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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.

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

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

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

I wish the conference all success!

MDC 26.07.2017

Dr. M. DAVAMANI CHRISTOBER

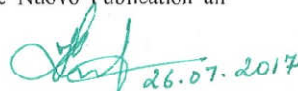
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It gives me immense pleasure to learn that the Research Department of English, the American College in collaboration with L Ordine Nuovo Publication is bringing out the journal containing some fifty papers out of two hundred papers that are being presented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

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

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



26.07.2017

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”.

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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.

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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

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SPIRITUAL AWAKENING: A BINDING FACTOR FOR SURVIVAL IN LOUISE ERDRICH'S *THE BINGO PALACE*

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Abstract

*Native Americans are misrepresented in the conventional histories. The history of America records much on the progression of the newly discovered continent. The focus upon Native Americans and their concerns are restricted by the historians in their approach. Native American writers handle literature to demonstrate their life. Hence their works are not fictional but they are real stories of their past. Louise Erdrich is a prominent Native American writer. She fabricates the Native American tradition in her works. Her novels relate a long story of her people from the late nineteenth century to contemporary times. She integrates her experience into well crafted stories through which the readers explore human experience. The paper focuses on the spiritual awakening of Lipsha in Louise Erdrich's **The Bingo Palace (1994)**. The crux of the novel is the transformation of Lipsha from a mean worker to a shaman. His story is juxtaposed to the story of the Lyman who schemes to build a bingo palace on sacred Pillager land. Erdrich uses Lipsha as a communicator and indicates the evil effects of bingo in the reservation. She also stresses the significance of the survival in the chaotic world. His spiritual awakening drastically binds him to connect his communal responsibility as a Pillager.*

Native Americans are misrepresented in the conventional histories. The history of America records much on the progression of the newly discovered continent. The focus upon Native Americans and their concerns are restricted by the historians in their approach. Native American writers handle literature to demonstrate their life. Hence their works are not fictional but they are real stories of their past. They define themselves in their works. Joy Porter in his essay "Historical and Cultural contexts to Native American Literature" states that the great transformative power of Indian literature derives in part from its ability to invoke a past with direct implications for the present. In spite of a brutal colonial past, the Native Americans survive in many Indian urban and reservation as community and individual. Their communal responsibility is to retain their cultural values and pass on the legacy to the next generation.

Louise Erdrich is a prominent Native American writer. She fabricates the Native American tradition in her works. She is an enrolled member of the 'Turtle mountain band of Chippewa'. She captures the story of her own community in all her endeavors. Her portrayal of the tribes has overwhelming odds which endures the twenty first century readers. Her novels relate a long story of her people from the late nineteenth century to contemporary times. She integrates her experience into well crafted stories through which the readers explore human experience.

The paper focuses on the spiritual awakening of Lipsha in Louise Erdrich's **The Bingo Palace (1994)**. It is the story of his transformation from a comic fool to heir to the powerful Pillager medicine. The Pillagers are dynamic and they possess mystic qualities. His story is juxtaposed to the story of the Lyman who schemes to build a bingo palace on sacred Pillager land. The novel sets in the reservation and the action of the novel takes

place later than that of her first novel, *Love Medicine* (1984).

The communal voice is the narrator of the first chapter 'The message' in *The Bingo Palace*. It introduces the setting of the novel and prepares the readers to witness the communal life of the Chippewa tradition. Their life and their stories are difficult to grasp the whole of it and their relations expand like a web. The echoes of choral voice as follows:

The story comes around, pushing at our brains and soon we are trying to ravel back to the beginning, trying to put families into order and make sense of things. But we start with one person, and soon another follows, and still another until we are lost in the connection. [5]

The readers are unable to trace their connectivity because their relationship is complicated over which they have no control. The central character in the novel is Lipsha Morrissey. His biological father is Gerry, who is the son of Lulu Nanapush. But Lipsha is raised by Marie Kashpaw whom he considers her as granny. Gerry's half-brother is a Lyman. Lyman's deserted lover is Shawnee whom Lipsha loves her madly.

The crux of the novel is the transformation of Lipsha from a mean worker to a shaman. Fleur pillager is a shaman who is gifted with healing power to cure physical and mental illness in traditional Chippewa community. Their communal responsibility is to hand over the legacy of mystic power to the next generation. In *The Bingo palace* the readers find the dawdling image of fleur who is waiting for another person to take her place. ...in a different way from when she put her death song in to other people's mouths. This time she is waiting for a young successor, someone to carry on her knowledge, and since we know who that person must be, our knowledge make as pity her. We think she is wrong. We think fleur pillager should settle her bones in sun with as and take a

rest, instead of wasting her last words on that medicine boy [7].

The community is eagerly expecting the next successor who has promising hopes. But Lipsha does not bring out any output by healing the ailments. Though his life is unprincipled, he identifies his worthy talent. "I have a power in myself that flows out, resistless... But I don't realize I will have to give up my healing source once I start charging for my service" [64]. Erdrich vividly describes how he is a troubled person from his childhood onwards. The opening chapter records how Lipsha spends his life unproductively. He miserably fails in his work place as a laborer in a factory and in the sugarcane field. The city life weakens him and confuses him. He stupidly roams around and fails to understand his role in the reservation. He doesn't realize his spiritual powers. Though his medicinal touch is strong, he doesn't use it properly. The very existence of the pillagers is to cure the needy people. The communal voice narrates the miserable condition of Lipsha. He tries us...we tell him that he should ground himself, sit on the earth and burry his hands in the dirt and beg the Manitous... he has done nothing yet of wide importance(7)

But each and every time, he has given shock to them and he proves himself that he is just a 'waste and a load' as per reservation statistics.

Erdrich skillfully captivates the entry of Lipsha. It proves that he is an odd one among the community. He enters the gym during the winter powwow. He doesn't fit among the crowd as a native man. He doesn't possess any resemblance of the Chippewa. His life style mostly reflects his father, Gerry who is a trickster. His routine life is stopped when he saw his father's wanted poster which is mailed by his grandmother Lulu. It is his summon from the reservation to come home.

Lipsha's indefinite life gets importance when he wins Bingo van and his passion for Shawnee aggravates him to win her heart. Though Lipsha inherits the healing power, he is incapable of using in the beginning. He has a chance to cure Russell Kashpaw, a war hero in the reservation. He is introduced to Lipsha by Lulu. He recovers from multiple strokes and wounds. Lipsha tries his hands on him by rubbing and pressing to produce the proper touch. But he hurts him worse. He is very much eager about the money which is going to receive. But he fails to realize that once he charges money for his magic medicinal charm it will be of no use.

Lipsha has richness in his dreams and thoughts which urge him to come up in life. His dilemma is to establish as a medicine boy or to bloom in the bingo. But he is troubled with distracting force. Money and mad love are the distracting forces which hinder to acquire shamanistic power. In the beginning, Lipsha's prime intention is to impress Shawnee. He wants to grasp spirit power to win love. He stupidly attaches spirit power with passionate love. He fails to recognize the paramount significance of the spiritual power which leads to identify the purpose behind the survival. The driving force behind him is to earn money and to assert him in the reservation.

Erdrich's depiction of Lipsha shows that how the younger generation is deviated by lots of distracting force. In order to win the hands of Shawnee, he visits Fleur's house which is in the far end of Matchimanito Lake, a mysterious place. She cures Lipsha's love sickness. Since he belongs to Pillager background, he is bold enough to ask love medicine from fleur. But she doesn't reply, instead she receives Lipsha with tea and soup. She mixed sleeping powder in the tea and some herbs in the bean soup. It is very strong and it numbs Lipsha's legs, arms and face. Fleur's treatment of Lipsha creates a great impact in his life.

Connie A. Jacobs in his article "A history of the Turtle Mountain band of Chippewa Indians" discusses the salient features of the Chippewa Indians. They are called Turtle Mountain band of Chippewa because they live in the Turtle mountain of North Dakota. He puts forth the spiritual experience of the male Chippewa. One of the most significant experiences in their life is fasting for a dream or vision at the time of puberty in order to evoke a spirit that would appear as an animal. The spirit acts as a guardian and helps a person during his difficult days to understand his life's significance. This spirit is the source of power throughout his life.

Erdrich applies the vision quest in *The Bingo Palace*. Lipsha experiences a vision in the woods behind Xavier's house. He chooses a personal spot to gather power. He is dejected because he is unable to interpret the meaning from nature. Later so many days of hunger and starvation he finds himself slept and suddenly he feels that something is warming up. He feels the presence of skunk at his hips. It is the spirit skunk possibly Fleur. It appears to him and admonishes him not to allow Lyman to acquire the sacred Pillager land to build a Bingo palace in the reservation. Lipsha is panic at the thought and he is inhabited by a thing so powerful which he does not recognize as a smell. It leaves a strong indication to Lipsha that "This ain't real estate" (200). Its words have deep implication in the novel.

The next notable mystic vision in the novel is how Lipsha is saved by the spirit soon after his birth. He wakes up at the mid night during his deep sleep. Something strange happens to him and tries to resist him. His thoughts connect one another and it reaches the time when he was a baby. He expresses that I feel the hand from which I've fallen. I feel the cool shock... I rest on the mud bottom with the stones in the sack. (217)

He hears his mother's voice and feels her touch. He is saved by the spirit of the water world which rocked and cradled him. His

vision provokes a better feeling towards his mother. As an illicit child, he is deserted by his parents. His mother disowns him since she is disowned by her parents.

Erdrich propagates a strong message to her own people through Lipsha's spiritual awakening. She orients her present generation to realize their significance for survival through Lipsha. His survival is significant because he is the one who keeps the Pillager legacy alive. But he is unaware of it. He considers himself lucky and he uses his charm in casino and to heal others. He tries to generate money out of his mystic power. He fails to realize that his 'easy money, easy flow' will not withstand. The vision of the skunk for the second is a noteworthy scene in the novel. The skunk teases and irritates him. Lipsha is disappointed and he requests the skunk to tell something unknown to him. He gets the vision of the new casino in the Pillager land. Erdrich vividly describes what will happen if they demolish the primitive land. The skunk warns Lipsha that "Luck don't stick when you sell it". (220). Lipsha's inner conscience agrees with its words. His conceived responsible thoughts follow:

You have to stay alive to keep your tradition alive and working

... Our reservation is not real estate, luck fades when sold.

Attraction has no staying power, no weight, no heart. (221)

Erdrich portrays the miserable condition of Lipsha in the chapter "I'm a mad dog biting myself for sympathy". The title is very explanatory and it shows the plight of the Chippewa in the modern world. The chapter gains significant in two ways. Firstly, Lipsha links his spiritual awakening with his purpose in earthly life. Secondly, he realizes that how he is responsible for instructing the present and the future generation about survival. Lipsha helps his father, Gerry to escape. He steals a car from a Chippewa and takes his father. During the middle of their journey they hear the cry of a baby. Their

journey is obstructed soon afterwards by June. She appears as a spirit and takes Gerry. He goes with her willingly since as a trickster 'his own want is too deep to resist'. Lipsha waits for a moment with lots of hope. But his parents leave him since his father is a communal hero whose responsibility is to protect the community. Lipsha is left alone but the baby in his hands indicates the purpose of survival. He is held up in the snow storm. It implies his life which is in the middle of nothing. His thoughts run to predict that how the non-natives publish in the news paper and advice about how to stay alive when the snow storm hits. The educated non-natives' advice springs from their scientific and technical knowledge whereas Lipsha's knowledge about snow storm and how to undergo it, is the experience he felt when he was a boy. To put it in Lipsha's words:

My father and my mother ... have already taught me about the cold so I don't have to be afraid of it.(258)

In the connotative sense, his parents taught him how to survive in the stormy world. He finds emptiness around him. Then he realizes that "There's just emptiness ...until you harm yourself, until you are a mad dog biting yourself for sympathy."(259) He decides not to long for sympathy or not to long for aids which won't come in the form of a person or love or any financial aid. But he feels the presence of his parents within him. Erdrich paradoxically describes their presence as 'dark and shining'. In his bewilderment, he realizes his role in the community whereas the baby is incapable to relate its role in the community and to safe guard from cold. So Lipsha's task is to prevent from not being "a waste or a reservation load" like him.

Erdrich implies to her target readers that if the natives do not prosper and prove themselves, they are branded as a useless load in the reservation. Lipsha's life becomes meaningful with the strange baby and his unknown paths are open. His story in the novel closes with the following words: Snow

closes over our tracks, and then keeps moving like the tide There is no trace where we were...We are the trackless beat, invisible light, the thought without a word to speak. Poured water, struck match. Before the nothing, we are the moment. (259)

Louise Erdrich's *The Bingo Palace* sketches how Lipsha acquires his fading talents through spiritual awakening. She uses Lipsha as a communicator and indicates the evil effects of bingo in the reservation. She also stresses the significance of the survival in the chaotic world. His spiritual awakening drastically binds him to connect his communal responsibility as a Pillager.

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THE QUEST OF WOMEN'S IDENTITY IN SASHI DESHPANDE'S *THAT LONG SILENCE*

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The importance of woman has been recognized in literature on various grounds. The feminist philosophy projects the problem of "self". The quest of women's identity is a typical motif of feminist literature and a central task of feminist literary criticism. Accordingly, Sashi Deshpande's novels reflecting their high critical mind of women's identity seem to reveal the essential and typical theme of feminist literature. Sashi Deshpande's novels show how the "feminine mystique" deceives women, and that the persona, a wise mother and good wife, is no more women's desirable identity. Deeming women emotional and unprincipled, these thinkers advocated confining women to the domestic sphere where their vices could be neutralized, even transformed into virtues, in the role of submissive wife and nurturing mother.

This prospect is the underlying theme of Sashi Deshpande's novel *That Long Silence*, in which her lead protagonist Jaya undergoes profound changes against the backdrop of an India that is also evolving. There is a shift in values and women have started acknowledging themselves the co-equals of man. Gender - equality remains a myth.

Deshpande began her literary career in 1977 as a short story writer. She is a born storyteller who proved her sustained creativity with the novel form. She is one of the widely read post-independence Indian English writers who write consciously of the issues that concern the educated middle class woman in Indian society. She primarily focuses on the captivating problems and the suffocating environs of her heroines, who struggle hard in this malicious and callous

male-dominated world to discover their true identity. Deshpande has thrashed women's problems and situations in a fast-changing social scenario. She does not let herself be overwhelmed by the Western feminism or its militant concept of liberation. In quest for wholeness of identity, she does not advocate separation from the partner but a diplomatic assertion of one's identity within marriage.

In the novel under study, Shashi Deshpande presents the meanings of silence. As she herself puts it: "You learn a lot of tricks to get by in a relationship. Silence is one of them. . . . You never find a woman criticizing her husband, even playfully, in case it might damage the relationship."

At the very outset the problem of identity crisis comes to the fore in *That Long Silence*. Deshpande's stories are authentic, emotional tales of the middle class educated women and of their exploitation in a conventional, male chauvinistic society. Rather than treating them as merely women's issues, she measures these tribulations of the whole humanity. Because this tradition is what the next generation has to be followed. In her stories and novels Deshpande asks, how a healthy minded generation can live in a society where women get little respect.

Dependent and suffering in silence natures from women. But if they overcome these boundaries and liberated from these restrictions, they learn to live in an equal footing with men and develop qualities associated with manliness such as aggressiveness, ambition, independence and courage. Our country and its old stock of values do not allow such liberation and

women with bold attitude have to face difficulties to survive in the present society.

Deshpande focuses on the problems of middle class women and portrays the traditional and tabooed Indian society that provides little scope for the independent growth of a woman. In her novels, she discusses the Herculean obstacles in the path of women during their quest for identity. She peeps into the inner world of women and portrays them in a most genuine manner by applying the stream of consciousness method and a narrative technique, which goes back and forth.

The heroine of the novel, Jaya, can be called a mouth piece of Shashi Deshpande herself. The way of thinking and opinions of Jaya is indisputably that of Deshpande. Her fifth novel, *That Long Silence* teaches the reader that the real empowerment comes from our inner will and the capacity to reach beyond restricted and guarded forts. She successfully makes her readers realize that all path-breaking discoveries are the outcome of faith, which helps, mankind like a ladder to reach the zenith.

As she has nothing to do in the Dadar flat, Jaya gets plenty of time for introspection. In the process of analyzing herself, she discovers her true identity. She realizes that she had been a divided self- one for the world and another for herself. But in a middle class society, it is a must for a woman to fulfill the roles of wifehood and motherhood before their own identity. Deshpande's women break out of their conventional lives and attitudes and seek an identity of their own.

Shashi Deshpande's novels contain the seed of definite quest for a true and authentic self. By making her heroines undergo stages of self-introspection and self-reflection Deshpande makes them evolve themselves into more liberated individuals that what their gender of culture have sanctioned.

Our women writers have succeeded in writing about the real problems of Indian women and their lives inside the four walls of

their house. The life of Indian women is different when compared to the women of other nations. Our country is famous for educated and successful people but there is an old stock of traditional norms, which pulls back the social betterment of Indian female community such as the identity of women being incomplete, if lacking the name of their husbands or fathers along with their names. And it is also believed that woman has no independent existence even if she is educated or employed. Our women writers have graphically depicted this narrow-mindedness in many novels and other literary forms.

Shashi Deshpande specializes in depicting undulations of the female ego or self under the pressure of cynical human situations and emotional relationships. Shashi Deshpande explore human relationship modern Indian society particularly in husband-wife relationship, Shashi Deshpande's women, like those of her predecessor, are tolerant, obedient and submissive. But a feminist awakening and upsurge is all along notable in their feelings and conduct. The theme of the novel *That Long Silence* implies a belated rebellion, a postponement of aggressive behavior for long till postponement cannot be made any more. The dam of silence and tolerance is broken and the result is flood of egotistical assertions and emotional explosion.

Shashi Deshpande has made the revelation of Jaya's real nature the very core of the novel. Jaya is in conscious pursuit of self-knowledge. Thus, various discordant notes meet and unite her complex nature. She is a model of patience, endurance-, devotion, integrity, rebellion, defiance and disobedience at the same tune. She is all along pursuing the idea of a separate female identity. She finds it difficult to put together the different discordant acts of her personality. Thus, the young bride Suhasini is at loggerheads with the mature and seasoned Jaya who is both restrictive and destructive. The tradition-bound docile woman in Jaya is irreconcilable with the modernist individuality seeking

Jaya. The novelist is able to impart a complex identity to Jaya, focusing at the same time on the egoistic and the altruistic aspects of womanhood.

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TOXIC MOTHER: GIRL CHILD AS A VICTIM IN SHASHI DESHPANDE'S SELECTED NOVEL 'THE DARK HOLDS NO TERROR'

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Abstract

Shashi Deshpande's novel pictures the indifferent parenting of a girl child. The dramatic impact of toxic behaviour of a mother may damage the path of neurotic conditions of the child in later life. Childhood experience is a very important period for the formation of a character. The girl child who grows with fears and false apprehension senses alienation and estrangement in the family and in a world that is essentially hostile. The institution of a traditional Indian mother fails to play the responsible task of a mother towards the girl child. In Indian writing in English the emergence of childhood experience as a value structure is usually ignored as an area of human experience. Shashi Deshpande strongly believes the wounded psyche of the child cannot mature and form a wholesome character in the future. The lovely world of childhood is damaged by the threats and insensitivity of adulthood. The situation worsens when the child receives the do's and don'ts especially from the mother.

Keywords: Toxic- mother, battered childhood, adulthood, alienation, shame, girl child

Saru in 'The Dark Holds No Terror' is a victim of her mother's toxic behaviour and childhood grooming. It leaves an indelible print on the mind of this girl child. Children are deprived of love due to the foremost reason of discrimination. Psychologists are unanimous in stating the point that childhood experience and the surrounding of their circle evolves the growth of their personality. Dominating, over protecting, intimidating, partial or indifferent elders endanger a child's free emotional growth and additionally curtail her sense of self worth and self esteem.

Shashi Deshpande's shows the differences in parenting the boy and girl child in an explicit manner in this novel. Saru's mother is no exception to the Indian traditional woman who gives preference to a boy or a son and not a girl child. Dhruva, the brother of Saru is given a prominent place at home because of his being a male child. His presence is considered to be more important by her parents. Even the trivial action of Saru at home is strongly counted for closer

observation and criticism by her mother. Whereas, Dhruva is left to enjoy freedom at home and far away from criticism. Saru's mother is sarcastic :

"Don't go out in the sun. You will get even darker".

....."And Dhruva?"

"He is different. He's a boy" (Deshpande, *The Dark Holds No Terror* 40).

The burden of growing as a girl child is more irksome than the boy in terms of biological factors. The mother plays a vital role in making the girl child to understand and prepares a way for future adjustments to biological changes. It is also an adjustment of the family towards the attitude of the changing biological process of the girl child. But Saru's mother makes her unbearable even the biological change in body like her menstruation. Growing up becomes something shameful and her mother restricts her freedom even in front of her father. Her mother stares, "...There was something unpleasant in the way she looked at me, so I

longed to run away, to hide whatever part of me she was staring at” (Deshpande 62).

