of the world were primarily due to colonization and economic gain. In the novel *the Glass Palace* Ghosh narrates the establishment of rubber plantations in Malaya in the beginning of the twentieth

century. Mr. Ridley, the curator of the Singapore Botanical Gardens had been trying to persuade the British planters to invest in rubber. Ghosh writes that

The imperial authorities in London had spent a fortune in arranging to have seed stocks stolen from Brazil...Mr. Tan Chay Yan, persevering undeterred, had succeeded in milking rubber from his trees in three short years. Now everyone... was following his lead, planting rubber; money had been pouring into the city. .. This was the material of the coming age; the next generation of machines could not be made to work without this indispensable absorber of friction. (182)

In fact John long back had advised Rajkumar that teak and timber had lost its market and "if there's any tree on which money could be said to grow then this it-rubber." (184) John showed Rajkumar and Matthew, the newspaper report on the assassination of the Grand Duke Ferdinand in Sarajevo. Ghosh concludes that chapter with his comment on how that killing would spark the world war which none was then aware of. Nobody then knew that rubber would be a vital strategic material in the global conflict, "that the commodity would come to be valued more than ever before, increasing their wealth beyond their most extravagant dreams." (201) The observations of the writer explicitly prove the point that economic opportunities and ecological exploitation go hand in hand in establishing imperial forces.

The task of ecology, according to John Phillips, was to suggest effective utilization of natural resources. The colonizers modified and modeled colonized nature according to their economic, social and political gain. In *The Glass Palace*, the Burmese royal family was dethroned by the British in order 'to make the trees of the earth useful to human beings.' (75). Teak forests were exploited and elephants were made to work in such timber yards. Following the exploitation of wood, the capitalist then deplete the natural resource of

petrol in the land. The eastern banks of Irrawaddy was 'one of the few places in the world where petroleum seeped naturally to the surface of the earth' and not long after its discovery, those burning hills and pools turned into 'deep wells' owned by capitalists from France, England and America. In *River of Smoke*, Ghosh draws attention to the character of Robin Fitcher Penrose, a British naturalist, who capitalized the western craze and demand for exotic oriental plants. His main motive was to tap the exotic natural resources of China and make them saleable and popular in the Occidental world. Penrose viewed China as "a country singularly blessed in its botanical riches, being endowed not only with some of the most beautiful and medicinally useful plants in existence, but also with many that were of immense commercial value" (101). The profit motive of the Victorian trading practices showcases the close connection between economy and ecology.

While discussing the exploitation of oil resources, John Bellamy Foster and Clark quote Michael Perelman who observes that a rich natural resource base makes a poor country, which is relatively powerless, an inviting target- both politically and militarily- dominant nations. He states that

In the case of oil, the powerful nations will not risk letting such a valuable resource fall under the control of an independent government, especially one that might pursue policies that do not coincide with the economic interests of the great transnational corporations. So governments that display independence soon find themselves overthrown. (192-193)

Perelman's observation is what is described by Ghosh in the fictional oil town of al- Ghazhira in the novel *The Circle of Reason*. The local Sheik is made powerless and the oil men construct the oil town and extract the country's natural wealth for their benefit. It is made very clear that the capitalists' commercial interests lie in

territorial expansion through ecological exploitation. Profit seeking minorities control economic policies that determine global production, distribution and consumption of natural resources. Such neo-liberal policies drastically affect the native land and its people.