An aversion of a girl child in the family makes her feel insecure and hatred towards her mother. A sense of injustice towards the grooming prevails at home. The scene becomes more intense when her brother Dhruva dies accidentally by drowning. The cruel and critical commentaries of the adult marginalize the child and make them to grow with fears and apprehension throughout their life. This seems to damage the neurotic condition in later life of the child. Saru is always haunted by the memories of her mother's constant accusing of letting Dhruva die by drowning in a pool full of muddy water while playing with Saru in an isolated location, an area nearby their house. Her mother loses all her interest in life and establishes that Saru is the killer of her son. Saru's mother's discriminatory behaviour segregates her from the other members of the family.

Socialization is a very powerful resource which ensures male domination and the stress of the entire process of socialization is on submission and passivity. A girl child status is predetermined to the lower status as a female and not male and is socialized to accept the male domination. The mere existence of a girl child is to enter into the marriage bond and remain passive. The growing girl child is constantly reminded of her sexuality and controlled as an act of repression. Saru's mother always recites her:

“You should be careful now about how you behave. Don't come out in your petticoat like that. Not even when it's only your father who's around. And it became something shameful.” (Deshpande 62)

As she is not given a chance to overcome the inhibitions imposed on her as a girl child. The innocent child who is free and unselfconscious finds hindrances in all ways and responds negatively.

Shashi Deshpande depicts the mother-child bond in a unique way. The extreme pain

and agony towards labour pain is unimaginable. The new baby may even risk the life of mother. But the fear and pain vanishes when the lovely face of the new born is seen. Saru is no exceptional to this view. Saru as a professional doctor gives birth to a baby girl. She is now experiencing the role of mother in her stay in the hospital. At night she hears her little one cry. She wakes to get her, to console her and experiences

“Her breasts had felt heavy, full and hard....And when she had put the inexperienced....., seeking mouth to her nipple, the satisfaction had been enormous”. (Deshpande 147)

The ecstasy of joy in nurturing the new born brings a ray of hope to live the life and it happens to be an eternal bond of mother and girl-child. The spring of love germinates from mother. As stated by Miti Pandey

“Love seems to flow like a stream from the mother to the child. If there is something which tries to stop the flow of love, it takes away with it that very object like the freely flowing stream. In other terms, anything that bars the smooth and free flow of love is destined to meet extinction.” (*Feminism in contemporary British and Indian English Fiction*, 104)

The memories of the children always linger in the mind of the mother. Even when Sarita visits her father later in the novel she recollects her son Abhi's refusal to go to bed until she covers him with a blanket and Renu, her daughter who needs her always by her side especially at the time of leaving school in the morning. But to Saru's dismay she remembers her mother telling her of her birth, “It rained heavily the day you were born. It was terrible. And somehow, it seemed to me that it was my birth that was terrible for her, not the rains” (Deshpande 169). Saru's mother incite toxin and marginalize the very existence of her birth as terrible.

The terrible mother sees Saru a burden, problem and a responsibility to be dispensed with. She believes a girl child is a liability

and a boy an asset and does not understand the importance of education. She also holds the responsibility of making her girl child to settle in the marriage bond and get relieved of her parenting. It is a great burden of the parents especially mother to seek a secured life of marriage towards the girl child. Marriage is an essential and very vital in this aspect so education seems to be secondary for her mother. She stands just as a symbol to crush Saru's goal to do medicine. She says: "Let her go for a B.Sc... you can get her married in two years and our responsibility will be over" (Deshpande 144)

Saru senses rejection and moves to a different direction. She starts to view her mother as a rival in the game of life. The authority that the mother dictates repels her. She gets success in pursuing medicine against the will of her mother. She becomes a doctor. She falls in love with Manohar, a promising poet and as the effective Secretary of the Literary Association Debating Union and Dramatic Society. Her admiration of Manu's talents and feels lucky on earth and a bliss for a girl of dark complexion like her. She marries a man from a lower caste as a rebel against her orthodox mother. The mother in turn successfully erases her from the family and curses Saru's marriage bond "It is love for a few day, then quarrels all the time" (Deshpande 69).

Saru is happy and begins her worthy life with Manu, though they live in a one room apartment. But Saru soon realizes that it is unfortunate and her decision of marriage as a compensation for her loss of love and worthiness finally ends in an error. Her economic independence and mode of existence becomes the hindrance on the path of her normal life. The problems begin slowly when she begin to shine as a successful doctor and Manu just a struggling writer. He feels totally ignored in the society and Saru receives attention. She realizes that her new role is not accepted by her husband.

Saru scorns the word love and finds that does not exist between them. Saru feels a gradual disappearance of love in the husband-wife relationship. She receives physical assaults from her husband. Manohar fails her in bed. He turns to be a monstrous sadist inflicting sex torture on his wife. Saru is sailing alone in the abyss. She does not have a loving mother to receive comfort and consolation. Saru as an adult stands pathetic. She has no one to turn on. She is torn between her obligation to her professor and a doctor, wife and mother. Her inability to protest, to find out what is wrong, prevents her from doing anything about this problem. She is bruised and battered because she carries the legacy of a battered childhood. As Anita Singh says:

"Childhood experience is of vital importance in the study of mind's behaviour, for that lies embedded in the individual consciousness as latent content that appears and reappears as drives and urges in the individual's unguarded moments. If the person is fully or partially under the control of this aberrant mental process he is subject to neurosis or hysteria according to the degree of the force of drama that is inside the mind" (Singh, *Genealogy of Gender Bias: A collage of three contemporary Indian Play* 73).

Deshpande believes that childhood experiences are lasting and this influences their adult life. She looks into the childhood of her characters and shows how childhood experiences go a long way to determine their future life. The molding of a healthy personality starts from this background. Saru's depiction of a battered child reveals her inability to establish and maintain a good relationship with others in her life. The child grows with fears and creates an atmosphere of isolation and helplessness in and out of her family.

She is so desperate to save her marriage life. She is victimized by her husband and now she yearns for her home. The feeling of homelessness is not new to her. It started at

an early age through the careless and blatant denial of her mother. At first, she flees from her home to establish her independence from her mother's torture and now from her husband. The uncommon experiences with her husband establish an inability in maintaining relationship in her marriage life. She hears the news of her mother's death and decides to go home. She yearns for self identity and reaches her parental home. She senses "a homeless refugee," She hunts for home, her belongingness and decides to go to her birth place. The new scene does not have any new change in the setting. Her father sounds strange in receiving her. She expects sympathy from her father but under the circumstance of deserting her parents in the marriage she would receive no support from him. She blames her parents: "For the failure had not been hers, but her parents; and so the guilt had been theirs too, leaving only the suffering for the girl" (Deshpande 219). She expects moral support from her father and she finds staying with her father and Madhav is a great relief for her. She also reminiscences the kind of life she expected to be in her childhood.

Saru's second home coming to her parental home uncovers the strength in her. She is able to understand that she is a prisoner of all the toxins of her mother's accusation, fears and confusions. She turns to realize her failures. She manages to share her

problems with her father. She also understands that no one is to come as a saviour to save her life. She is to encounter her problem that comes in her path. The toxic invasion of her is to be discarded. She realizes,"It is my life.Its my life"(Deshpande 208).This realization makes her to attain the mental equilibrium and fulfillment.

Deshpande's girl child is aware of her situation. Saru is marginalized and faces the different facets of girlhood and that comes on the onset of adulthood. She is a deprived child who does not withdraw from life but yield to fight till the end .But the saddest part is a good part of life is already spent in struggles and bears the scars of battered childhood.

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THE ROLE OF ENGLISH LANGUAGE TEACHER IN THE CLASSROOM

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Abstract

The role of English language teacher in the classroom, anywhere in the world, has become crucial and decisive. He has to transform himself to meet the challenges at the global level. Globalisation, social economic and political changes in the world have enlarged the significance of English language and the role of English language teacher. Today, English is taught in many educational institutions. Also, English continues to be the medium of instruction in many schools, colleges and universities. Further, English is being used as the language of administration in many countries. Many books related to different disciplines, including science and technology are written and published in English. As regards the role of the English language teacher now-a-days, he has to play several parts. He has to teach LSRW skills (learning skills, speaking skills, reading skills and writing skills) to the learners in the classroom and to improve their communication skills. He has to conduct various activities like group discussion and role-play. He has to teach English grammar. He has to integrate textbooks with audio and video as supplementary resources. Integrating technology into the classroom begins, when a teacher prepares lessons that use technology in meaningful and relevant ways, according to Ranasingha and Leister (2009). In addition, the English language teacher has to give assignments and home-work to the learners. He has to correct their mistakes and advise them as to how to develop themselves. Thus, the English language teacher can shape the career and the future of the learners of English language, by imparting latest knowledge and skills. In short, the modern English language teacher is not just a language teacher; he is regarded by many, as a mentor, as a wise counsellor and as a trusted adviser. Only when the English language teacher leads the learners in a proper way, his role in the classroom becomes successful.

Keywords: *English language teacher, classroom, learners, and facilitator.*

Introduction

English language teaching (ELT) has been experiencing a great surge due to its prominence in popularizing the world's best communicative language across the globe. Till recent times, English has been taught as a content subject than a skill subject. But today, it is very essential that students need to develop their communicative skills to survive in the global market. An awareness has been created on the need for more practice and training in the language than studying the theories and rules of the language. Hence, ELT has been focusing

more upon 'communication skills' than 'content knowledge'. In other words, 'practical' knowledge weights over 'theoretical' aspects.

**Mrs. M.Z. Annes Fathima Banu,
Dr. S. Mercy Gnana Gandhi (2017)**

Technology cannot take the place of the teacher completely in a classroom-learning situation. The modern tools are in addition to the inputs given by the teachers in the classrooms. The magic is real in that it helps the students to enhance their language learning in a fruitful way.

Dr. S.Ganesan (2014)

The importance of English language and the English language teacher has been steadily growing, particularly in the present age of Liberalization, Privatization and Globalization (LPG). English language is the International language. It has become one of the best means of communication with anybody on any subject, in any part of the world. A good knowledge of English besides academic excellence is necessary in order to get opportunities for better employment anywhere in the world. Further, an ability in speaking and writing in English has become essential to achieve success in one's career. There is an increasing demand for good speakers and good writers of English. Spoken and written English is widely used in educational institutions, business, trade, industry, public and private sectors. Previously, the rich and the higher middle class enjoyed benefits, by learning English language; the poor and the lower middle class had no access to learn English language. Now, English is taught in almost all schools, colleges and universities. All sections of people irrespective of class or creed, have access to learn English language. As for the responsibilities of English language teacher, they have increased in number. He should always be ready to know the latest trends and adopt new technologies in the process of teaching English language to the learners. In truth, the role of English language teacher, in any educational institution, has got critical importance. In fact, what is it that the English language teacher has to do, regarding LSRW skills? What activities the English language teacher has to conduct in the classroom? What about collaborative learning? What is the role of modern English language teacher in the classroom? What are the opinions of writers? What is needed today? What is the conclusion? All these significant and current issues are discussed, in detail, hereunder.

Discussion

What is it that the English language teacher has to do, regarding LSRW skills?

The English language teacher has to teach listening skills, speaking skills, reading skills and writing skills (LSRW skills) to the learners in the classroom. He has to provide opportunities to the learners to listen better, speak better, read better and write better. If the learners develop these four skills, they can communicate with anybody in the world, effectively; also, they can get suitable employment; if already employed, they can get promotions at an early date.

What activities the English language teacher has to conduct in the classroom?

The English language teacher has to conduct activities like elocution, debates, discussions, role-play, pair-work and group-work in the classroom. The teacher has to design a variety of programmes related to the English language and teach them to all learners. Also, he has to teach learners "What to say?", "How to say?" and "When to say?" in English language on, at least a few topics, impressively and convincingly. The learners have to carefully listen and learn, what the teacher teaches.

What about collaborative learning?

The collaborative learning is an important technique. This technique is used in a classroom, where there are students with different abilities. In the classroom, the English language teacher gives some collective learning activities to the learners. At first, the entire class is divided into various groups. Each group consists of about 10 students. Each group is given an individual task. A certain time limit is fixed. A member of each group will be asked to speak in English on some topic. All groups in the class participate in the activity. In this way, the learners are encouraged to express their opinions and exchange their ideas, freely

and frankly. Of course, the English language teacher supervises the whole activity and gives necessary directions, at appropriate time to the learners.

What is role of modern English language teacher in the classroom?

The role of modern English language teacher in the classroom is different from that of traditional English language teacher. The role of modern English language teacher is not merely imparting knowledge to learners. His role is not just transmission of knowledge. He has to function as a facilitator to the learners in the classroom. He has to impart knowledge and skills through examples and practical applications. He has to create an environment, in which the learners can acquire knowledge freely and independently. As a facilitator, the English language teacher has to perform the following functions in the classroom.

1. Assessing the learners

The English language teacher has to develop rapport with different kinds of learners. It is "getting to know" the learners. He has to assess the abilities of different learners to learn English language. Also, he has to know whether the learners have genuine interest in learning the English language.

2. Planning the lessons

After knowing the abilities and the interests of the learners, the English language teacher has to plan about teaching various units of the lessons. He has to plan the suitable time to teach those units of the lessons. He has to prepare monthly plan and yearly plan regarding the lessons in the prescribed syllabus.

3. Implementing the plan

After proper planning, the English language teacher has to teach the various units of the lessons in an interesting manner. He can make necessary adjustments regarding the time to teach

various units of the lessons. He has to teach them at an appropriate time. He has to give some assignments and homework to the learners.

4. Revision and Evaluation

The English language teacher has to revise, what he has already taught in the classroom. He has to check the assignments, then and there, in the classroom and correct their mistakes and give necessary advice to the learners. He has to tell them how to correct their mistakes and improve their knowledge in English language. He has to give them sufficient time to correct their mistakes and improve themselves.

What are the opinions of writers?

1. About innovative methods and visual aids used by the teacher to teach English Language in a classroom, Dr. J. Samuel Kirubahar, R. Selvam, A.K. Muthusamy opine:

One of the innovative methods used by the teacher to teach language in a classroom is visual aids. The teacher distributes visual aids to learners by dividing them into various groups. The learners are then given stipulated time to extract relevant information on the given aids. After that, those learners are supposed to speak about the visual aids given to them. (2013)

2. About pair-work and teacher's control, Dr. A. Subashini writes thus:

Sullivan (2000) claims that what is embedded in the notion of pair work or group work is the idea of choice because students have a choice of partners or groups; and they have a right to talk freely and are also free from the teacher's control. (2014)

Conclusion

The role of English language teacher in the classroom is unique and irreplaceable. In the present globalised world, this is the time

for the English language teacher to take a fresh look at teaching English language and communication skills to the learners. He has to know modern methodologies and techniques. He has to teach English language, combining the best in the traditional and modern methods of teaching. He has to act not only as a facilitator but also as a friend, philosopher and guide to the learners. On the part of learners, this is the time for them to know the benefits of learning English language and communication skills, and learn at the earliest.

What is Needed Today is

(1) to know that the role of the English language teacher has enlarged and increased considerably, (2) to ensure that there is harmonious relation between the teacher and the taught, and (3) to give due importance to the words of Dr. J. John Sekar, about English language teacher and skills in students:

Teachers should ... employ all available sources of information about metacognition and develop the skills in students, develop curriculum, and create classroom environment. (2016)

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FLUENCY DEVELOPMENT IN SPOKEN ENGLISH

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Abstract

The article explaining how a five-minute play-way method can enhance the English speaking fluency of students. The game/activity "CKASHP" is designed with a flow of Communicating with available resources, knowledge gathering and input, fine tuning of attitudes, practicing the skill, formation of English speaking habit and readiness to perform. This flow is achieved with 4/6 movie stills inserted in each Microsoft Powerpoint slide with a measured time frame of one minute for generating words, two minutes for making sentences and two minutes for asking questions based on the slides. The difference between pretest and the posttest score is interpreted as gain and further analysed for conclusions and suggestions.

Keywords: Fluency, communicate, knowledge, attitude, skill, habit, performance and stimulus

Introduction

The aim of this study is to assess certain techniques used by the author to enhance the English speaking skill of candidates. Background to the study and the method are documented for the reader to follow and implement the method according to contextual needs. Results of the games and techniques employed are analysed to discuss various possibilities to enhance fluency. Excel spreadsheet is used for easy interpretation of results. At the end conclusions and suggestions are given based on the experiment, practice and its successful outcome.

Objectives of the Study

1. To design activities to improve fluency in English for a group of Engineering students
2. To assess the effectiveness of CKASHP program in enhancing English speaking skill of participants

Limitations

The number of participants is 23 belonging to final year Bachelor of Engineering batch. There is only one activity chosen. However the experimenter has taken

this as a pilot study and trained many groups of students each set consisting of 50 to 200. The results are encouraging. Further, though the subjects chosen are engineering college students, the activity can be applied to any other group of students.

Target Population

Twenty three final year Engineering students who failed in their campus interviews because of their lack of fluency in English were chosen for the experiment.

Methodology

The activities designed by the author namely, CKASHP are used to train participants in English fluency. The scores obtained by each participant at every stage of the course are recorded and the gain between the initial score and final score is calculated for each candidate to assess the effectiveness of the program.

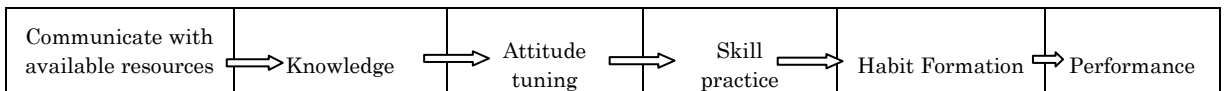
Research Background

The capacity to converse fluently in English necessitates a sustained practice in four language components. It also involves the potential to process information and language spontaneously. According to Harmer, success

in spoken production depends on rapid mental and social processing skills. (Harmer, 2001) Functioning of language takes place with the recall of appropriate words and suitable phrases from the stored information in the mind within a limited interval of time and placing them in appropriate order. When a person articulates well in English it is believed that she has undergone the process of learning certain linguistic components and uses language naturally. Hedge focuses on the achievement of fluency in the manner mentioned. Stuart's emphasis on practice is followed to attain mastery in speaking skill.

In this context Jack C. Richards' views on fluency development are worth considering.

It is possible to minimise most of these difficulties with some original methods such as English fluency development utilising CKASHP which expanded reads thus: Communication, Knowledge, Attitude, Skill, Habit and Performance. The method adapted from Brumfit's model is given below:



Knowledge domain accommodates the language input in terms of lexical resource. Pronunciation and grammatical accuracy are not emphasized. A positive mental attitude will flood the mind with ample suggestions to boost one's confidence. Given a lot of practical situations, the speakers are able to communicate well thereby putting the acquired knowledge to use. The application of knowledge in English appropriately results in honing fluency. If the learner has more practice using his knowledge, then his capacity to speak in English is maximised. Knowledge with the right dosage of attitude in the form of skill is now ready for performance.

Need for the Study

The second language learner finds it difficult to speak fluently. The reasons could be due to lack of self-confidence, inadequate practice, minimal contexts, low motivational level, hesitation, shyness, colonized attitude, scarce social interactions, absence of persuasive ability, more talk time in one's own mother tongue, inferiority complex, thinking about what others will think, negation of external motivation, fossilised belief that one cannot speak in English and so on. The list is endless. However one can

“Fluency is natural language use occurring when a speaker engages in meaningful interaction and maintains comprehensible and ongoing communication despite limitations in his or her communicative competence.” (2006) Richards also recommends communication activities for enhancing communicative competencies. He is also for pair work and group work. He further says that Fluency is developed by creating classroom activities in which students must negotiate meaning, use communication strategies, correct misunderstandings and work to avoid communication breakdowns.

certainly vouch for the above reasons cited as major sociolinguistic, conversational and personality related factors contributing to communicative competence apart from pitfalls in linguistic competence which indirectly would affect the development of English fluency pertinent to speaking skill. According to Nunan (1999), the speaker needs communicative competence which includes not only linguistic competence but also a range of other sociolinguistic and conversational skills which help her know how to say what to whom and when. Keeping

these factors in mind, the researcher has formulated his techniques for enhancing the speaking skill.

Method of Treatment

When stimuli are presented, the human mind is able to respond instantaneously. In this manner one is able to interact resourcefully. CKASHP (Communication, Knowledge, Attitude, Skill, Habit and Performance) is followed with a five minute pair activity. The pair is given labels such as A and B. The common rule is when "A" speaks "B" records the score. When "B" speaks, "A" records the score. A Powerpoint slide having four photos or stills from movies is used as a powerful visual stimulus to motivate the participant to speak as many words as possible in one minute in the first round; to speak as many sentences as possible in two minutes in the second round and to ask as many questions as possible in two minutes. Thus the total talk time is five minutes. After the five minute activity is over the total score is entered against the name of the participant.

Confidence building measures are given to elicit optimal performance effortlessly. Performance is analysed and feedback is shared to assess the learner's own performance. An attempt has been made to measure and quantify fluency in terms of score. One successful performance with an utterance of a word or a sentence or a question is given one mark. Hence the participants of the workshop can check whether they have improved their own performance on a daily basis. In order to make the acquisition of the skill into a habit leading to spontaneous expression, the process is repeated as many times as possible throughout the year to make the skill into a permanent habit. What is done during the session will be starting point for further continuous communicative practice beyond the classroom. According to Denis Waitley(1995) Internalising permanent

change takes a year or two at the minimum. Once Speaking English reaches this stage of habit, it acquires an automatic or unconscious process. When language performance is unconscious, it achieves a high degree of fluency. At this stage, the candidate's speaking speed matches the thinking speed. Thoughts are dressed in English words. Thinking brain and the talking brain synchronise with each other and equip the speaker with a great degree of fluency. Hence effortless mastery is realised.

The learning activity given to enable a person to speak fluently in English is a five minute game. The game has three rounds. The first phase lasts for a minute. This is the vocabulary round. The second round deals with sentences and the third round focuses on asking questions. Before the round begins, the students equip themselves with vocabulary data. For the vocabulary input, the author has given a word list on the model of Ogden's Basic English Word List and VOA Special English Word Book – as a measure of initial confidence building. The participants go through the list and find out words that they do not know and clarify the meaning of difficult words. This gives them a checklist of common English words to describe everyday life situations. This prepares the candidates with a pre-learned vocabulary to manage real contexts when required.

The candidates are shown four to six pictures arranged in a Power point slide. The facilitator divides the group into pairs. If the group size is ten, then five groups are possible. The maximum strength that the author has had is 600 and there were 300 groups. The two persons in the group are given labels as A and B. The facilitator gives the instruction that all the A's can look at the slide and start telling English words related to the pictures and at the same time all the B's will have to maintain the score for their respective A's. With a stopwatch he keeps the time. Every word gets a point. So at the end of one minute, the facilitator can request the

participants to stop and count the score. The same is repeated for all B's and A's will maintain the score for their respective B's when the second slide with different pictures is shown to the participants. Photos or pictures are selected from various film stills. As many are interested in movies, they provide powerful stimulus to make the candidates generate as many words as they can. It is a pleasant surprise that even students who do not speak a word are able to speak so many words in one minute. It is believed that the human brain reacts 30,000 times faster to a visual than words said orally. Indirectly the author cum the architect of the game has increased the functioning of the thinking brain and motivated the talking brain with the right choice of pictures and photos of current films. The second round takes care of the sentence generation. Another slide with four or six photos or pictures from films is shown to A's and they are asked to say sentences describing the pictures. For each sentence, the B's will enter one mark. The duration is two minutes. The

facilitator will give the instruction to start speaking. Immediately all the A's start generating sentences as fast as they can and all the respective B's will enter scores accordingly.

The third round analyses the ability to ask questions. The fifth slide with four to six photos from films is shown to A's and the facilitator tells them, to start asking questions. The B's maintain score for all the questions that the A's ask. They should refrain from the temptation of answering questions. Another slide is shown for the B's to ask questions and the A's maintain score for the B's when they perform for two minutes. So now the total talk time is $1+2+2=5$ minutes. All the three scores are added. An EXCEL spreadsheet is opened to keep the scores. 23 candidates who had failed in campus interviews got the opportunity to be trained for three days in this manner. Following is their score for forenoon and afternoon sessions on three days - 8, 9 and 10 May 2016.

The Spread sheet shows their steady improvement

	Day 1 AM	Day 1 PM	Day 2 AM	Day 2 PM	Day 3 AM	Day 3 PM	Gain
Angulakshmi- EEE- 12 E 03	55	85	105	125	136	160	105
M. Muthuselvi EEE- 13 LE 15	38	48	63	82	96	121	83
A. Elavarasi-- ECE 13 LD 03	83	94	140	141	155	181	98
S. Kalaiyani --ECE--13 LD 04	70	82	125	109	125	150	80
Samuvel ---EEE---12 E 86	89	93	140	144	153	170	81
Muthukumar ---EEE- 12 E 59	51	61	79	90	101	131	80
D. Karikalan -CIVIL 12 B 38	73	81	116	137	194	254	181
T. Tamilselvan -CIVIL- 12 B 108	56	72	86	95	120	129	73
Ponkumar - MECH-- 12 G -66	71	72	98	103	129	136	65
B. Jeyabalan - MECH--12 G 31	82	84	87	112	138	174	92
Mohammed Sathath MECH 12 G 49	42	70	92	112	167	192	150
P. Sakthivel -- MECH 12 G 84	69	97	108	115	145	210	141
D. Sarath-- CIVIL 12 B 90	70	72	78	82	95	105	35
K. Venkadesh -- IT-- 12 IT 115	60	92	112	126	113	147	87
P. Sukumar -- CIVIL 12 B 104	42	55	64	73	84	84	42
M. Velvaradhan-- MECH 12 G 110	72	81	112	132	132	138	66
E. Ramanujam --MECH 12 G 78	74	76	110	119	141	155	81
S. Manikandan EEE 12 E 51	71	97	94	120	131	132	61
Tage nobin EEE- 12 E 115	45	89	90	124	101	203	158

V. Sakthivel	EEE- 13 LE 20	80	90	114	145	147	177	97
S. Silambarasan	ECE 12 D 97	63	60	94	122	120	155	92
T. Sateesh	MECH 12 G 90	63	84	94	104	103	104	41
M. Sathish	CIVIL 13 LB 21	175	186	210	218	265	263	88

Interpretation of Results

There has been a general improvement in most of the candidates. In most cases, the scores increase gradually. The exit score is very high in many cases for many students. The lowest entry level score for a five minute talk time was 38 and the highest exit level score was 263. There has been a fluctuation in the scores of six candidates. But the overall exit level scores for them shows an increasing pattern. Only in the case of one candidate the exit level score dipped by two points. The score on the first task is taken as the pretest score and the final score is taken as the post test score. The difference in scores gives the gain in performance for each candidate. Generally the scores were encouraging which obviously reflected the improvement of the candidates in their ability to speak English fluently.

Taking 50 points as the base score the achievement of the participants is graded.

Points	Number of persons	Percentage
Below 50	2	9%
51- 100	16	70%
101 – 200	5	21%

Number of participants is only 23

Conclusions and Suggestions

The study of the activity shows that the students are able to respond to powerful visual stimuli very easily as many of them are interested in films. This indirectly motivates them to come out of their shell of shyness, inhibition, hesitation, and inferiority complex. The colonised attitude also disappears. Instead they are governed by interest and passion to generate as many sentences as

possible. The constant feedback of their score gives them an opportunity to gauge themselves and benchmark against their previous performance. The quantified score facilitates a highly motivated environment in a friendly competitive mode when they vie with each other to get the best score among the participants. If the students are able to spend just five minutes a day, they will be able to drastically improve their performance. The teachers can request the students to keep an Excel spreadsheet ready to enter their score everyday to monitor their own performance. This measuring tool will certainly enhance their English fluency in speaking skill.

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ENHANCING PRONUNCIATION SKILLS THROUGH TONGUE TWISTERS: AN ACTIVITY IN ESL CLASSROOM

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Abstract

This article holds that pronunciation skills can be enhanced through the use tongue twisters. This research paper is a product of action -research conducted in General English class at the tertiary level in a rural set up. Such an approach helped the students to overcome the problems they had in the use of English sounds like /p/ /b/ /s/ /ʃ/ /f/ /v/ /θ/ /z/ /t/ /d/ /w/ /ɹ/. Besides, an oral drill of this kind creates 'low affective filter' theorized by Krashen optimizing the learner's confidence and language input.

*Peter Piper picked a peck of pickled pepper,
A peck of pickled pepper
Peter Piper picked.
If Peter Piper picked a peck
Of pickled pepper,
Where's the peck of pickled pepper
Peter Piper picked?*

A 'tongue twister' twirls the tongue, but in the process unties the tongue and loosens the lips. Students who lack adequate exposure to English suffer from 'paralysis' of the tongue. Distressed by inhibition and discomfort in using English, they become inarticulate participants in class. Such 'lingua paralysis' can be treated with interesting tongue twisters. Learners are initiated into the act of speaking English without being conscious of it. Tongue Twisters enable students who speak English in 'fits and starts' to overcome the predicament. They also help high-achievers in capturing the phonemes of English perfectly.

An English Teacher's challenge in an activity-hour is to defeat the 'disturbing silence.' Teachers need strategies to break the ice. Try the following tongue twister to involve the students in the teaching-learning process.

*Betty bought some butter
The butter was bitter
So Betty some better butter to make bitter
butter better butter.
Or
Bennie bought a bright brown blouse for
Bonnie, but Bonnie believed Bennie bought
a better bright blue blouse for Betty
Tongue-twisting limericks provide
learners with the much needed confidence to
speak a sentence. For instance, "Beautiful
Soup," a limerick by Lewis Carroll will work
wonders in a language class at the tertiary
level!*

*Beautiful Soup, so rich and green,
Waiting in a hot tureen!
Who for such dainties would not stoop?
Soup of the evening, beautiful Soup!
Soup of the evening, beautiful Soup!
Beau--ootiful Soo--oop!
Beau--ootiful Soo--oop!
Soo--oop of the e--e--evening,
Beautiful, beautiful Soup!*

*Beautiful Soup! Who cares for fish,
Game, or any other dish?
Who would not give all else for two
Pennyworth only of Beautiful Soup?
Pennyworth only of beautiful Soup?
Beau--ootiful Soo--oop!
Beau--ootiful Soo--oop!
Soo--oop of the e--e--evening,
Beautiful, beauti--FUL SOUP!*

An oral drill of this kind, will create 'low affective filter' theorized by Krashen optimizing the learner's confidence and language input. The pedagogical goals in second language teaching include not only comprehensible input but also an atmosphere that fosters low affective filter. Tongue twisters create an atmosphere that is conducive to learn English. At the end of every session, students feel a sense of achievement that they have spoken in English.

As sounds are building blocks for tongue twisters, they help in capturing the forty four speech-sounds of English with precision. Rosenbloom and Mike Artell suggest rules for the correct use of tongue twisters. First, tongue twisters have to be said fast. Secondly, they have to be repeated a certain number of times. The golden rule is, "Faster, the better." The tougher and rougher tongue twisters are ones that are the funniest. Hence, learning English becomes a fun-activity.

The pitfalls in second language learning are 'overgeneralization' and 'approximation' of English sounds. It is commonly observed that students fall back on the sounds and structures of L1 while learning English. This leads to faulty learning. Hence, it is imperative to teach English sounds not only in isolation but also in contrast with other sounds in the English language. Tongue twisters help in such phonetic drills. Students often confuse /p/ - the fortis, bilabial plosive with /b/- the lenis, bilabial plosive. The following tongue twisters will enable the learners to pronounce /p/ and /b/ in isolation,

followed by training in consonant contrast between /p/ and /b/ with ease.

*Peter Piper paid for pepperoni pizza.
If Peter Piper paid for Pepperoni pizza,
Then where's the pepperoni pizza
Peter Piper purchased?*

Or

*Blake the baker bakes black bread
Bring back the black baked bread that
Blake baked.*

Or

Betty Block blows big black bubbles

Or

Petty Baker had a plain blue basket

Or

Baker's pretty boy Pluto broke it

Pluto brought the broken basket

Back to its plain blue basket

The labio- dental fortis fricative/f/ is captured with:

Fifty five firefighters fried fifty five French fries

Or

*The first fast master passed faster than
the last just pastor*

Or

*The flyer furlled the flaring flag and flung
it firmly from the fuselage.*

Drilling in consonant contrast between /p/ and /f/ can be performed effectively if the following tongue twister is repeated a number of times.

A fly flew past Flo's flat,

And a fly flew past fat Flo,

Is the fly that flew past fat Flo,

The same fly that flew past Flo's flat?

Such a drill serves as corrective measure for students who say "Let's have fifty six fence" for "Let's have fifty six pence" and for students who mispronounce "pants" as "fants."

Teaching /s/ - the fortis alveolar fricative - can be effective if these tongue twisters are used in class.

Stanley Steele still thinks someone stole

His smooth steel sling shot

Or

*Silly Sally's slick saddle seldom seemed
Soft. Still, Sally sat sidesaddle and slowly
Sidled off*

Or

Six snakes sniffed six sticks.

The snakes sniffed so softly

That their sniffing seemed silent.

Soon their soft sniffing stopped.

Then the six snakes

That sniffed the six sticks

Simply slithered away.

The consonant contrast between /s/ and /ʃ / - the fortis, palato-alveolar fricative- can be highlighted through these tongue twisters:

She sells sea shells on the seashore

Or

Sixth sheikh's sheep is sick

Or

*Seventy shuddering sailors stood silent as
short sharp shattering shots shook the
splendid ship*

Or

If silly Sally will shilly-shally,

Shall silly Willy wily-nilly

Shilly-shally, too?

/s/ can also be juxtaposed with /tʃ /- the fortis, palato-alveolar affricate and /ʃ/ as in the following tongue twister

*If sue chews shoes, should she choose to
chew new shoes or old shoes?*

Students can easily acquire /t / - the fortis, alveolar plosive if they practise the following tongue twister:

He says that a two twice-twisted twine

Twisted twice twists twice as tight

As a one once-twisted twine twisted twice.

But I say that a two twice-twisted twine

Twisted twice does not twist as tight

As a one-once-twisted twine

Twisted twice.

Similarly, the acquisition of the sound /d/- the lenis, alveolar plosive- can be made easy with these tongue twisters.

The duke dropped the dirty double

Damask dinner napkin,

Down the deep damp dark dank den

Or

*The dolphin swam dolorously and
dolefully around the dolphinarium*

Experience has shown that students use /t/ and /d/ interchangeably. This mistake can be remedied and consonant contrast between /t/ and /d/ can be emphasized thus:

*The drain in the train dripped again and
again, until the drain in the train dripped dry.*

/v/- the labio-dental lenis fricative can be taught easily through these tongue twisters:

The vicious visitors visited

The virtual village.

Or

Vandals waxed Valerie's white van

The fortis dental fricative, /θ/ can be

better pronounced, if the following twister is repeated many times:

I thought a thought

But the thought I thought I thought

Wasn't the thought I thought.

If the thought I thought

Had been the thought

I thought I thought,

I wouldn't have thought so much.

Try this tongue twister

The wretched witch watched

A walrus washing.

Did the wretched witch watch

A walrus washing?

If the wretched witch watched

A walrus washing,

Where's the washing walrus

The wretched witch watched?

The twirling of the tongue with /w/ - the labial velar approximant helps students acquire the sound correctly. /k /- the fortis, velar plosive can be better introduced through the following tongue-twisting nonsense verses:

Clean clams crammed in clean cans

Catch a can canner canning a can

As does the cancan

And you've caught a can-canning

Can-canning can canner

Or

A curious cream-colored cat crept

*Into crypt and crept out again.
 Did the curious cream-colored cat
 Crept into the crypt and creep out again?
 If the curious cream-colored cat
 Crept into the crypt and crept out again,
 Where's the curious cream-colored cat that
 Crept into the crypt and crept out again?
 /z/- the lenis alveolar fricative and /k/ can*

be contrasted, if the following twister is repeated many times.

*Zack's backpack lacks zach's snacks
 Pronouncing /z/ can be zany, if it is*

contrasted with / ʤ /- the lenis, palato-alveolar affricate

*Zip zap zoom
 Zing zang zing
 Gin jam gin
 Zipper zipper zipper
 Jill jal jill
 Jig ... jag. Jug
 Jag ... jug.. Jig*

Thus 'Tongue Twisters' can be employed in teaching English sounds effectively. It has

worked well in rural areas, especially among students from the underprivileged sections of the society who lack adequate exposure to English. There is ample scope for improvisation of the device depending on the level of students and teachers' interest, expertise and experience.

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'WHY? WHY? WHY? ANDWHO?' PERUSAL IN *SOME DROPS FROM DALIT DESERT*

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Hinduism crisscross in the life of every individual born in Indian subcontinent as it is a 'way of life' than a religion practice. It is the dictum 'open-mindedness' that stimulates its practitioners. 'Sanatana dharma' indoctrinates a universal, rational vision. But who would like to have a utopian land? People in power find means to keep in check the philistines. 'Varnasrama dharma' has been an iniquitous practice to keep the nondescripts in their place. People were categorized and sequestered on the basis of their birth. Literature by and large has voiced this nefarious practice. But injustice deliberated, discussed and debated by the devisee was mullied only as an aesthetic parlance.

Dalit literature has redrawn an alternative aesthetics by debugging the constructs of literature. It brings into fore a whole array of literature that was left in darkness and silence. It emphatically confronts the 'chaturvarna' system and caste hierarchy. These vicious practices are evinced responsible for crushing the creativity and mean existence of the lower castes. Dalit writings become a potent medium for instilling self esteem and self assurance among the suppressed consciousness. Freedom, liberation and humanism are the requisites scripted in the literature of the hitherto marginalized sect.

Dalit sensibility is replete with anguish and pain. A life full of torments cannot but sing blues. Critics censure lack of 'aesthetic sophistication' in dalit compositions. Writings for and by dalits are the result of their exquisite need for social change and emancipation. They share indistinguishable

and interchangeable experiences. Anger and resentment along with a nub of sorrow can only be effectively translated in direct propagandist tone. "It is impossible to represent the never ending torments of dalit life in mellifluous poetic stanzas" (Valmiki 61).

Dr. Priyanka Vaidya, a true champion of the voiceless, bridges the gap between art and life with her poetic discernments. Her incisive perception and trenchant wit conjoined with poetic soul help her in mapping the 'ashrus' of the deprived. Priyanka's *Some Drop from Dalit Desert* is an anthology of poems. Her collection rhythmically attunes the indigence and infelicities of the deprived. She bends syntax to articulate her scathing denunciation of bogus inequities in Indian society. She laminates the incongruities in the secular domains of Indian social, political and cultural spheres.

Multifarious procedures were invoked since freedom struggle to obliterate the abominating condition of the deprived. Gandhiji voiced and expressed his apprehension at the desolate condition of the untouchables. He amended their nomenclature as 'Harijans'. But has it ameliorated the plight of the 'Harijans'? Through her subtle sketches, Priyanka portrays the proletarian lingo and the embittered social justice:

They considered u
"The Harijans"
The sons of God
Then, why?
They deny
To sit with us

Drink with us
Why? (Poem 41)

Her lines haunt and pick one's brain. The sorrow, suffering, degradation, poverty, exploitation and humility experienced by the Dalits under the obnoxious and repugnant caste system are dexterously drawn. Does the nomenclature 'Harijan' freed them or elated them in 'Varnasrama Dharma' concept?

With *Manusmriti*, segregation and depravity suffered by the oppressed section were canonized. They harp at the distinctions and cruelties decreed on them. They cannot even find consolation in Nature. Nature too becomes a taboo for them. They wonder at the injustice meted out to them for no fault of theirs. Priyanka questions those norms that snatch away the beauty and serenity of their life.

The sky gives the same shelter/ To all
The river gives the same rain/ To all
The moon gives the same calmness/ To all
...Then, why?
The high-castes try to snatch
... Sky, Sun
Moon, Boon
Tree and Spring (Poem 9)

The writer voices the trauma in a very realistic frame using simple dictum. The romantic images of nature, metaphorical language, experimental use of myth, allusions, and images are absent in her writings. But what is that for? A dalit is out of focus and his heart-wrenching experiences can only be outlined in direct, unbaked and nipping language. This becomes an effective tongue to appall and draw the readers' consciousness to the social conditions of the deprived class.

The roots of dalit construction can be traced back to "Purusha Sukta" of *Rigveda* where one can find the first reference of the caste system. The hymn describes Brahmins as born from the mouth of Brahma, Kshatriya from his shoulders, Vaisyas from his thighs and Sudras from his feet. This places the sudra as inferior in the hierarchy and

sidelines him as an outcaste, down-trodden and polluted marginal. But, how could almighty exist without a single part? Won't he be handicapped? Or do we have a God who doesn't have/ like legs? Body is a significant whole. There is no question of rejecting one for another. So why have hierarchical overtones? Poet challenges the 'Hinduised' and 'Sanskritised' notion:

The whole body stands
upon the feet
Why feet inferior
low and outcaste? (Poem 7)

Education opens avenues and enhances one's social status. But educational exposures of dalits often proved dysfunctional. When alphabets brought 'cherished dreams' to the privileged, 'thorns/bitter experiences' instructed dalits to keep their margins to save from further humiliations. This frustration runs though out the poet's lines.

I am
a Shudra
Sunken in mind
Covered with dust
of barren customs. (Poem 2)

Dalits convey their anguish and sufferings and demand an antidote for it. It is a clarion call for an accommodative social conscience. The poet wonders at the paradoxical ways of customs and rituals. One who makes them toil hard to get things for them, reaps all their efforts and uses them for their daily requirements finds them 'untouchable' but not their produce. He 'constructs homes', 'sows seeds' and makes things 'touchable'. But the producer himself is untouchable. The poet is upset at this cultural segregation which has totally dislocated man from his authentic self. She explores the deception glued inside us. However hard societies polish and emulate their sympathy, a dalit is always regarded as an 'ill-fate'.