Impelling forms of ecological imperialism have resulted in 'ecological debt' which is defined to be "the debt accumulated by Northern, industrial countries towards the third world countries on account of resource plundering, environmental damages, and the free occupation of environmental space to deposit wastes, such as greenhouse gases, from the industrial countries." Some of the activities that contribute to 'ecological debt' are extraction of natural resources, unequal terms of trade, degradation of land, and soil for export crops, damage and pollution caused by extractive and productive processes, and loss of biodiversity. Almost all these aspects have been discussed in the novels of Ghosh. Landscape and seascape have also been active participants in the historical process of colonization. In his 2016, non-fiction *The Great Derangement* Ghosh deals with climate change and its effect. In doing so, he points out to 'the remaking' of landscapes that have profoundly changed the area's topography and its age old waterways. He also goes on to discuss the establishment of colonial cities like Mumbai, New York, Hong Kong, Boston, and Calcutta during the period of early globalization. Such port cities were established by reclaiming land from the sea and were done so in order to expand and accelerate Western economies. In *Flood of Fire*, Ghosh describes the making of Hong Kong, and when the officials of Qing dynasty came to know of this British venture, they were astonished and wondered 'why would anyone want to create a settlement in a place that was so exposed to the vagaries of the earth?' Similarly, in the novel *The Hungry Tide*, one Sir Daniel Hamilton created a Utopian town named Lusibari amidst the

mangrove of Sundarbans by purchasing ten thousand acres of land and reclaiming it to make it habitable. So oceans and seas, the global commons have also been exploited by the capitalists.

Just as Penrose made money out of plants, wildlife was no exemption. Sir Hamilton gave 'rewards to those who killed a tiger or crocodile' in the islands of Lusibari. Thus there were constant conflicts between human beings and animals that inhabited the mangrove forests. Ghosh also brings in the 'flourishing clandestine trade in wildlife' in the novel *The Hungry Tide*. The precipitous decline of the area's aquatic life was a direct result of overfishing. Through the character Piya, a cetologist, who visited the Sundarbans, Ghosh writes about the rapidly declining population of the Mekong Oracella in the 1970s due to 'the ravages of indiscriminate American carpet bombing.' Later those creatures were massacred by Kymer Rouge cadres who used 'dolphin oil to supplement their dwindling supplies of petroleum.' Piya explained to KaniDutt, about the plans 'to blow up the upper Mekong in order to make the river navigable as far as China.' (306) and that would cause destruction of the dolphin's habitat. She also added that new aquariums were opening throughout eastern Asia and the demand for river dolphins were growing. The Irrawaddy dolphins were considered a 'valuable commodity' that could 'fetch as much as one hundred US dollars on the market.' The depletion of such creatures threatens to disrupt the metabolic relationships within the ecosystem.

Conclusion

John Bellamy Foster and Brett Clark conclude their article with the words "the fundamental curse to be exorcised is capitalism itself." (198) It is proved that concentration of wealth is explicitly linked to impoverishment and exploitation of people and nature throughout the world. Those

nation-states that are able to utilize their own resources, technology, and power are said to get ahead, while those who cannot, become victims of the powerful. In the field of International Relations this disparity is termed 'the North-South gap.' The gap between the imperial haves and the impoverished have-nots is the result of centuries of unequal treatment, disproportionate development, and ecological imperialism. As a step towards conscientising readers toward existing social, political and ecological realities, Ghosh reveals the close relationship between economy and ecology in his fiction.

References

1. Anker, Peder. *Imperial Ecology: Environmental Order in the British Empire, 1895-1945*. London: Harvard University Press, 2001. Print.
2. Crosby, Alfred W. *Ecological Imperialism: the Biological Expansion of Europe, 900-1900*. Cambridge: Cambridge University Press, 1986. Print.
3. Ghosh, Amitav. *The Circle of Reason*. New Delhi: Penguin Books, 1986. Print.
4. Ibid. *The Glass Palace*. Noida: Harper Collins Publishers, 2000. Print.
5. Ibid. *The Hungry Tide*. Noida: HarperCollins Publishers, 2004. Print.
6. Ibid. *Sea of Poppies*. New Delhi: Penguin Books, 2008. Print.
7. Ibid. *River of Smoke*. New Delhi: Penguin Books, 2011. Print.
8. Ibid. *Flood of Fire*. Gurgaon: Penguin Books, 2015. Print.
9. Ibid. *The Great Derangement*. Gurgaon: Penguin Books, 2016. Print.
10. John Bellamy Foster and Brett Clark. "Ecological Imperialism: the curse of capitalism." *The Socialist Register*. Eds. Leo Panitch and Colin Leys. London: Merlin Press, 2004. Print. 186-201.