The predicament of the marginalized – philosophical resignation, psychological subjugation and endurance - is very poignantly sketched. One needn't be at

loggerheads on questions of etching a dalit's life: 'only black'. People fail to realize that dalit is not a caste; it is a construct. Various protests and organizations have worked on ideological and aesthetic realm to indoctrinate this idea. What binds the oppressed is their deprivation and what can redeem them is the realization

No difference

Same body, same colour

Same soul, same language

Same blood, same tongue

All the difference made by us. (Poem 21)

Dalit women experience multiple oppressions. Along with poverty, Dalit women have to face the incessant onslaught of male dominance from their own communities as well as from the societies at large. They are pushed to the domain of absolute marginalization and sexual exploitation. When women of upper caste enjoy respectability and comfort to an extent, 'self-respect' is a luxury for the dalit women. Priyanka pens the double deprivation through subtle expression:

Their daughters

Are

Touch-me-not-flowers,

Our daughters

are rotten grass (Poem 3)

The seer goes deep down the psyche. Dalit women have to work like a beast. She cannot be the beloved of any man but an object of lust – sexually exploited and discarded. Her birth is never sought. When she becomes a 'burden born' for her father, mother laments in fear of witnessing her own treacherous life cycle all

over again. She can't hope of a rescue, even in God. They are nonplussed at the idea that the creator whom they know is not their God. Life turns absurd searching the 'other' God.

One cannot find variety, fantasy or suspense elements in Dalit literature. It's univocal as narration and narrators have only homologous experience to render. One never finds embellishments in recapitulating their reminiscences. They write for the liberation of the deprived and try to bring a social change. They want their lives to be heard and comprehended by those who read them. By adopting the layman's tone, the writer makes himself explicitly heard – 'even a farm-labourer can understand'. Dr. Priyanka Vaidya's anthology keeps true to this creative doctrine of Gandhiji. She draws the reader's attention to the underlying pathos in dalit's life and exhorts to revamp the thoughts and mental makeup of the elite with 'enlightened love, purity, pity and innocence to give a dignified existence to the downtrodden.

Oh! Dear Man

See the enlightened

soul of God

In every creature

In every human being

The shining glow

Of God's existence. (Poem 32)

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ANALYZING SVETLANA ALEXIEVICH AS A POLYPHONIC WRITER

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Abstract

The contemporary lifestyle, in today's scenario, has pushed people to be more materialistic and apathetic towards the concerns of fellow beings. None seem to care about the millions who have lost their own lives or that of their loved ones because of the cataclysm of war. Though the majority of the world's population is indifferent towards such atrocities, a few like Svetlana Alexievich have made an initiative to jolt the conscience of the complacent through their writings. This paper aims to revive this wilting perspective by analyzing the works of Belarusian Nobel Laureate (2015), Svetlana Alexievich.

*Svetlana Alexievich is a Belarusian investigative journalist and non-fiction prose writer who writes in Russian. She was awarded the 2015 Nobel Prize in Literature "for her polyphonic writings, a monument to suffering and courage in our time". She has recreated oral histories of several dramatic events in Soviet history like the Second World War, the Afghan War, the fall of the Soviet Union, and the Chernobyl disaster. Some of her notable works such as: *The Unwomanly Face of War* (1985), *Zinky Boys: Soviet Voices from the Afghanistan War* (1989), *Chernobyl Prayer* (1997) and *Second-Hand Time* (2013) will be taken up for discussion.*

Despite being born as a woman in a country where men are considered as the superior race, Svetlana Alexievich chose investigative journalism. Thereby, breaking all notions about the role of women in professions. Her courage, determination and indefatigable spirit to provide a platform for the oppressed to voice out their sufferings is incredible. What seems convoluted at the outset makes absolute sense towards the end and changes the readers attitude towards life. The simple joys of life which we take for granted is what many people long for. None, but Alexievich, could have done justice to the myriad voices of war victims by using this complex, yet unique polyphonic narrative technique to express the agony of hopelessness and haplessness.

Keywords: Polyphonic Writing, suffering, dialogism, voice of the oppressed, war victims, disaster, cataclysm.

Introduction

The contemporary lifestyle, in today's scenario, has pushed people to be more materialistic and apathetic towards the concerns of fellow beings. None seem to care about the millions who have lost their own lives or that of their loved ones because of the cataclysm of war. Whilst thousands are dying in Syria, it is just a sad 'news' for the other half of the world. As long as people are not shaken from their comfort zone, such instances do not affect them. Though the majority of the world's population is indifferent towards such atrocities, a few like

Svetlana Alexievich have made an initiative to jolt the conscience of the complacent through their writings. This paper aims to revive this wilting perspective by analyzing the works of Belarusian Nobel Laureate (2015), Svetlana Alexievich.

Svetlana Alexievich is a Belarusian investigative journalist and non-fiction prose writer who writes in Russian. She was awarded the 2015 Nobel Prize in Literature "for her polyphonic writings, a monument to suffering and courage in our time". She has recreated oral histories of several dramatic events in Soviet history like the Second World

War, the Afghan War, the fall of the Soviet Union, and the Chernobyl disaster. Some of her notable works such as: *The Unwomanly Face of War* (1985), *Zinky Boys: Soviet Voices from the Afghanistan War* (1989), *Chernobyl Prayer* (1997) and *Second-Hand Time* (2013) will be taken up for discussion.

As a journalist, Alexievich has specialized in crafting narratives based on witness testimonies. She adopts a polyphonic writing style to portray the dreadfulness of catastrophes (war and other disasters). According to David Lodge, a polyphonic novel is a “novel in which a variety of conflicting ideological positions are given a voice and set in play both between and within individual speaking subjects, without being placed and judged by an authoritative authorial voice” (Lodge 1990: 86). Polyphony is not a new concept, Mikhail Bakhtin coined the phrase “the polyphonic novel” in his 1934 paper “Discourse in the Novel”. Polyphony is, he argues, “a feature of narrative, which includes a diversity of points of view and voices.” The use of heteroglossia (many tongues or voices) gives the novel its power. Further, it supports the coexistence of, and conflict between, different types of speech: the speech of characters, the speech of narrators, and even the speech of the author. Bakhtin’s heteroglossia is “another’s speech in another’s language, serving to express authorial intentions but in a refracted way” (Bakhtin 1981: 324). Each of these voices has its own perspective, its own validity, and its own narrative weight within the novel.

Bakhtin argues that language is dialogical, intertextual, always unfinished, and refuses closure, yet polyphony is more than simply creating an “empty juxtaposition of opinions, or a flattening-out of discourse so that all perspectives are equivalent” (Robinson 2012). The modern polyphonic novel multitasks in order to more accurately reproduce the ways in which we construct and negotiate our modern narrative self in the world: “Different perspectives are not partial,

complementary truths. Rather, the dynamic interplay and interruption of perspectives is taken to produce new realities and new ways of seeing. It is incommensurability which gives dialogue its power” (2012).

Svetlana Alexievich uses this polyphonic narrative technique, in her collection of monologues, which echoes the story of unsung heroes and innocent war victims. The impact of war and disaster has permanently scarred the minds of people who have survived the catastrophe, which seems to surpass all external injuries and mutilations. In a patriarchal structure of the society, where women are confined to write predominantly about domestic life and personal accords, very few women like Svetlana Alexievich have volunteered to bring to light the horrors associated with war and disaster.

Alexievich's debut book, *The Unwomanly Face of War* (1985) is about Soviet women who fought on the front lines, on the home front, and in the occupied territories. These women, more than a million in total, were nurses and doctors, pilots, tank drivers, machine-gunners, and snipers. They battled equally alongside men, and yet, after the victory, their efforts and sacrifices were forgotten. Through this book, the author establishes a bond with her interlocutors, who pour out to her all their shocking experiences in a realistic manner. Initially, what seems like the banality of the headline begins to sound like an accusation as one reads further. Alexievich traveled thousands of miles and visited more than a hundred towns to record these women’s stories. This symphony of voices reveals a different aspect of the war, focusing on the details overlooked by the official histories.

Zinky Boys (1989) is another book for which Alexievich spent four years gathering material about the Soviet-Afghan war. She even travelled to Afghanistan to record testimonies about the anxiety that lurked in all the families with maturing sons: “He’ll be drafted, sent to “Afghan” and will return in a

zinc coffin."There was an abstract, perpetual fear which disrupted the peace of millions during the Soviet-Afghan War that lasted over nine years, from December 1979 to February 1989. In *Enchanted with Death* (1993) she draws attention towards the suicidal tendency that surfaced among people who had lost the meaning of life after a drastic change in the social order. *Chernobyl Prayer* (1997) is a series of monologues which brings to light the permanent impediment caused in the psyche of people who suffered during the nuclear disaster which occurred in 1986. The impact of this disaster, was not a cursory event of the atomic era but rather a cause for concern in a world where all the countries are racing for power. This resulted in the publication of, the Russian book, *Chernobyl Prayer* in several other languages such as Ukrainian, Swedish, German, Japanese and English.

In Alexievich's last published book *Second-hand Time* (2013) she explores the dissolution of the USSR. She gives voice to those who survived the crisis but as the title says, have become "second-rate people." Despite being written in the genre of investigative journalism, it is a compilation of oral histories about the disintegration of the Soviet Union and the emergence of a new Russia. The book reveals the demise of communism as millions of Russian citizens recount the past thirty years, describing life during the fall of the Soviet Union and what it is like to live in the new Russia left in its wake. Her interviews spanning from 1991 to 2012, takes us behind the propaganda and contrived media accounts, giving us a panoramic portrait of contemporary Russia and Russians who still carry memories of coercion, trepidation, famine, genocides and at the same time are trying to build a Utopian environment for the forthcoming generation.

Priscilla Meyer and Stephen Rudy in their combined work, *Dostoevsky & Gogol: Texts and Criticism*, analyze the significance of dialogism and heteroglossia used by these eminent Russian writers. Much like Gogol

and Dostoevsky, Alexievich also allows her readers to interpret her works and take what they want from the presented truth. Nothing is imposed by the author in any of her books. The text appears as an interaction of distinct perspectives or ideologies, borne by the different characters. Each character has their own final word, but it relates to and interacts with those of other characters. The characters are able to speak for themselves and the role of the author is fundamentally changed, because the author can no longer influence the readers to believe in any specific construal of the discourse.

Dialogism recognizes the multiplicity of perspectives and voices. It is also referred to as 'double-voiced' or 'multi-voiced'. This makes dialogical works a lot more 'objective' and 'realistic', since they do not subordinate reality to the ideology of the author. Though polyphonic narrative style is a subject of criticism for its ambiguity and complexity which results out of the incohesive structure, Alexievich uses it in the most appropriate manner to reminisce the lost sensitivity in contemporary terms. The sequencing of multiple voices with interrelated emotions enables precise comprehension of Alexievich's writing. Therefore, it is no surprise that right after *Second-Hand Time* Alexievich received the Peace Prize of the German Book Trade (2013) and the Ordre des Arts et des Lettres (2014). Finally, it is conceivably this book that led to her being selected for the Nobel Prize. "For her polyphonic writing, a monument to suffering and courage in our time," says the Swedish Academy's official announcement.

Conclusion

Despite being born as a woman in a country where men are considered as the superior race, Svetlana Alexievich chose investigative journalism. Thereby, breaking all notions about the role of women in professions. Her courage, determination and indefatigable spirit to provide a platform for the oppressed to voice out their sufferings is

incredible. What seems convoluted at the outset makes absolute sense towards the end and changes the readers attitude towards life. The simple joys of life which we take for granted is what many people long for. None, but Alexievich, could have done justice to the myriad voices of war victims by using this complex, yet unique polyphonic narrative technique to express the agony of hopelessness and haplessness.

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ANAND TO AMITAV GHOSH - TRACING THE EVOLUTION OF THE INDIAN NOVEL

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Abstract

Through the ages, Indian Writing in English has slowly but steadily evolved to attain a magnificent place- in all genres- be it, poetry, prose, fiction, drama etc. This article attempts to trace the evolution of Indian novels from the times of the triumvirate- Raja Rao, Mulk Raj Anand and R.K.Narayan- to the contemporaries including Amitav Ghosh. These three impressive figures attained maturity in colonial India and compelled critics to take seriously this phenomenon called the "Indian novel in English". They were succeeded by Bhabani Bhattacharya, Manohar Malgonkar, R.P.Jhabvala, Kamala Markandeya, Anita Desai and Arun Joshi among others. They did not dabble in sentiments but were human enough to feel the heartache of the heart of humanity. The transition from the colonial to the post-colonial was a subtle one. In India, the British were the last of the major colonizers who appropriated native values and resources to their best advantage. What they left behind were the elements that account for the hangover which had an upper hand of our post-colonial preoccupations. There has been a sudden resurgence of interest in English novels written by Indians since the 1980s. They are the post-Salman Rushdie generations of new writers, who are also interested in stretching the possibilities of fiction through innovative use of language and non-realistic modes of narration. Significant novelists of this period include Shashi Tharoor, Arundhati Roy, Vikram Seth, Upamanyu Chatterjee, Shashi Deshpande, Amitav Ghosh and Shobha De. Even for those classified as Indian English writers, English is no more a colonial language. They are conscious of their inheritance, complexity and uniqueness and therefore, express in their writings both the tradition and the actual and do so without any conscious effort. Hence, we need to look upon English language writing from India as a distinct part of Indian heritage and reframe our aesthetic categories drawing from the vast variety of our regional and national sources.

Keywords: Colonial, maturity, heritage, uniqueness, innovative language

Introduction

Indian English literature, a distinct genre in the world of contemporary literature has acquired an astonishingly brilliant rare aura, authenticity and acceptability, culminating in unalloyed adulation and exhilarating, eminent stature. In every genre- be it poetry, drama, fiction or non-fiction- the Indian artists have carved a niche for themselves.

Jawaharlal Nehru once said: "It is remarkable thing that a country and a people rooted in the remote past, who have shown so much resistance to change in the past should now be marching forward rapidly and with resolute steps. We are making history in

India even though we might not be conscious of it." Gandhi and his thoughts had a deep influence on political, social and literary endeavours. His major concerns- eradication of untouchability and non-violent means to secure independence for the country found veritable votaries of Gandhian ideals among novelists of the period. Mulk Raj Anand, R.K.Narayan and Raja Rao, the triumvirate among Indian English novelists prepared the ground and enriched the creative prowess in the genre.

Post-independence era witnessed inspired writers adopting and advocating socially relevant themes and socialistic approach.

East-West encounter, urban middle class mores, focus on changing patterns of human relationships, though were initially the major themes but slowly made way to diverse concerns as some women novelists made an emphatic impact with their output.

Award winning writers elevated Indian English fiction to new realms extending a new aura, though many dispute their credentials. Prof. S.Murali opines:

The regional writer in English always had to struggle a little more than his/her native counterpart while fine-tuning the craft of fiction. There is always something of a curio-like factor when chaste English came out in the dialogues of a coolie or a common Indian man/woman in our own everyday situation. But then brilliant writers like Raja Rao and Narayan and the others wrote so effortlessly that their self-conscious craft was never visible on the outside. For a try writer who is sufficiently creative and imaginative craft and language would come forth naturally as leaves to a tree!

(<https://smuralis.wordpress.com>)

All writers- or at least some-indulge in literary and aesthetic creations as a process of discovering one's self or self-recovery. Except those writers who simply consider these things as mere diversions or as part of the entertainment industry, most of the writers and artists involve completely with their selves and they engage the world in their work. Even though present among fiction writers, this is more noticeable in the world of poetry.

We need to look upon English language writing from India as a distinct part of Indian heritage and reframe our aesthetic categories drawing from the vast variety of our regional and national sources. The distinct and unique contribution made by Indian writers writing in English to the World Body of Literature is immeasurable. It is easy for a native writer in English for it is his mother tongue. The material that he introduces in his corpus is native. He is quite familiar with his

race, moment and milieu. He is quite conversant with his native Western sensibility.

But it is a different case with the Indian writers. It is quite a tortuous path that they have to traverse. They have to visualize, feel, and experience everything that is native in their native sensibility. Narayan is a master of comedy who is altogether not unaware of the tragedy of human situation and there is generally a flight, an uprooting followed by a return, a renewal and lastly a restoration of normalcy. He likes to concentrate on a tapered scene, to get a feel of the atmosphere of the place, to depict a small group of characters in their oddities and their kaleidoscopic angularities.

Raja Rao, the youngest, makes with them a remarkable triad. He made his first debut with *Kanthapura* (1938) the finest evocation of Indian English fiction. This is a narration of the story of a small South Indian village caught in the freedom struggle of 1930s and gets transformed completely. For Raja Rao literature is a Sadhana not a profession or vocation.

These three impressive figures born within five years of one another attained maturity in colonial India and compelled critics to take seriously this phenomenon called the "Indian novel in English". Both Anand and Rao spent their formative years abroad and were concerned with the task of refashioning the English language to suit the cultural context of India. Narayan remains the indigenous genius who never left India until he was middle-aged and conveyed his amused detachment from life and evoked an ethos that is unmistakably Indian. They were succeeded by Bhabani Bhattacharya, Manohar Malgonkar, R.P.Jhabvala, Kamala Markandeya, Anita Desai and Arun Joshi among others.

Bhabani Bhattacharya has been a freelance writer strongly influenced by Tagore and Gandhi, while both his fictional theory and practice show great resemblance with

Anand's. The realism of his locale and his judicious use of Indianisms has perhaps created a picture of India which fits in admirably with pre-conceived foreign notions about his country. His satirical and humorous sketches entertain the reader in due measure, the backdrop of history makes one sad and serious by turns, but it is the human action that ensures the reader's participation in its intricacies and ramifications.

Bhattacharya's famous contemporary Manohar Malgonkar, a retired Indian Army officer, began his novelistic career with *Distant Drum* (1960) and his four other novels the last of which appeared in 1964. His model is neither the *Mahabharata* nor the *War or Peace*. He aims at random sampling of the horror, the pity and the futility of the situation. His creative world reveals a sound historical sense, which is his strength as an artist.

Mrs. Ruth Praver Jhabvala is often referred to as an 'outsider-insider', outsider to her German origin, 'insider' owing to her marriage with an Indian Architect and stay in India for more the 24 years. She lives in the USA and has an impressive corpus of fiction to her credit. She is attentive to the pathetic rootlessness of the foreigner in India and the tragic-comic rootlessness of the Indian who has become so westernized to feel at home with his own people. She does not dabble in sentiments but is human enough to feel the heartache of the heart of humanity.

Kamala Markendeya, an expatriate, living in England for a number of years has her fiction involving quintessential theme- the East West encounter which has on one side direct relationship between Indian and British characters and on the other side the impact of the modern urban culture brought by the British rule on traditional Indian life.

Anita Desai, one of the youngest of the major Indian English novelists is more interested in explicating the labyrinths of mind than in analysing the political and

social realities of the day. Her language grapples with thoughts, feelings and emotions. Her two major works include *Cry the Peacock* (1963) and *Voices in the City* (1965). Her *Bye-bye Blackbird* (1971) picturises the East-West encounter as revealed in the lives of Indian emigrants to Britain.

While Nayantara Sahgal was regarded as the exponent of the political novel, Arun Joshi is a novelist who is seriously interested in existential dilemmas besides being aware of both the problems of post-Independence Indian society and the implications of the East-West encounter. His main theme, Alienation is seen in almost all his novels.

The transition from the colonial to the post-colonial is a subtle one. In India, the British were the last of the major colonizers who appropriated native values and resources to their best advantage. What they left behind are the elements that account for the hangover which had an upper hand of our post-colonial preoccupations. Pre-independence political priorities took the form of idealization, generalization and mystification. The post-independence cultural scene was an ironic counterblast. The battle cries of the struggle ended in a whimper. The net result of the colonial experience was an acute sense of inferiority and rootlessness engendered by the intellectual slavery under conditions of political and economic domination. A remarkable talent in the contemporary post-colonial fiction in the English-speaking world is Salman Rushdie.

The impermanence of cultural rootings and the cross fertilization of art, society and politics in the modern world is judged by Rushdie to make national descriptions redundant. He is happier with the term 'post-colonial' as it enabled him to recognize the inadequacy of national boundaries serving to provide labels for writing that will spring from migratory experiences (Joydeep Banerjee, *Sunrise*:2009, pg.7).

Rushdie's *Midnight's Children* (1981) weaves rich and multiple narrative designs that combine myth, history and memory in playful configurations. There has been a sudden resurgence of interest in English novels written by Indians since the 1980s. They are the post-Salman Rushdie generations of new writers, who are also interested in stretching the possibilities of fiction through innovative use of language and non-realistic modes of narration. Significant novelists of this period include Shashi Tharoor, Arundhati Roy, Vikram Seth, Upamanyu Chatterjee, Shashi Deshpande and Shobha De.

Shashi Tharoor, the writer of the celebrated *The Great Indian Novel* (1989) adapts the Mahabharata story to project the recent political history of India. It is a masterful parody amounting to a comic epic poem in prose. Vikram Seth burst into the Indian literary scene with *The Golden Gate* (1986) but won wide acclamation with the publication of *A Suitable Boy* (1993). In line with these contemporaries comes Upamanyu Chatterjee with his skilful use of language and recreation of familiar settings. Arundhati Roy shot to fame with *The God of Small Things* (1997), a Booker Prize novel penned by a woman, describing about a woman and viewed through the eyes of a woman.

Prof. K.R.Srinivasa Iyengar, who popularized the term 'Indo-Anglian literature' said, what makes Indo-anglian literature Indian literature and not just a ramshackle outhouse of English literature, is the quality of Indianness in the choice of the subject, in the texture of thought, play of sentiment and language. (Indian writing in English. ed. Ramesh Mohan, Orient Longman (1978) pg.xvii)

Prof. V.K.Gokak, who spoke on the concept of Indianness, said it consisted of a composite awareness leading to tolerance and understanding; it consisted of a simultaneous cultivation of science and spirituality, a passionate involvement in the implications of

the Time spirit as well as Eternity. (Indian writing in English. ed. Ramesh Mohan, Orient Longman(1978) pg.xviii)

The central tension experienced by the vast majority of contemporary Indian novelists is that of transition from the rural and traditional to an urban and at the same time a post-modern situation which is expressed either through a romantic nostalgia for the rural place left behind, or by means of fear and hatred of the cruel detached city, with all its vices like murder, sex, horror and cruelty. Birendra Kumar Bhattacharya (Assamese), Sunil Gangopadhyay (Bengali), Pannalal Patel (Gujarati), Mannu Bhandari (Hindi), Nayantara Sahgal (English), V. Bedekar (Marathi), Samaresh Basu of West Bengal and many others, using their rural-urban sensitivity, have depicted the total Indian experience. Use of symbols, metaphors, images and other poetic devices have helped many fiction writers magnify a particular moment in life. Nirmal Verma (Hindi), Moni Manikyam (Telugu) and many others have made their presence felt in this area. Women's writing became emancipatory and manifested in all Indian languages, attempting to destabilize the man-dominated societal order. Such women writers include Kamala Das (Malayalam, English), Krishna Sobti (Hindi), Ashapura Devi (Bengali), Rajam Krishnan (Tamil) and others.

The present-day crisis in India is the conflict between feasibility and universality. Hence, a large number of writers are still trying to identify a pattern of problem-solving within the traditional system. They hope that it should be dynamic enough to generate and sustain a process of modernization which is indigenous and which does not require solutions externally. It should also be in accordance with the indigenous needs and attitudes. The new generation of writers are more concerned with truth because they believe that they see it in the life around them. Even for those writers who are classified as Indian English writers, English

is not anymore a colonial language. Amitav Ghosh, Shashi Tharoor, Vikram Seth, Upamanyu Chatterjee, Arundhati Roy and others are using it without showing a lack of commitment to the aspect of Indianism in it. There are writers who are conscious of their inheritance, complexity and uniqueness. They, therefore, express in their writings both the tradition and the actual and they do so without any conscious effort.

However, no single Indian literature is complete in itself. Hence the study of any literature within a single language context can in no way do justice to either the literature or to the writers who are bred in a cultural ambience which has a lot of common aspects.

‘What is noteworthy is that Indian literature is written in many languages, but there is a vital, living relationship among them, because of polyglot fluidity, inter-language translations, shared themes, forms, concerns, direction and movements. All these keep the ideals of Indian literature dynamically alive even today’ (<http://ccrtindia.gov.in/literaryarts.php>).

In the age of globalisation, the issues of diaspora, transnationalism, cultural mongrelization, hybridity, identity crisis continuously enrich the diasporic literatures of the twenty first century. Topographical shifting, cultural transaction, multiculturalism, fluid identity forms a complex framework in the field of global migration. Apart from these, the concept of root, home, nostalgia, memory, alienation, hybrid identity are interlinked with the diasporic phenomenon. According to the various critics, scholars and academicians like Safran, Bhabha, Brah, Clifford Geertz and Appadurai, multifaceted factors are interwoven with the diasporic phenomenon. (Dutta,online)

The first Indian to express himself effectively through English in black and white was Raja Ram Mohan Roy. He was, in fact, initiated to the language only when he was a

teenager. Subsequently, Swami Vivekananda exhibited his supreme mastery over the language by effective use of his evocative prose. This made the westerner sit up, revere and notice the greatness of Hinduism.

Tagore also had written some poems in English. One cannot, however, deny the fact that Indian writings in English were very less in number. Jawaharlal Nehru and M.K. Gandhi were also great masters of the English language.

They were followed by the great triumvirate of Anand-Rao-Narayan, who were the first to make Indian writing in English popular among a sizable section of the educated people who knew English. Their writing was mainly fiction and their styles were elegant which soon caught the common reader’s imagination. One witnessed finally the arrival of Indian writing in English in 1930's after a marginal existence for over a century.

Though Gandhi wrote his famous autobiography in his mother tongue, Gujarati, it was later translated into English by Mahadev Desai, his secretary, under the title *The Story of My Experiments with Truth* (1929), He was also seen as a person who used both the Indian languages like Hindi and the non-native English with absolute mastery and dexterity. The story of the Indian English novel is really the story of a transforming India. A long time back there was a situation when education was not a common opportunity and it was not necessary to speak English. The Indian stories were already in existence in the form of myths and also in the folklore and available in a number of languages and cultures that conversed, gossiped, cried and laughed all over the subcontinent. India has always been popular land of stories. The demarcation between reality and ritual is very narrow. The Indian English novel shot into prominence in the sizzling talks of Henry Derozio, the prose of spirituality composed by Tagore and the dictums of pacifism preached by Gandhi. With

the arrival of R.K. Narayan, Mulk Raj Anand and Raja Rao, the Indian English novel had begun its journey.

The use of English by Indian authors has always been to suit their tastes and needs. Many of them by the turn of the century felt the need to make their expressions against colonial rule and most of the post-colonial writing was anti-colonial. Indian English Literature can be divided from the 1930s to the end of the 20th century into two phases: Modernist and Postmodernist, the former beginning with Raja Rao's *Kanthapura* (1938) and the latter beginning with Salman Rushdie, Nissim Ezekiel, Amitav Ghosh and the like. Many Indian English writers get accolades abroad before they gain acceptance at home. Generally there is an opinion that the Indian English writers do not have contact with the 'live language'. But most of the above said writers in the post-1980 era live almost half of the year either in Britain or in the USA. They have contact with the 'live language' and have gained inwardness with it. Apart from that, these writers have almost succeeded in creating a new Indian English idiom by taking recourse to code mixing in their work. Indian English fiction writers in particular have succeeded in making Indian English idioms and expressions acceptable to the Anglo- American readers.

Postmodern Indian English literature has come of age. It successfully meets the challenges of the literatures at home and postcolonial literature and literatures abroad. Indian English literature has transcended 'the local' and transformed itself into global. And that is, the hallmark of good literature. Fiction is the most developed and well received of all the genres of Indian English literature, one in the postmodern period both

in India and abroad. With writers like Arundhati Roy winning the Booker Prize and Amitav Ghosh winning the Sahitya Academy award, Indian novel has won international recognition. Indian novel had its luxuriant growth in the hands of Amitav Ghosh and his contemporaries like Tharoor, Seth, Chatterjee and a few others in the nineteen eighties and after.

The unique role of Indo-Anglian literature is to derive from and to promote an all-India consciousness. In other words, one should expect Indian writing in English to project a total vision of India- it should be an interpretation of her aspirations and hopes, should record her passions and defeats and partial realizations, not just from the outside world alone but even before the diverse linguistic regions within the country. This would insinuate a sense of 'national identity'. There would be oneness with the Mother, Mother India.

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DEVIANT PSYCHE AND FOCALISED EMOTIONS IN MAHESH DATTANI'S *SEVEN STEPS AROUND THE FIRE*

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Abstract

What constitutes normal behaviour? What constitutes deviant behaviour? Is "normal" a creation of the society and "deviant" a creation of the individual? Are emotions focalised on the diktats of the society or the individuals? The answers are difficult to arrive at, but possibly interpreted to suit one's needs. Therefore, what constitutes deviant can be borne out of emotional focalisation and focalised emotions can give rise to deviant behaviour.

Keywords: Mahesh Dattani, *Seven Steps Around the Fire*, Deviant Behaviour, Focalised Emotions, Marginalised, Hijras

An emotionally focalized relationship becomes an object of deviant behavior based on the "normal" people's perception. The society becomes deviant when it emotionally reacts to the so-called established behavior or more so when the compartmentalized behavioral pattern is violated. The question arises then as to who is deviant? This question is dealt subtly by Mahesh Dattani in his play *Seven Steps Around the Fire*.

Commissioned by BBC, the play originally written for Radio with the title *Seven Circles Around the Fire* and later staged as *Seven Steps Around the Fire* introduces the detective sleuth Uma, a university teacher and a postgraduate in Sociology working on her doctoral project on Hijras - who are otherwise called as eunuchs. Being the wife of Chief Superintendent Suresh Rao, helps Uma to gain access to the files of criminals from hijra community, and is fascinated by the case of the murder accused Anarkali.

The story revolves around the murder of the hijra Kamla. Hijra literally means neither male nor female. Uma goes to the jail to meet Anarkali who is supposed to have murdered Kamla. Anarkali, who considers herself a female, is imprisoned along with male prisoners. The introduction of Anarkali

brings out the deviant attitude of the male prisoners who ill-treat Anarkali by brutalizing her. This also shows the general apathy of the policemen while dealing with transgender. Anarkali initially refuses to speak to Uma saying, "Go away. After servicing all these sons of whores, my mouth is too tired to talk." (Dattani. *Collected Plays* 8). This shows how pathetic the existence of the third or the other sex is, and how even inmates, who spend time behind bars for their actions considered deviant by the society, treat them. However, their treatment of the hijra goes unquestioned due to lack of neither sympathy nor awareness among the society. When Anarkali gains a little bit of confidence, she tells Uma to get her out of there and says, "Please sister! I will die here. Help me get out and I will run away. (CP 14) When Uma tells her that she cannot do that and has to report to the police Anarkali retorts, "They will kill me also if I tell the truth. If I don't tell the truth, I will die in jail" (CP 14). This clearly shows the kind of existence that these people live who face the onslaught of the normal people day in and day out. Devoid of possible escape, they have to do favours or find benefactors to have a semblance of freedom.

We have Subbu, son of a state minister Mr. Sharma, who hopelessly falls in love with a hijra, Kamla. Subbu deviates from the socially institutionalised system of marriage by secretly marrying Kamla. This deviant behaviour brings the wrath of Subbu's family and results in the murder of Kamla. Subbu knows fully that he cannot consummate the marriage in the "normal" way and provide a progeny for his family. However, his emotions, concretised by his marriage to Kamla, tell volumes of the emotional bonding between the two, irrespective of their sexual orientation. Their emotions are so focalised that the external reality of the society has little role to play. Anarkali at one point of time says, "We make our relations with our eyes. With our love....." (CP 11). This seems true of the relationship between Subbu and Kamla, though it is not directly said so in the play. Their love is considered deviant and to set it right, more wrong is unleashed by the family by burning Kamla to death. Therefore, the response for a deviant behaviour is to be more deviant on the part of the society, reeks of repression and points to the primitive retributive punishment like "an eye for an eye." Difficulty arises then in distinguishing what constitutes a right and a wrong.

If the behaviour of hijras, who come uninvited during marriage and birth, is deviant then why did the society construct the myth that displeasing them will bring bad luck to the family? Why are they marginalised for something that nature, evolution, and genes are responsible? In the play Uma's voice-over tells about the hijras, "The two events in mainstream Hindu culture where their presence is acceptable – marriage and birth – ironically are the very same privileges denied to them by man and nature" (CP 11). They are ill-treated and made to beg for a living and deprived of a dignified life in the society.

Anarkali embodies the community when she says it is easier to put the blame on a hijra for the murder than finding the real

culprit. It shows the deviant behaviour of the people in power who are devoid of any feeling for the powerless. Anarkali's fear of the society makes her fight with Kamla because of Kamla's feelings for Subbu. Anarkali scars Kamla's face with a butcher's knife but the act is nullified by the emotional attachment the lovers have for each other. When Uma questions her why she scarred Kamla's face, she says, "I would do it to you also. If it will save your life" (CP 15). Though done on good faith, she could not sever the relationship between Kamla and Subbu. Anarkali's understanding of the deviant society does not help her to escape imprisonment and she suffers for being the voiceless among the most powerful people of the state.

Champa, the leader of hijra community though toughened by the travails of their community has emotional attachment to both Kamla and Anarkali. Though not expressive at the beginning when Uma meets her, she eventually confesses her love for both. Her motherly instinct and protective nature are evident when Uma, bent on finding the killer, casts aspirations on Champa for the murder. Uma suspects Champa to be the murderer for not willing to lose an earning member to Salim, who has been regularly taking Kamla out. Champa declares "That is true but only because she (Kamla) will not be happy in the outside world" (CP 28). Champa entreats Uma to let go of the issue for her own sake. She does not mention clearly the dangers lurking at such questioning. However, her concern for Uma and the truth is evident when she lets Uma meet Anarkali who provides further clues on the murder of Kamla. This shows how the Champa's matriarchal instinct works and how protective she is of her "two daughters".

Uma's attempt at bailing out Anarkali, and her empathy for Anarkali, eventually help her unravel the truth of who the real murderer is. However, that does not solve the system of deviant behaviour of the powerful people including Suresh, her husband, who

has his future in mind and invariably helps in hushing up the suicide of Subbu as an accident. Kamla is forgotten, Anarkali becomes the leader of her community, Suresh hopes to become the commissioner of police, but Uma has to suppress the truth and bury her emotional response for the sake of her husband, and realises her futility of finding the truth since nothing happens at the end except the loss of two beautiful lives. Uma's voice-over at the end of the play aptly captures her predicament "They knew. Anarkali, Champa and all the hijra people knew who was behind the killing of Kamla. They have no voice. The case was hushed up and was not even reported in the newspapers. Champa was right. The police made no arrests. Subbu's suicide was written off as an accident. The photograph was destroyed. So were the lives of two young people..." (CP 42)

The eventual denouement results in questioning the fact who is ultimately or indirectly responsible for the murder. If falling in love with a hijra is deviant then killing Kamla is inhuman. The pathetic life of hijras throws light on the non-existent state of such hijras whom the society conveniently forgets. In a voice-over, Uma says "The invisible minority. Behind Russel market,

everyone knew where to find them ..." (CP 21). Their existence disturbs the society emotionally and results in their marginalisation, which creates additional burden on them to remain insignificant and remain hidden from the prying eyes of the society. Further, the society does not allow hijras to live in the mainstream for it shames the heterosexuals the so-called "normal people". Hijras have to make a living and that puts them in a socially and legally disadvantageous position and given the social apathy, results in the society branding them deviant.

The existence of double standards in categorising deviant behaviour, subjugation of the marginalised, and general apathy of the political class and the ignorance of the general public are the issues that Mahesh Dattani highlights through powerful language and subtle characterisation which brings out the pitiable condition of the hijras.

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INDIAN WRITING IN ENGLISH TRANSFORMATION OF URMILA IN KAVITA KANE *SITA'S SISTER*

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Abstract

The aim of this paper is to brought out the transformation of Urmila in Kavita Kane's Sita's Sister. The author Kavita Kane has beautifully rendered the tale of Urmila in her novel Sita's Sister. The plot of Sita's Sister is the retelling of the great epic Ramayana. Urmila, is a character who is seldom known to the people and even less understood or appreciated. Though her sacrifice was no less than anyone else in the epic, she has been ignored. Hence, Kavita Kane paves her enormous effort to strengthen the character of Urmila through her brilliance. This story is about Urmila, through the excitement of a young lover about to be married to her beloved, angst of a newly wedded couple who get separated, and a calm of a mature woman rebuilding the remnants of a shattered life. Urmila strongly proves that her sacrifice is the sweet sorrow since her heart underwent severe conflict. She was an eminent daughter; excellent sister to all her three sisters; played the most effective role in her maternal family and also well versed in paintings and the Veda Upanishads. Urmila lead her life for the happiness and reunion of the family.

Indian literature in English language refers to English literature that has been developed and evolved in India. The genre has historical roots in the fields of medieval and early modern romance and in the tradition of the novella. The themes obtained by the Indian writers were limitless. They were very much curious to attain the way of elegant writing in English to contribute their own literature. The standard form of Indian literature in English language results in various aspects of writing. Though some of the Indian writers have their identity by their remarkable works, they were recreating the story of myth in a brilliant way.

Mythology and spirituality were like two eyes of Indians. No special definition is needed to describe the term mythology. The story of *the Ramayana* and *the Mahabharata* were quite common to Indian literature. Though it was beautifully narrated in various perspectives by the eminent modern writers. Kavita Kane skillfully focused the plight of unspoken women characters in the ancient

Indian literature; she brought light to those voiceless women in the modern Indian literature in English.

Kavita Kane is a contemporary Indian writer born in Mumbai, India on August 5, 1966. Kane considered her being married to the city of Pune, where she has acquired her education, a Master degree in English literature from the University of Pune. Her interest towards cinema and arts made her to pursue her second degree in communication and journalism. Kavita Kane currently lives in Pune with her mariner husband and two daughters Kimaya and Amiya.

A senior journalist with a career of over two decades, she played an important role in Magna publication. Writer, author, senior journalist having a lifelong romance with the word, is the feature editor of the *Tabloid Pune Mirror*, of the Times Group. Kavita Kane quits her job as Assistant Editor in order to devote herself as a full time author.

Karna's Wife her debut novel, released in 2013 was a bestseller. The outcast's Queen

tells the extraordinary story of Karna, the unsung hero of the *Mahabharata*, through the eyes of his wife Uruvi, bringing his story to the reader from a unique perspective. An accomplished Kshatriya princess who falls in love with and dares to choose the sutaputra over Arjun, Uruvi must come to terms with the social implications of her marriage and learn to use her love intelligence to be accepted by Karna and his family. Though she becomes his mainstay, counseling and guiding him, his blind allegiance to Duryodhana is beyond her power to change. The story of Uruvi and Karna unfolds against the backdrop of the struggle between the Pandavas and the Kauravas.

Her second novel *Sita's Sister* was released in December 2014. The writings of Kavita Kane were centered on the great epics the *Ramayana* and the *Mahabharata*. In both her works the original story is cleverly pinched and tweaked in places to add challenging facets to it and thus generate a fresh perspective in the reader's minds. This merging of the original with a new version is so seamlessly done that it makes readers to wonder if it really happened or whether it is happening only through Kavita's pen.

Sita's Sister is a courageous re-creation of mythology, which presents the subaltern viewpoint. The very act of writing about Urmila becomes rife with the politics of making the silenced heard, much like Shara Gupta's Hindi poem *Urmila*. *Sita's Sister* becomes a bravely imaginative way to represent one of the world's famous stories. This work stands distinct for its strong characterization and the socio-cultural ideas. Kavita Kane recreates Lakshman's wife Urmila and portrays her relationship, shows the mind behind her 14 years long fortitude and honestly depicts the various roles and her sufferings.

The other popular novels from the same author are *Menaka's Choice* (2015) and *Lanka's Princess* (2016). Mostly Kavita Kane focused on the life of women in the myth

which was kept as a hidden secret. In *Menaka's Choice* she narrates the untold tale of the famous apsara, Menaka and equally famous Rishi Vishwamitra. The novel is not just a love story of Menaka and Vishwamitra, but also a story of a woman, restricted by her designated role and fighting for her dreams in a male dominated world; and the story of man defying all odds to achieve his goal and fulfill his destiny. The writing is lucid and the narration is gripping.

In *Lanka's Princess* she focused on Surpanakha, Ravan's infamous sister- ugly and untamed, brutal and brazen. This is how Surpanakha is commonly perceived. One whose nose was sliced off by an angry Lakshman and one who started a war but was she really just perpetrator of war? Or was she a victim? Was she Lanka's princess? Or was she the reason for its destruction? Surpanakha, meaning the woman as hard as nails was born as Meenakshi- the one with beautiful, fish-shaped eyes. Growing up in the shadows of her brothers, who were destined to win wars, fame and prestige, she instead charts up a path filled with misery and revenge. Accused of manipulating events between Ram and Ravan, which culminated in a bloody war and annihilation of her family. Surpanakha is often the most misunderstood character in the *Ramayana*. Kavita Kane's *Lanka's Princess* tells the story from the vantage of this woman more hated than hateful.

The unique beauty in Kavita Kane's novel is that she writes about the female characters that aren't given credit in our epics. Mythological fiction is a very tricky genre, it has to keep the facts straight as it is and also should bring some interest to the readers. The story is contemporized to be assimilated by modern mindsets. Secondly, ideas of the original epic are highlighted in the work. The research deals with the transformation of Urmila and how she overcomes the problems through positive emotion.

The author Kavita Kane has skillfully rendered the tale of Urmila, Sita's sister, a character who is seldom known to the people and even less understood or esteemed. Though her sacrifice was no less than anyone else in the epic, she was unobserved. Kavita Kane screens up Urmila's unspoken story to the world.

The book, however, much more plunges into the psyche of Urmila than pictured in the epic. It is a brilliant composition of human emotions that evokes uninhibited sentiments in the reader. This story revolves around the life of Urmila, from the excitement of her as a young lover about to be married to her beloved subsequently facing the angst of separation from her compassionate husband and finally attaining the calmness of a mature woman rebuilding the remnants of a shattered life.

Generally, in the plot of *the Ramayana*, the life of Sita and Rama is more focused. Kavita Kane, the modern writer, proficiently retells the story of the great epic *The Ramayana* by highlighting the life of Urmila, the sister of Sita. Urmila, is the direct daughter of King SeeradhwaJanak and Sunaina. Urmila was self-contained, she never felt jealous on the importance given to Sita by her family members. Urmila kindly accepted Sita as her elder sister and shared her love whole heartedly with her. From her childhood days, Urmila was an expert in the task of painting and learning.

Urmila was even friendlier with her cousins, Mandavi and ShrutaKirti. Urmila is an excelled mind reader; hence her family members shared their grievances with her for the betterment. Sunaina, the mother of Urmila was upset because of the fall of nakshatrauttarafalguni on her daughter's wedding; hence it is the resemblance of bad omen. Urmila represented her positive note, she consoles that the equation of stars does not change the love and trust in the hearts of the sisters.

As a perfect sister, Urmila helped Sita in the swayamvara with her soft spoken skill. During the time of swayamvara Sita's heart was filled with mess because of the suitors. The heart of Sita urges for the victory of Ram, Urmila approves the decision of Sita by her sweet coated words. As an eminent daughter, she angered on Ravana while he insulted her father. In the swayamvara hall, Ravana tried to prove his bravery on lifting the Shiv dhanush. When he fails, he insulted King Janak for not accomplishing success in his mission. This proves the love and dedication of Urmila towards her family.

Urmila saved the life of Lakshman from the anger of the great Rishi Parashuram. Even though she fell in love at first sight on seeing Lakshman, she controlled her emotions. Successfully, she married Lakshman with the acceptance of her parents. She was very much loyal to her husband Lakshman whereas Lakshman was very much devoted to his elder brother Ram. Lakshman truly loved Urmila but he prioritized his duty to Ram over his love for his wife. Urmila readily accepted the wish of her husband and molded herself to be the most devoted wife.

It was Urmila who underwent severe struggle than Sita, as Lakshman decided to follow the footsteps of Ram. Sita had the advantage of being with her husband Ram, when he decided to go to the forest, as per Kaikeyi's wish. Urmila was very much upset upon this decision taken by Lakshman, even though she allowed him to fulfill his wish. This shows Urmila's tolerance of separation from her husband. Though Urmila was depressed, she did not showcase her grief. She continued her life with new hope of learning Vedas and Upanishads. This reflects her curiosity to acquire knowledge. "Urmila's first instinctive reaction had been a flood of hurt for being rejected by both her husband and sister, followed by bitter anger" (142). Since Lakshman tells her not to hate him for what he has done, he never wants her to shed tears

of grief. She led her life of fourteen years without the sight of Lakshman. This transparently mirrors her abundant austerity and self-control. Urmila was the main cause for the reunion of the family. Ram left his mother's under the kind hands of Urmila. She cared for all the members in the family.

Urmila stands as an extra ordinary woman; she also understood the grief of Mandavi while Bharat left the Kingdom. Without the knowledge of Bharat, mother Kaikeyi prepares for the coronation ceremony after the exit of Ram and Lakshman with Sita. On knowing the action of Kaikeyi to crown Bharat as the King, Bharat overwhelmed and showed his hurt towards Kaikeyi. Bharat affection towards Ram was also great, he never want to be a ruler. According to Bharat the kingdom of Ayodhya was always belongs to Ram. Urmila acknowledges the true heart of mother Kaikeyi therefore she respected her, while others showered their hatred. Kaikeyi loves Ram more than Bharat; she does not send Ram to the exile wantedly, If Ram does not left Ayodhya, the country should suffer a great grief hence mother Kaikeyi paved a plan. The others were unaware of the truth, only Urmila knows. Concern of Urmila towards isolated Kaikeyi paints her wisdom to recognize the inner good spirit of her kinships.

Urmila does not think of her own self, instead, she works hard for the happiness of the family to remain peaceful. However, she diverts her attention by keeping herself busy in various works, still her heart longed for Lakshman. Urmila withstand as a great woman who safeguarded various promises and maintained healthy relationship inside the family.

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SOCIO-CULTURAL DIVERSITIES PROJECTED IN THE NOVELS OF DIVAKARUNI: A CRITICAL STUDY

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Chitra Banerjee Divakaruni is an Indian American author, poet, novelist, professor, essayist, short story writer. Her work has been published in over fifty magazines, which generally focus on similar themes the role of women in India & America; the struggle to adapt to new ways of life when one's culture is different adaptation of a new culture; the complexities love between family members, lovers and spouses. Divakaruni's work is often considered to be quasi-auto biographical.

Divakaruni highlights the socio-cultural difference between India and America, by showing two protagonists going through their first pregnancy in two different countries. In America women enjoy the freedom and independence. They have the tendency to welcome the birth of boy and the girl child. So, for Anju it doesn't matter. But in Sudha's matter it must be a boy. She got frightened to see her mother-in-law's confidence in supposing to have a baby boy.

The ultrasound test unfortunately discloses that Sudha's baby is a girl. Sudha goes to the main post office of the village in order to call and talk to Anju. She cannot express her tragedy from home. Sudha tells Anju that her in-laws are forcing her to abort because her mother-in-law does not consider it proper, that the first child of the Sanyal family is a girl. According to her it must be a boy.

In India daughters are traditionally regarded as guests of their natal families. They are supposed to leave parent's home and attach their loyalties with their in-laws after their marriages. They are constantly made aware of it. This traditional attitude prevents

Nalini to support Sudha. Nalini advises her daughter to accept abortion not because she considers it right but because she finds it less bad than the stony and thorny path of life as a woman without man. Her advice is quite significant, which exposes her worries and the worst and helpless state of women in India.

Sudha's struggle for identity and survival is suggestive of female independence. Sudha refuses to reconcile with the patriarchal and male governed society and tries to establish her own individual identity. Since the establishment of the society, woman is stamped as the weaker sex, deprived from justice, social security, economic liberation and political awareness.

In India the condition of women is subordinated. But it is not the same everywhere; it tremendously differs from country to country and from region to region. Being immigrant Anju is aware of women's rights as well as their exploitation. However, she is far from Sudha's battlefield, where the circumstances are different from her cousin. Anju knows that the security of wifehood means a lot to a woman in Indian context. The life becomes difficult for a woman once she crosses the magical circle her marriage has drawn around her. Sunil does not want Sudha to leave Rameh's house forever. He finds abortion less bad than to lead a life without any manly support in the male dominated Indian society.

The financial condition of the parents is one of the restrictions which affect woman's decision of leaving her husband. Moreover, the educational qualification also plays major role in such decisions. A woman on such

occasions is treated like a social outcast. Her life becomes extremely difficult. Sunil's stand is conservative though he is Americanized. It is an evidence of his psyche which is preoccupied with Indian customs and traditions. Divakaruni imagines Anju at Sudha's place, and wonders how Sunil would have reacted, if they were in India and her baby turned out to be a girl. She finds Sunil so different than Ramesh. Thus the novelist makes it clear, that Anju is saved not because her husband is transformed, but because that are living in America, where that are away from rigid Indian customs and traditions which are favorable to men.

Indian women are expected to be passive, submissive, humble and dutiful to their in-laws, if they want to be free from hardships. Rebellions and disobedience are the invitations for the dire consequences. Anju encourages Sudha to leave her in-laws, so the constantly thinks about its consequences. Anju considers America as a better and comfortable place, while searching for the better life for Sudha. Anju hopes, in America, Sudha would start new life, and she herself will get an emotional support and companion which she lacks.

However, there are mixed feelings of excitement and fear in Anju before Sudha's arrival in America. Thus, the sufferings of Indian woman are revealed at two levels, i.e., before or after being rebellious. If Sudha accepts her position in India, she is supposed to suffer at the hands of her domineering mother-in-law. On the other hand, if she turns out to be rebellious the dire consequences in the form of alienation and shame await her. However, in America these consequences are less dire for her because of its easy culture.

Search for identity is painstaking and occasionally rewarding path on the part of Indian woman. Though Ashok shows readiness to remarry Sudha and accepts Dayita, she refuses. Sudha declares that she wants to fight and won the battle of life alone.

She wants to establish her own identity and does not want to depend on somebody for her daughter's future.

Divakaruni has pictured the Journey of an Indian woman from the barriers and restrictions to the liberty and freedom. In her works the transformation is clearly seen in an Indian women. This is a step ahead to woman empowerment. Sudha's decision suggests a new beginning of women's liberation. She migrates to America in order to achieve the life of freedom and independence. As well as to save her Daughter's future, and to set her cousin's life in order. But perhaps actually she migrates for herself. Sudha migrates because she does not want to depend on somebody's whims, and expects more than just happiness and comfort and security of wifehood. While leaving for America she is aware of reality. She is also very well aware of many precious opportunities she is leaving behind. She knows all that she will not get those again, even in the land of opportunities, America.

In free and easy American culture man and woman are equal and there are no rigid rules of life for woman. In America woman generally prefers separation if she is not happy in the company of her husband. She considers separation better than leading life in the company of wrong man. Contrary to this, Indian woman never intends to break home; she always tries to make "Home-Sweet-Home" of it. For the purpose, she prefers to sacrifice her own interests. In India destiny of a woman is tied tightly with her husband's at the time of her marriage. If, in some inevitable circumstances, a woman crosses over it, her life becomes harder than the troubles she has with her husband. The same mental dilemma is faced by Sudha when she prepares herself to leave her husband's home at the end of the novel, *Sister of My Heart*.

Thus, the huge socio-cultural difference between the two countries and the status of woman in India and America is evaluated by the Novelist. Divakaruni writes about marital relationships and how they change when the

shift to new geographical location is made. It comes with ease and skill because she is situated on the bridge between two cultures herself.

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DORIS LESSING: EXPLORATION ON WOMEN'S SUFFERING IN THE GOLDEN NOTEBOOK

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Abstract

The central theme of Doris Lessing's The Golden Notebook (1962) is struggle and the heroine's attempts to stake out a new territory where she would be able to re-define herself and gain on a new identity. Similarly, although in a different manner, this desire to find a space beyond the existing social limits is repeated the novel begins and ends with division which deals with freewoman sections. We come to know that the four notebooks were written for this free woman The first note book describes about the racial situation in central Africa during World War II. And it also signifies the downhearted memories that the Anna of the 1957 does not want to meet and shake hands with the Anna of 1950's. The second notebook is the Red'. This contains Anna's political behavior in London. The third notebook is titled as Yellow. This note book contains the manuscript of the novel's shadow of the third which Anna writes about Ella .The fourth note book named Blue presents Anna's personal diary. Anna's writing analyzes the frustrations of being a freewoman in conquered society. The novel can be considered as an attempt to rendering (expose) the feeling of a woman who chooses to be free.

Keywords: Stake, Freewoman, Downhearted, Shadow, Conquered, Rendering

Doris Lessing's novel *The Golden Notebook* published in 1962, acquired the status of the most considerable single work by an English author in the 1960's also which nourished the feminist movement and inspired a sexual revolution. Hailed as a key text of the feminist movement the novel can be best described as complex. It is structured in a complex form intended to mimic the complexity of the life of the main character, Anna. Although complex, the form is actually an attempt by Anna to simplify and compartmentalize what she sees as disorder and chaos in her world. The main plot focuses on Anna's search for wholeness but at the same time addresses difficult issues such as gender relations, love and marriage, suicide, child education and politics.

The novel is comprised of a frame story episodic by excerpts from Anna's four notebooks. The frame story, *Free Women*, details a portion of Anna's life. The story

begins shortly after Michael, Anna's married lover, ends their five-year relationship. Anna's friend Molly has just returned from a yearlong trip and is dealing with her son's lack of direction in life. Anna is attempting to deal with this loss as well as trying to raise a daughter on her own, deal with a friend's suicide attempt and overcome her blocked writing ability.

This frame story is divided into five sections, each separated by excerpts from Anna's notebooks. These notebooks each details one section of Anna's life. Her black notebook contains information about the time period in which she lived in Africa. An experience in Africa where a black woman was impregnated by one of Anna's friends became the background for Anna's award winning novel. Anna's red notebook includes details of her membership in the British Communist Party. The next notebook, the yellow notebook, contains a partial

manuscript of a novel as well as ideas for other short stories and novels. This novel, called *The Shadow of the Third*, closely mirrors Anna's own life. In the blue notebook, Anna attempts to keep a day-to-day factual record of her life. Anna makes a decision to stop separating her life into sections and integrates all of her life into one notebook referred to as the golden notebook.

Understanding the structure of *The Golden Notebook* will help a great deal in your enjoyment of this rather complex novel. Essentially, Lessing tells the story of troubled writer Anna Wulf as a frame story, which means that the chronological plot frames other pieces of writing contained in the text. In the case of Lessing's most recognized novel, the chapters that are not the current plot line come from the notebooks kept by the protagonist. These notebooks each focus on a different aspect of Anna's life. Before the final chapter of the frame story, "Free Women," Anna adds the golden notebook of the title, in which she hopes to integrate not only past events, but her current sense of mental fragmentation.

The Representation of Female Characters
8 Social conventions, historically and culturally determined, are fundamental for the comprehension of cognitive paradigms at work in society. Furthermore these social conventions are mirrored in the ideology and plotstructure of narratives, characteristic of a certain society.

What was false is her search for the wholeness and unification, and what she knows is the established conventions of storytelling. That is classical realist tradition through the guidance of which Anna shaped her first novel, *The Frontiers of War*.

Very much akin to the formal and thematic characteristics of the novel, Lessing employs multiple narratives which also show that the novel is stylistically fragmented. The novel contains multiple narratives. The narratorial voice of the Free Women sections of the novel is the third person omniscient. On

the other hand, the Black, the Red, the Blue and the Golden Notebooks are all related in the first person. Apart from these, in the Yellow

Notebook, Lessing again switches to the third person as Anna Wulf narrates the story of Ella. What is striking in the multiple narratives of *The Golden Notebook* is that even if the voice of the narrator changes, it still belongs again, in a way, to the same character. At the end of the novel, it is realized that the opening sentence of the Free Women section was proposed to Anna by Saul Green. Due to this fact, it is not wrong to claim that there is one narrator in *The Golden Notebook*. However, this single narrator is multiplied in herself in order to produce multiple narratives. Moreover, in the Yellow Notebook where Anna relates the story of Ella, her fictitious character, there is a mixing of the narration. Ella is an artist like Anna Wulf or Doris Lessing is. The fictitious Ella writes a story in which a man is portrayed on the verge of suicide. However, it is the fictitious Anna narrating the fiction of her fictitious character. Thus, by mixing narrations and stories, the impact of multiple narratives is intensified. Furthermore, this abundance of writer-figures in the novel not to forget Doris Lessing as the real life writer placed in the outmost level provides a multi-layered narrative structure which can be schematized in four frames in terms of Genette's diegetic levels:

Anna herself explains the reason of her effort to keep four separate notebooks to her therapist, Mother Sugar: "I keep four notebooks, a black notebook, which is to do with Anna Wulf the writer; a red notebook, concerned with politics; a yellow notebook, in which I make stories out of my experience; and a blue notebook which tries to be a diary" (418).

Apart from the abovementioned roles the writer, the communist Anna has to carry in herself roles of a mother and a lover and finally the role of Free Woman. Anna's

identity crisis traces a fluctuating mood. Sometimes it is her motherhood that turns the scale, but sometimes it is her role as a lover to Michael that dominates the crisis.

After writing the notebooks of four different colours each symbolizing her different and fragmented identities, Anna Wulf writes the Golden notebook in which she sums and accommodates the voices admitting that "it's been necessary to split myself up, but from now on I shall be using one only" (521). However, as mentioned above, the final part of the novel takes the reader back to the beginning which also points out that the best and the final solution for Anna Wulf is to accept the fragmentary nature of her life and the surrounding world. Then, it can be asserted that this device of multiple narratives functions as a structuring mechanism of the plot, and through the use of multiple narratives, the fragmentary nature of the novel is again emphasized. For Molly Hite, there are two considerations which connect the novel with the narrative ruptures of postmodern

Anna's long affairs with Michael and then his leaving her deeply affect her. For eighteen months she does not make any entry in the blue notebook expect short scribing. She wanted this book to be the most truthful of the notebook. The moment she realizes its impossibility due to her frustration with relationship she stops recording for time being. One of the special features noticeable in the blue notebook is the presence of heavy black lines. The reason that Anna gives for it is that,

I drew that line because
I didn't want to write it
As if writing about it sucks
me even further into danger (42).

The last section of the note book she consists of her meet with the American writer Saul green. He helps her to terms with her ideological confusion regarding the role of the writer in society, with the problem of subjective in writing. Her writing is analyzing the frustrations of being a free woman in male dominated society. The cured Anna binds up all her notebook. Anna gets ready to write herself in one book, named *The Golden Note book*. The theme of fragmentation and unity thus achieves it finality in the golden note book with a self- healed Anna deciding to write.

Lessing's writing is always noteworthy for the strength and the honesty of her emotion expressed .The golden note book can be considered as the last word on the problems of woman in a dominated society. A free woman can relate only to a free man but the society possesses only a male code Thus *The Golden Note Book* is just an attempt to explore the women emotion and sufferings

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THE DESPOTIC RELATIONSHIP OF FATHER AND SON IN MAHESH DATTANI'S 'WHERE THERE IS A WILL'

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Abstract

Mahesh Dattani's 'Where there is a will' is his first play in 1988 which presents the clash between the relationships in a post colonial middle class business family. Dattani a fine craftsman and playwright made his attempt well. Indian society is well known for its joint family living; due to westernization the whole perspective of the construction of family was changed. The respect to elders, the freedom to the youngsters is questioned, checked in terms of individualism and aspirations. The relationship between father and son is not that much vary from mother and son. In Indian patriarchal society, the property of a father was given to the son. This play concerns about the crippled relationship of father and son. They both failed to understand each other, especially the father who is more experienced, but stubborn in forcing his son to bend to his yields. Their conflict was broken by Kiran Mistress of Hasmukh quotes those despotic male as "weak men with false strength".

Mahesh Dattani, a prolific writer stepped into literature with the play "Where there is a will". He has carved a big niche in the history of Indian English drama. Though Indian literature and Indian English drama's origin way back before Greek and west, Indian English drama stumbled in its growth. Mahesh Dattani retrieved its glory back. Dattani's plays were deeply rooted in the Indian family and its follies. He freezes the real middleclass life of urban society in his plays and he never tries to preach moral.

Indian society is a multicomplexed and its family units were equally confusing. The play rings around a successful industrialist, Hasmukh Mehta, who dictates everyone in the family even after his death through a will. He was not pleased by anyone in the family. Dattani presented a complex play with various themes. This paper deals with the crippled father-son relationship in the play. Hasmukh Mehta a patriarchal father who believes that a father knows what is best for his son, but Ajith his son believes in his own dreams who wants to bring it alive in his life.

Dattani says Indian society lives in "forced harmony". The people are driven by the social prejudices, customs, rituals and social codes: willingly or unwillingly they are forced to follow these things. Hasmukh is a traditional conventional stereotyped father, his son Ajith directly opposite to his father. Hasmukh talks more to the audience about the each character than to the character. Hasmukh is a successful in the business and was called as business tycoon but a failed family man. He runs the family despotic as he runs the company. He is not satisfied by any of the family member and states his family life is a tragedy and also his son. "when I was twenty one, the greatest tragedy of my life took place, I got married—the following year Ajith was born. Tragedy after tragedy-- "(464).

Ajith shares his agony over the phone to his friend stating that his father is not listening to his new project to modernize his firm "I don't think he has ever listened to me in his entire life"(455). Hasmukh replied

What makes it worse is knowing that I actually prayed to get him. Oh god! Regret it

all. Please let him just drop dead. No. no What a terrible thing to say about one's own son. I take it back. Dear god, don't let him drop dead. Just turn him into a nice vegetable so he won't be in my way. Ever since he entered my factory. He has been in my way(455)

Hasmukh was an Indian conventional father and his son was a westernized modern young man. The both were at extreme opposite ends. Father is of the view that the sons are suppose to carry forward the name of the family and in the sons have hoped to live out their dreams and aspirations when the father grows old. Ajith never responds to his father: Hasmukh did a despotic rule which he inherited from his father he wants to transfer that to his son. Ajith denies it in every mean.

Ajith never accepted his father, instead he considered his father as a head-strong stubborn and big boss. He was asked to accept the words of his father as his father accepted his grandfather's words. Ajith wants to live his life for himself.

Hasmukh: should have prayed for a daughter. Yes, I want you to be me! What's wrong with being me?

Ajith: And what's become of me? The real me. I mean if I am you, then where am i? (461).

Hasmukh is not a loving father he expects his son to yield to his desires. His response to his son expresses tyranny and arrogance than a loving father. He didn't give a little gap to his son to progress. The father never even considers his son's friend who insults and humiliates them over the phone.

Hasmukh: That is too much! (*goes to his room and picks up the extention*)listen, you idiot. How many times have I told you not to speak to government officials! Fool!

Ajith: Daddy!

Hasmukh: And how many times have I told you not to talk to your friends about business matters! Swine! You won't rest until you've seen us all on the street!(457)

Hasmukh treated his son as a brainless fool. During their conversations he insults him many times as he is topless (brain). It can be identified in the following dialogues.

Hasmukh: the day he was born. God just forgot to open an account for him(456)

Hasmukh: (---)I am trying to put some sense into you. Trying to fill up empty spaces.(458)

Hasmukh: a Fool—yes. Pompous? No, I don't think you are Pompous. You need brains to be pompous.(461)

Hasmukh and Ajith are not cordial to each other. The father wants his son to be like him but the son rejects him in every way. He forces his son in every possible way to change him to be a good son as he expects. He thinks that his son has not attained maturity. In growing westernized society, the sons are much different to their fathers. They aspire for new things; want to make their own decisions. They expect autonomy and support but in most of the families father denies it. The fathers with conventional ideas try to preserve the old ideology and want to transfer it to the fore coming generations.

As a good son to his father Hasmukh present his father to the audience:

Hasmukh: (---) What will he be like when he is forty-five am forty-five and look what I have achieved. That is because I had the good sense to learn from my father. (---) my father had only me to help him out. He took great trouble to make sure I didn't turn out like my brother. No more school. No more loafing. Hard work. And i am happy he did that! We made money! I remember we used to spend half the night going through our accounts and accounting our profits. The other half of the night we would dream of being millionaires! (463)

The conflict between father and the son didn't end even after the death of Hasmukh. He passed his wealth to his son based on some conditions. On the other hand, he has

created a trust and left his entire property under the care of a trust. Trust will be dissolved when Ajith becomes forty-five years old and entire property will go to him. He has to go to office every day at 9.00 am and should remain till 5.00 pm. When he fails to follow this whole property will be given to concern charitable trusts. He also appointed Kiran Jhaveri as the trustee, once his mistress and a marketing executive of his firm

Hasmukh tried to keep his son under his control but failed eventually. But he succeeded after his death. He has to wait for twenty more years to get his freedom. Through Sonal and Kiran's conversation, we come to know that in many families, the fathers made their sons to follow their steps.

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ROLE OF TEACHERS IN INTEGRATING SOFT SKILLS IN ENGLISH LANGUAGE TEACHING

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The English teachers of engineering colleges have a lot of challenges to face. Besides training the students to acquire English language skills, they will have to act as facilitators in shaping the personality traits which plays a vital role in helping the students to carve a niche for themselves. For organizations to be productive and competitive, the life skill is a core component. The curriculum makes the students technically sound. However, there is a great lacuna between what is offered by the institution and what the industry expects. Lack of soft skills is always a hazard to the growth of students in their career. At the same time it is a crucial role for the teachers to shape the students in classes with strength of sixty to seventy. As language learning is a skill oriented activity, it needs an entirely different pedagogic approach. It has to be learner centered. The teachers should not tend to go by the traditional method. They should create a conducive ambience making the sessions interactive, task based and communicative. The teacher should plan for a syllabus that integrates a variety of skills. Skills required to get placed in a company are, language skills, effective negotiation skills, effective presentation skills, teamwork skills, interview skills, nonverbal communication skills, etc. Students can be helped to acquire these skills by the integration of skills in language classes

In this era of globalization the challenges to be faced requires skills. In the competitive edge where students have to distinguish themselves, additional knowledge and skills add up by convincing personal traits and habits. On the other side there are many who cover their lack of hard skill through soft skill. Many are good speakers without action and integrity. They camouflage through good communication skills. There are many other positive traits to be blended with communication skills that make personality development. A faculty's dream is that graduates should be expertise with matured personality and a well balanced rounded off education. Since most of companies have realized that no matter which ever the professional ground a candidate may come from, the need to fill the soft skills gap has become very essential to meet company expectation when it comes to interacting or

delivering value to their customers. On the contrary, when you look at these trends of consuming soft skills as an additional training to become full fledged professional, why this gap is not addressed before the graduation or at the curriculum level especially when this gap is so prominent?

Soft skills and Personality development has a great impact on the life skills of students at college and after college. It has become the buzz word today after globalization and establishment of MN Companies. Many students in down south are technically sound but they are in dire need of embedding soft skills into hard skills to develop personality. This was inherent in man decades back but is one of the missing skills among the graduates these days. These skills are lacking in technical students compared to the students of arts due to their exposure to extra-curricular activities. A

German Engineering Association recommended several decades back that 20% of the courses of the engineering curriculum should be soft skills. Graduates coming out as fresher from engineering colleges and arts colleges have a lot of difference in attitude. Soft skills include not only team building, leadership qualities, inter-personal skill but also curiosity, determination, passion, persistence as additional skills. These skills are reflected in each and every activity of the students. For example, self esteem is reflected in conversation and body language.

Important Skills

Communication skills are a requisite for a range of other soft skills like discussion and conflict management. What is found to be missing in the nations' present human capital is the lack of communicative skills. The absence of good communicative skills has an influence on the poor presentation of their views and decisions made to gain others? Confidence and respect. Communicative skills have also been greatly emphasized in the reorientation of basic education for ESD (Education for sustainable development) which is: the ability to communicate effectively (both orally and in writing). The communicative skill seemed to be one important component that lacks in the future human capital. The incompetence of the future graduates to master both languages will be a set-back to a lot of potential development and advancement of the country.

Another important skill is problem solving skill and creativity. Many feel that creativity is requisite only for artist which is a wrong perception. It is an essential requisite for science and business. Creativity is an innovative approach. Another question is if it is possible to change the traits and habits. The person has to recognize and acknowledge certain behavioral short falls or a plain bad habit. Applying creativity results in "thinking out of the box", which means that given conventional rules and restrictions are left

aside in order to find innovative approaches to problem solving. If Albert Einstein had not bypassed the guidelines of Newton's old established physics, and even discarded a bit of common sense, he probably would not have arrived at his revolutionary new view on physics. Brainstorming and mind mapping are well known applications of creativity in the business world.

Emotional intelligence is another important skill is. Emotional intelligence is not learned in the standard intellectual way; it must be learned and understood on an emotional level. Emotional intelligence is the ability to identify, use, understand, and manage your emotions in positive and constructive ways. It's about recognizing your own emotional state and the emotional states of others. Emotional intelligence is also about engaging with others in ways that draw people to you. Most of us know that there is a world of difference between knowledge and behavior, or applying that knowledge to make changes in our lives. There are many things we may know and want to do, but don't or can't when we're under pressure. This is especially true when it comes to emotional intelligence.

We can't simply read about emotional intelligence or master it through memorization. In order to learn about emotional intelligence in a way that produces change, we need to engage the emotional parts of the brain in ways that connect us to others. This kind of learning is based on what we see, hear, and feel. Intellectual understanding is an important first step, but the development of emotional intelligence depends on *sensory, nonverbal learning and real-life practice.*

Emotional intelligence has five skills:

- The ability to quickly reduce stress.
- The ability to recognize and manage emotions.
- The ability to connect with others using nonverbal communication.

- The ability to use humor and play to deal with challenges.
- The ability to resolve conflicts positively and with confidence.

The five skills of emotional intelligence can be learned by anyone, at anytime. But there is a difference between learning about emotional intelligence and applying that knowledge to life. When one becomes overwhelmed by stress, the emotional parts of the brain override the rational parts—hijacking best-laid plans, intentions, and strategies. In order to permanently change behavior in ways that stand up under pressure, one needs to learn how to take advantage of the powerful emotional parts of the brain that remain active and accessible even in times of stress. This means that one can't simply read about emotional intelligence in order to master it. One has to learn the skills on a deeper, emotional level—experiencing and practicing them in everyday life.

Role of Lecturers

Challenges before the English Language teachers in India are enormous and apparent. They should be able to cater to the practical needs of learners, to make them competent enough to interact with one another and also to retrieve information all over the world. English has a base in several countries and is considered as the most suitable and convenient tool for International Communication. The people who have proficiency in this language could access large number of jobs and also were seen holding high positions in many National and International Organizations.

In the earlier days English was just like a Library language, but now that notion has changed totally. At present the challenges visible before the English language teachers in India are diverse and it is necessary for them to shape up accordingly to meet the demands of the day.

As we recognized earlier, a large part of soft skills relates to personal traits and habits. Thus, an interesting question to ask is whether a person's traits and habits can be changed or improved. To live to the challenge of globalization which is in line with the era of information economy, the strength of a nation is strongly dependent on the ability of its citizen to be highly intellectual and skillful. The development of human capital is thus important and necessary since it drives the nation to the envision vision and mission. Without a quality human capital, a nation will be weak as there is no human factor that is capable to embark on new initiatives and perspectives. The first step toward improvement is self recognition. Negatively perceived personal traits could be changed only by self imposed training. As teachers we have to motivate the students to acknowledge his or her weakness and take firm decisions to change it. A quality human capital comes from a quality education process. A carefully designed and well planned education system is critical to developing such human capital. Thus, institution of higher learning plays a very important role to produce a human capital that is highly knowledgeable and skillful to meet the demand and expectations of many people. The teaching and learning processes in institutions of higher learning should be capable to provide such knowledge and skills to future graduates. The only task a lecturer can do is to motivate creating awareness about the importance soft skills. They should be encouraged to read books and join social meetings. Once the short comings are identified there are numerous ways of rectifying it. As English teachers, we have a vital role to play on development of these skills. The softskills curriculum should include 1 semester worth of course work encompassing all types of soft skills like communication, behavioral, body language, phone ethics, teamwork, conflict resolution, leadership, and business communications. Soft skills are identified to be the most critical

skills in the current global job market especially in a fast moved era of technology. The reorientation of education for sustainability also relates the importance of soft skills. Therefore, the inculcation of soft skills among the students will be two prongs, to produce quality human capital and to develop their knowledge, understanding, values and skills as well. Thus, this is a good time to reorientate the curriculum of higher institutions to embed communicative skills. A very elegant way of offering soft skills training to students is to embed it into the teaching of hard skills. This way, no changes to a programme's curriculum are necessary; instead the change will be reflected in the lecturers' teaching methodology. During the last decades in society the perceived importance of soft skills has increased significantly, and high importance is attributed to acquire adequate skills beyond academic or technical knowledge. This is not particularly difficult. A deficiency in a certain area of soft skills can be identified and there are numerous ways of rectifying such a deficiency. Educators have a special responsibility regarding soft skills. Schools and Universities have major impact on the development of their students' soft skills. Besides raising awareness regarding the importance of soft skills and encouraging students to improve their skills, lecturers should actively practice soft skills with their students during language teaching. A very effective and efficient way of doing this is to include soft skills training into the teaching of curriculum. It can also be blended with hard skills. The lessons will become more interesting, which in turn will increase the success rate of learners.

Some of the methods to be adopted are:

- Students can prepare either individually, in pairs, or in small groups for a presentation, or a piece of writing. The presentation skills are developed along with writing skills. Nonverbal communication skills can also be
- corrected when the students are presenting on their topics. Presentation skills are extremely useful as the ability to write concise reports is developed.
- Writing effective business e-mails. The correct tone, structures, and layout are all components students need to learn. Engineers working in corporate sector negotiate through e-mails. So the students will have to develop among themselves effective negotiation skills.
- Email Writing: let students e-mail you. You can reply with your comments. This is more realistic than students simply writing or typing out an e-mail.
- Make one student in a group read aloud an article. The other students will be made to answer questions on the article after they listen to it. The students improve their listening comprehension.
- The teachers should conduct mock GDs and debates based on various topics and give detailed feedback to students.
- The teacher should conduct mock interviews based on various situations which make the students develop self-confidence to face an interview.
- Role-plays are another important task that can improve the basic colloquial English of the learners.
- CALL has reduced the burden of the teacher whose teaching methods will be out dated to teach language to present day generation of the world. It is described as one of the interactive methods that can help a learner according to their own ability to learn, which enriches their language skills. CALL enables the learner to look beyond the conventional mode of learning and encourages self learning.
- One of the innovative methods used by the teacher to teach language in class room is visual aids. The teacher distributes visual aids to students by dividing them into various groups. The students are then given stipulated time to

extract relevant information on the given aids. After that, those learners are supposed to speak about the visual aids given to them.

- Crossword puzzles
- Games to teach basics of grammar to the students through various structures.
- Emotional Intelligent questionnaires could help students understand themselves better and they work to change themselves for the better.

Soft skills play an important role in shaping an individual's personality by complementing his/her hard skills. It is in the

hands of language teachers and technical expertise to incorporate soft skills into teaching.

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EMERGENCE OF YOUNG ADULT FICTION IN INDIAN ENGLISH

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Abstract

The novel is the major literary forms appropriated from the Western canon in Indian Writing in English. Most Indian fiction writers are true to the English tradition of novel writing both in theme and treatment. They deal with a wide ranging of thematic concerns and techniques and they adopt the narrative techniques already experimented in the West. Of course, there are some novelists like Salman Rushdie and Amitav Ghosh who stand out from the rest for their bold experiment. Interestingly, some writers during the first decade of the twenty first century have employed young adults and their points of view to deal with Indian social realities for the first time in the history of Indian fiction in English. Indian Fiction in English has branched out into a new sub-genre—young adult/adolescence novel—in the hands of Arvind Adiga, Vikas Swarup, and Chetan Bhagat. This paper critically examines the forms and themes of young adult fiction in Indian English.

Keywords: *young adult/adolescent novel, canonical novel, modern novel, people's genre, emergent genre, postmodern characters.*

Introduction

The modern novel, when it was introduced in English literature during the second half of the eighteenth century, was defined as a literary genre that provided an eclectic canvass for artistic representation of contemporary social and domestic realities. Though its scope has expanded technically today in the hands of contemporary novelists, it has strongly and successfully emerged as the people's genre. Prose fiction writers continue to exploit it as an adaptable aesthetic mode for the delineation of life-like characters and the creation of fictional world in terms of socio-political, economic-technological, and philosophic-psychological realities. In fact, it ideally creates both fictional and factious worlds. It is flexible enough to create a canvass for depicting either contemporary social realities or past glories of the distant culture. Since its inception, different novelists have been creating and/or adopting numerous narrative techniques that are in commensurate with varied themes.

Discussion

An important aspect of the modern novel is the point of view. Delineation of characters or the unfolding of the plot or the linguistic inventiveness depends on the point of view. Conversely, the point of view depends upon the characters as well. Hence, some of these aspects of the novel are inseparable in terms of both production and consumption of the novel. In fact, it is the point of view that develops the thematic and structural unity of the novel. There must be a central character whose point of view holds the structure of the entire novel as an artefact. It is through the prism of the protagonist that the reader partakes in the fictional/faction world.

English literature acquired prescriptive and academic value in the early twentieth century in the Anglo-American academic world, but this disciplinary formation of English studies has had negative impact on how literature is socially received by general readers by exercising a rigid control and scrutiny of the academics and scholars alike. They canonize some works and authors and

marginalize the rest. Academics do not promote all works for the purpose of scholarly analysis under the pretext that some do not adhere to mandatory literary and aesthetic norms. It results in negligence of very many writers and to some extent, a large body of writings of even much celebrated writers who are otherwise 'recognized' for some other works. While young adult novelists have received some attention and recognition at the hands of a miniscule minority of experimental researchers, they are yet to receive curricular recognition. On the contrary, their works have a wider readership, particularly among the youths. Youths are the target of these novelists.

Youths are a source of power in society, but it has hardly been tapped for the nation building process. It remains a mere political rhetoric and jingoism to affirm that youths are the backbones of the future India in particular and the world in general. But they are ignored in the present when they are glorified for their supposed unrealized potentials in and for the future. It is universally accepted that the past provides inputs for the present while the present provides for the future. Politicians and political scientists, nationalists and patriots, economists and technocrats foresee the developed status for India in the near future. But not many writers have focussed in their novels on what or how the present youths view the contemporary Indian socio-economic realities and how they foresee their future in the world. After all, the youths are the most important stakeholders in the creation and maintenance of an India that is yet to be born as a developed nation.

Thesis Statement

The central thesis statement in the present article is that writers like Preethi Shenoy, Chetan Bhagat, Ravinder Singh have created an irrevocably new genre in Indian fiction in English that has created ripples and shock waves among the readers of canonical

fiction. It is called the young adult/adolescence novel. Being a bold venture, it clearly departs from the traditional notion of the novel both in treatment and theme. Literature is neither necessarily a discipline exclusively meant for the middle aged and the old, and nor opposed to children's literature at the other end of the spectrum. The young adult/adolescence fiction concerns a vast majority of highly resourceful, yet neglected human subjects: youths.

Adolescence Novel as an Emergent Genre

The working definition of the young adult/adolescence novel is a work of art that aesthetically deals with societal and psychological experiences of an adolescent/young adult and it is written for adolescents/young adults. It is the experience of this period of life that is either normally taken lightly in a cavalier fashion or is taken for granted. Developmental Psychology prescribes adolescence as teen age from thirteen to nineteen years. It portrays an adolescent as the protagonist and it focuses on the challenges of the adolescents. It is marketed to young readers. Novels like *Oliver Twist* (1838), *Great Expectations* (1860), *Tom Sawyer* (1876), *Huckleberry Finn* (1884), *Alice in Wonderland* (1865), and *Kidnapped* (1886) cannot be categorised as adolescence novels in the modern sense of the term because these were written with an adult audience in mind. The criterion for modern classification of the adolescence novel is the portrayal of a truer, darker side of the teens. The beginnings of the adolescent literature can be traced back to the 1960s when S.E. Hinton published *The Outsiders* that portrays the challenges and problems faced by the adolescent characters. Cart (1996: 43) claims that in the 1960s "the 'under 30' generation became a subject of popular concern, and that research on adolescence began to emerge. It would also be the decade when literature for adolescents could be said to have come into its own." J.K.

Rowling is the most successful young-adult writer in the west today and her *Harry Potter* is the critically well-received series. J.D. Salinger is an American author of the young adult classic *The Catcher in the Rye*.

Themes and Characteristics

It is a misconception to argue that adolescents are just attracted toward romance novels only. According to Lubar (2003) and Wells (2003) the western adolescence novel is characterized by the themes, such as rape, suicide, parental death, and murder, drinking, sexuality, drug & alcohol use, identity, beauty, bullying, popularity, puberty, and even teen pregnancy, remarriage, single parents, problems with parents & grandparents, getting into trouble, and concern over school/college grade in the Anglo-American cultural context. It also explores themes and issues, such as love, sex, familial relationships and ties, friendship, and relationships to authority figures. The whole novel revolves around the young protagonist and the reader experiences emotions, situations, predicaments, and the like through this central young character.

Moreover, the reader is able to empathize with the protagonist in solving the problems and challenges encountered. Since the issues concerning them are addressed to, the adolescent readers are able to identify themselves with the protagonist, and this identification instils a sense of security in them. The characters may fall within or transcend the distinction of flat vs. round characters, but the adult readers should be sympathetic enough to accept these characters on their own terms. Basingame (2007: 12) makes out a case in their favour when he asserts that "Whether you call them archetypes or stereotypes, there are certain experiences and certain kinds of people that are common to adolescents. Reading about it may help a young person validate his or her own experience and make some kind of meaning out of it."

Defending young adult/adolescence fiction as genre and not just a category, Cole (2009: 61-62) attributes the following characteristics as present in the entire spectrum of adolescence fiction:

multi-themed story, tension versus shock effect, memorable characters, accurate facts and details, no unlikely coincidences, original idea, memorable voice, authentic dialogue, effective/clear writing style, sense of humor, widespread appeal, intriguing openings and memorable closings.

Basingame (2007) has identified four essential characteristics of young adult/adolescence novels: characters and issues that youth can respond to, the language and technique that they can understand and appreciate, primacy of the plot and characterisation over other aspects of the novel, and the youth as the target group as readers.

Preeti Shenoy, Chetan Bhagat, and Ravinder Singh have introduced this new genre in Indian Writing in English and they have adapted it to Indian social realities which may have cultural or moral or political resonances in other cultures. In the Indian context, themes are diametrically different from those of the western young adult fiction. Almost all young adult novelists deal with themes at two levels: personal and socio-cultural. At the personal level, love, ambition, dreams, friendship, will-power or self-determination, identity, and conflicting attitude toward religion and God are some of the frequently discussed themes. Socio-cultural themes include corruption, politics, education, broken marriage, pre-marital relationships, social disaster, child abuse, and women empowerment. Characters in the new genre depict typical postmodern individuals since young adult fiction world is basically postmodern.

Postmodern Individuals

Youth is the covetous period of creative dreams and dynamic discoveries. Indian youths constitute the largest population in the contemporary world and are an asset in terms of source of techno-economic power. They also hold the political power in their hands though they have unfavourable and suspicious attitude toward politicians. They are naturally invested the demographic quality power to make the country from being a developing nation to becoming a developed nation. They dream of a world or India free of poverty, unemployment, inequality and exploitation of people on the periphery of society by hegemonic people who wield cultural, political, and economic power. They also dream of a world free of discrimination on the grounds of race, colour, language and gender. Their silent project appears to be the creation of a world that is filled with creative challenges and unlimited opportunities for exploration with a view to making the world a better place to live and enjoy. Above all, they treat education as the gateway to a new social order.

However, youth's power and contribution to nation building is always either underestimated or undermined in reality chiefly because they underplay themselves in field of politics. They appear to be victims of the system that encourages them to be passive during this period and to become mere workers rather than entrepreneurs. Their contribution to elimination of many social evils, for example, is important since they have in them the country's power. They are capable of recognizing problems and can therefore solve them. They have been also a strong force in social movements in the country. They are aware of human rights for a life of dignity. They help other young people attain a higher level of intellectual ability and to become qualified adults. Unfortunately, this creative and potential human resource is always undermined in the world of both verbal and visual arts.

Fortunately, postmodern youths spend much time on dreaming and not on daydreaming as often mistaken by the elders. They appear to have been influenced by Martin Luther's assertion that "I have a Dream" and in fact, his dream came true. If he had not thought of that dream, he would not have accomplished anything in his life that postmodern youths are aware of. Indifferent attitude of the yesteryear youths towards the twenty first century reality has changed now. They do not buy the conventional wisdom "let the things be" since it is proving fatal to India's development. They know very well that that lack of unity and drive and cosmopolitan and egalitarian thinking would not lead the country to a prosperous phase. They also value their power, their role, their duties and their responsibility in creation of a new social order. In a sense, contemporary Indian youths are experimental.

Postmodern youths are also apprehended as more impatient than the previous generation. There is an element of truth in the observation that people spend the first half of their lives trying to understand the older generation, and the rest half in understanding the younger generation. However, it should be borne in mind that every age has its own charm. Youths always feel somewhat exasperated with the elders and the elders are always suspicious of youths. With their natural ebullience and impatience, a majority of youths are keen to act and learn on their own rather being guided by the experience of elders. In every generation, old people show due reverence to age and tradition and they expect the same from the youths.

The older generation makes some uncharitable comments on and charges against postmodern youths that they represent a rudderless generation without any ideals to live by or cause to live for. It claims that they are afflicted with compulsive irreverence for the old order and it manifests

itself in increasing defiance of parental authority and revolt against established social norms. They want to attract attention through unconventional behavior and develop an aversion to honest hard work.

On the other hand, it is not only the youths who are restless, but contemporary human society itself is in a state of flux. Growing affluence in upper strata of society or developed societies has generated among youths in the lower strata and developing countries restlessness. Hence, they expect instant rewards. Youths in developed countries are economically independent and enjoy a wide of array of choices in terms of educational and career opportunities whereas in the developing countries, youths are feeling disgruntled because their vision of an egalitarian culture and future is being threatened due to inequality in opportunities, caste-based hierarchical system, and feudal values or political opportunism. This provokes youths to protest against rampant corruption in their society and the denial of social justice.

Under these circumstances, youths suspect elders' rhetoric about dedication to ideals, renewed moral vigor, and basic virtues and they, in fact, leave them cold and unconvinced. They tend to question the authority and they are prone to critically review all the social and political values that they are expected to adhere. When they see these high sounding principles invariably being ignored for expediency, when (political) leaders deliberately hoodwink the masses, when vested interests have a free run to frustrate every step taken for a new social order, and when corruption in high places widens the gap between promise and performance, they naturally become cynical and revolt for change. Youths form a very important group in all nations. Their biggest and most legitimate grievance is that what they learn in educational institutions after investing much time, hard work, and money, education has very little relevance to the realities of life. It is therefore quite natural

that their voice needs to be heard. They lose faith in the system and consider themselves quite capable of looking after themselves.

Youth themes are rich in Shenoy, Bhagat and Singh. The first two writers belong to generation X (born between 1965 and 1979) and the latter belong to generation Y (born between 1980 and 1994). These two generations are able to cope with the taste of generation Z (born between 1995 and 2009) and the alpha generation (born after 2010). The three writers project the issues confronted by youths. They do not deal with serious issues like caste system, conflict in border, load shedding, political scenario, plight of farmers, nuclear power plant, ragging, ecological issues (global warming, extinction of species) global pollution very seriously that engage the adults. However, Bhagat does touch upon political issues, religious riots, and ecological issues in *The 3 Mistakes of My Life*, *Revolution 2020*, and Ravinder Singh in *Your Dreams are Mine Now*, but they do not highlight them as in the case of adult fiction writers. A tinge of fictionalization has caused the erosion of seriousness in them.

Preeti Shenoy born in 1971 has chosen writing as her vocation. She concentrates mainly on fiction and non-fiction. She has already carved a niche as an eminent writer and she also has had varied interests ranging from photography and yoga to sociology. *India Today* has identified her as "the only woman in the highest-selling league" because of her alluring popularity. Her writing career commenced in the year 2006 through her blog and it has successfully enlarged her reading audience. She is a regular contributor to the newspaper *Times of India* and the magazine *Readers' Digest*. In the year 2008, her maiden work, *34 Bubblegums and Candies*, a collection of narratives based on real life incidents was published. *Daily News and Analysis* has described her as a "keenly observant mind" and *Times of India* describes her writing as 'excellent story telling skills.'

Shenoy asserts herself as a dynamic writer through her works *34 Bubblegums and Candies* (2008), *Life is What You Make It* (2011), *Tea for Two and a Piece of Cake* (2012), *The Secret Wishlist* (2012), *The One You cannot Have* (2013), *It Happens for a Reason* (2014), *Why We Love the Way We Do* (2015) and *It's All in the Planets* (2016). Her impressive works have consistently held her position of being a nominee for the Forbes List of the 100 most influential celebrities of India since 2013. In an interview, she responded to the question what prompted her interest in the various facets of love that all her books do not deal with love. Bipolar disorder in *Life is What You Make It*, broken relationships in *The One You cannot Have*, and empowerment of women in *The Secret Wishlist* and *It Happens for a Reason* are some of the issues that have been explored from different perspectives. *The Secret Wishlist*, *Tea for Two and a Piece of Cake*, and *It Happens for a Reason* are a huge success for the writer herself claims that she is interested in love and relationships besides being romantic. As a columnist, the feed from her readers makes her reflect over the matters and finds a form in *Why We Love the Way We Do*. She says that "Love is like anger. You have to control it or it will control you." Her characters are subjective to a significant extent and Shenoy herself confesses in an interview:

The character of Vee from *It Happens for a Reason* is completely based on me and Aryan from the same book is based on my son. I am a huge lover of animals, dogs in particular, and Vee runs a dog-boarding facility. She is also into fitness which is one of my other interests. There is also a bit of me in Anjali from *The One You cannot Have*. The other characters are all from my imagination—but it is inevitable that a little bit of the writer would be left

as a residue. After all, the story emerges from the innermost recesses of your mind.

Shenoy's love for writing moulds her to emerge as a successful writer. Her admiration for writing is evident when she describes blog writing as "suddenly deciding to go on a nice restaurant on a Wednesday night," short story writing is "going on a date on a weekend," and novel writing is "getting into a committed relationship. It needs time, effort and patience. It means sticking with it, even when things don't go right." A writer who enjoys writing alone can reflect her ideas impressively in her works and it is true in the case of Shenoy. She is of the view that good books always speak to the reader. She employs this theory in her writings.

Chetan Bhagat, a writer, a columnist, and a motivational speaker, was born in 1974. With Punjabi ethnicity, the writer had his education in IIT, Delhi and IIMA. His area of interest in writing is also fiction and non-fiction. He could reach the millions of educated, urban youths efficaciously and successfully. He is a writer who visits scores of higher educational institutions on invitation to address the youths on issues that affect them. While Shenoy concentrates much on female psyche of her characters, Bhagat's works are youth-centric and not gender-specific. *The New York Times* cited Bhagat as "the best selling English language novelist in India's history." *Time* magazine named him as one of the 100 most influential people in the world. He started his career as an investment banker for a decade. He quit his banking career in 2009 and has been pursuing writing as his career. The young writer has written seven novels and two collections of essays comprising motivational speeches delivered and articles published in the newspapers.

Bhagat's novels *Five Point Someone* (2004), *One Night at the Call Centre* (2005), *The 3 Mistakes of My Life* (2008), *2 States : the Story of My Marriage* (2009), *Revolution2020*

(2011) *Half Girlfriend* (2014) and *One Indian Girl* (2016) have fetched him awards and recognitions such as Society Young Achiever's Awards in 2004, Publisher's Recognition award in 2005, Filmfare Award for Best Screen play 2014 – *Kai Po Che*, CNN-IBN Award in the field of entertainment for the year 2014. Bhagat presents courageously the contemporary issues faced by the present day youths in all his six novels. He strongly feels that the five pointers may work one night @ the call center by mending their three mistakes of their lives. They do not mind the states in which they live but would bring about a revolution 2020 and thus proves that it is what young India wants with a half girl friend to make India awesome but it is possible with only one Indian girl. All the novels of Bhagat are society-centric.

Ravinder Singh, the youngest of the three writers was born in 1982. He is an engineer with an MBA from Indian School of Business, Hyderabad. Before he became a fulltime writer, he worked in Infosys and Microsoft. Ravinder Singh's three novels *I Too Had a Love Story* (2009), *Can Love Happen Twice?* (2011) and *Like It Happened Yesterday* (2013) are subjective. In *Your Dreams are Mine Now* (2014) the author has taken up the societal issues like hiatus in politics, involvement of students in politics and its impact. His latest work is *This Love That Feels Right* (2016). His other two works, *Love Stories That Touched My Heart* (2012) and *Tell Me a Story* (2015) are collections of short stories. *I Too Had a Love Story* was reviewed by N. R. Narayana Murthy, Chairman Emeritus of Infosys Technologies as "simple, honest and touching." The saddest moments (the death of his girl friend in the year 2007) have goaded him and ignited his passion to write. "After the unfortunate incident, I was looking for a reason to live. And I started to pen down the moments I had been through," are the writer's

words at the launch of *I Too Had a Love Story*.

Conclusions

Young adult fiction has emerged as a genre within Indian Fiction in English and in fact it has dramatically changed the contours of this national literature in English. There are many upcoming and recognized writers of this genre in Indian English like Arvind Adiga who won the Booker Award for his *White Tiger*, Vikas Swarup whose Q&A was adapted for the Oscar winning *Slumdog Millionaire*, Nikita Singh who became popular in her early 20s with the publication of *Love @ Facebook* and others.

The young adult readers are the target audience in the minds of these writers though adults can read as much as they read Children's literature in spite of the fact that children's literature is more read and researched by the adults and young adults. Any nation willing to move into a new millennium ought to articulate the voice of the youths and adults as well as young adults listen to these representational voices.

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MUSIC IN AN EFL/ESL CLASSROOM: A STUDY ON SCOPE AND PROSPECTS

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Introduction

Conventionally, music and language have been treated as different psychological capabilities. The main reason behind this conventional idea is that speech, thought and language functions are associated with the left and musical functions are associated with the right hemisphere of the brain **Bever and Chiarello(1974)**. However the recent findings have challenged the old ideas because of the dawn of modern brain imaging techniques and the improvement in neuro-physiological measures to explore brain functions. The findings of these recent studies show that music and speech functions have many aspects in common and that several neural modules are similarly involved in speech and music **Tallal and Gabb (2006)**. There is also emerging evidence that speech functions can benefit from music functions and vice versa. "Speech without music leads to language without heart" (**Newham 1993**). The connection between words, feeling, pitch, stress, and accent equates with musical expression. Phoneme production emerges out of this matrix of pitch, emotion, and stress in L1 and L2 acquisition. This paper will further explore more possible relationships between music and language. The researcher also intends to provide a lucid idea about the scope of music in an ESL classroom and the methods of exploiting it.

Background to the Study

The teachers of English language in India have a resistance to take non-conventional methods to teach English. For instance the teachers of English language may have the notion that the involvement of the students in

the extra-curricular activities can act as a limitation to the learning process but if we adapt ourselves to convert the limitations into resources by using a non-conventional method of teaching, we can produce a comfortable ambience for the students to learn.

One such method is using music in an English language classroom. Music enjoys a close relationship with language. Music is an art whose medium is sound and silence similar to a language. Music and language are inseparable in numerous means. The common vital elements of music and language are pitch, rhythm, meter and articulation. Pitch that governs the melody and harmony in music and in language variation of pitch results in various kinds of intonation.

There may be people who are less talented in music but definitely not less interested. Songs are part of daily life for many people. Everyone enjoys music at home, while travelling or studying, or even at work. Language teachers can use songs to open or close their lessons, to illustrate themes and topics, to add variety or a change of speed, present new vocabulary or reprocess known language.

...There is strong evidence supporting the use of music in the ESL classroom. Language and music are tied together in brain processing by pitch, rhythm and by symmetrical phrasing. Music can help familiarize students with connections and provides a fun way to acquire English. (Bob Lake).

In the late 1970's, *Suggestopedia*, a method developed by Bulgarian psychotherapist G. Lozanov was in style in foreign language teaching. This method is all

about reading with music. Teachers would have their students listen and relax while they played music in the background and read from a foreign language text, using energetic vocal articulation with Classical music such as Mozart, and normal articulation with Baroque music, such as J.S. Bach. Although this method was later almost abandoned and it significantly differs from the one which is suggested here, it however shows that interconnections between the musical and linguistic areas enable music to assist in learning vocabulary and phrases, which tasks are governed by the linguistic intelligence. Music positively affects language accent, memory, and grammar as well as mood, enjoyment, and motivation. Further the technical term given for singing is Intoned speaking which portrays the relationship between music and language. Therefore the researcher has made an attempt to bring out some methods through which music can be used as an effective tool to enhance language learning skills.

Research Questions

The qualitative research is carried with the following research questions

1. Can music be exploited to teach English in an ESL/EFL classroom?
2. What elements of music can be exploited?
3. What aspects of language can be taught using music?

Review of Literature

There are a few research works done and a handful of research papers published related to music and language, but a majority of those works are based on teaching grammar through songs. The researcher feels that much of the research in this area is carried out only in the West. Therefore, the researcher intends to make a study on the existing research carried out on using music in an EFL/ESL classroom.

In the Contemporary Music Approach (CMA) methodology begun by Anton, song is

used as a memory prompter. **Anton (1990: 1169)** believes that "music is one of the most effective memory aids available to us, especially for recalling grammatical structures." Language researchers agree (**Fiske, 1993; Heller & Campbell, 1981; Sloboda, 1985; Swain, 1986**) that there seems to be some sort of symbiotic relationship between the underlying principles and the mental processing of language and music at the meta-level. It has been asserted that infants learn their native language by principles that make sense of aural information; therefore, it seems reasonable to approach second language acquisition in a similar way (**Jackendoff, 1994**).

Since music is also acquired through the aural sense, musical activities are suggested to aid in second language acquisition. Hungarian studies reviewed by **Marquart (1992)** have concluded that remarkable differences exist between children who are sung daily versus and those who are not, especially in the area of speech and language acquisition. **Lowe (1995)** wanted to know whether the incorporation of a music programme would reinforce both the learning of music as well as the learning of a second language.

Discussion

From the very beginning of our curriculum, music has been involved in language learning through nursery rhymes but has failed in achieving the intended result. The main reason for this is nursery rhymes are used only for memorising rather than using it for developing the pitch sense, rhythm sense and the pronunciation of a child. It is quite clear that children learn sounds first before learning the meaning so teaching nursery rhymes with little amount of musicality will surely enhance all the above-mentioned elements which are vital for language learning. Old MacDonald Had a Farm is one among the many nursery rhymes

which has all the essential qualities to teach the basics of speaking skills.

Teachers can use songs to create speaking activities in the classroom, for instance asking the students to imagine as the author of the song and can ask them to narrate a story out of the song or can ask to continue the lyrics of song from where it stops. Teachers can play a song during the first time the students are allowed to listen to the lyrics then during the second time they are allowed to lip sync it with the help of the printed lyrics given to them.

Songs like the Sleeping Child from the album Michael Learns to Rock and Show me the meaning of being lonely from the album Millennium by Back Street Boys can be used for the above mentioned activities. Eventually they can clarify the doubts in pronunciation and vocabulary with the teachers. Thus the teachers use music to create interest among the students and which will motivate them learn language using songs. Pronunciation skills can be enhanced with the help of songs. The students should be encouraged to imitate authentic singers. Following Black notes are sheet music with the help of a teacher who has little knowledge of music will help the student in identifying the stressed and unstressed syllable and will also help them in understanding intonations. This practice will have its effect to a great extent in the reading and speaking of the learner. Constant exposure to good music which provides a platform to listen to good English will surely help in the Enhancement of speaking skills of the listener. The researcher personally has witnessed many young boys who were benefited in gaining language skill without much strain because of their exposure to good music. Accurate mouthing of acoustic vowel sounds are better assimilated in practicing through English singing, taking into account the reality that the beauty of a sounding language lies more on sustained vowel sounds than on the

consonant equivalent that act as sound-breakers.

Many songs which are deliberately written with repetition of same sounds can be used in teaching the sound variations. In this case the teacher can also use other rhyming words and should make the students to repeat it after the teacher's utterance. Various vowel sounds can be taught using songs. On the whole, the teacher acts as a good facilitator in helping the learners in enhancing their language skills. The role of the teacher is limited since this pedagogy creates a fun way of learning which motivates the learners.

The popular English classical folk song My Bonnie lies over the ocean is a very good example of a song which uses repetition of phrases which can be used in teaching various vowels and consonant sounds of the language.

My Bonnie lies over the ocean,
my Bonnie lies over the sea,
My Bonnie lies over the ocean,
O bring back my Bonnie to me.

Chorus:

Bring back, bring back, O bring back my
Bonnie to me, to me:

Bring back, bring back, O bring back my
Bonnie to me.

O blow ye winds over the ocean,

O blow ye winds over the sea.

O blow ye winds over the ocean,

And bring back my Bonnie to me.

Music helps expand significantly the vocabulary in a short period of time and learn typical phrases, necessary for a meaningful communication. Grammar patterns are more easily remembered and put to use; and students learn more about the sentence rhythm, pronunciation, tones and beat of the English language than they ever would if studying only by traditional methods. Moreover, they can take the music with them and learn and practice it on the move. And it helps in improving the mood. English language teacher can exploit the available songs in the musical films such as Oliver Twist directed by Carol Reed, Sound of music

directed by Robert Wise, and *My Fair Lady* directed by George Cukor. These suggested activities are an attempt to improve the use of songs in the classroom. The pre-listening activities are useful to students in a way that they may feel familiar with what comes next. The song is then, a helpful and pleasing tool, as said before, because it provides lots of benefits in the classroom, among which, it makes students motivated, what is the most important point for an effective learning, as it will make them more receptive to new information. Besides, the video clip is an extra resource that can be used to enrich the activity involving the song and can be as motivating as the song itself, not to mention that its visual aspect collaborates on a different kind of activity, which will certainly provide pleasure to the teaching-learning process, involving both students and teachers in a good atmosphere.

Summing up

As already mentioned, the aim of this paper was to show the advantages and scope of using music in the English classroom and some procedure to explore songs exceeding the lyrics. We could see that music can provide students and teachers with motivation, besides offering opportunities to create a right ambience and relationship among them by breaking blockades between teachers and students by reducing learners' anxiety and inhibition during the teaching-learning process.

Moreover, it can expose students to vocabulary, good pronunciation, grammar and some cultural aspects of the English language through authentic materials. Besides, it is a way of helping them to improve the four main skills. Language and music are closely tied together in brain processing by pitch, rhythm, and orderly phrasing. Music familiarizes students with these connections and provides a fun and relaxing way to acquire, practice, and produce English. The use of music, art, drama, or any creative adaptations for teaching and learning depends on the individual styles of the teacher and student.

Each teacher will have strategies that work better than others do. Therefore, it is concluded that music in the English Language classroom is a major pedagogy that brings imposing outcome to the teaching-learning process.

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DEMYSTIFYING FAIRY TALES THROUGH THE CONSTRUCT OF DECONSTRUCTION: A SELECTIVE STUDY OF THE TWO TALES, THE GIRL WITHOUT HANDS AND ALLERLEIRAUH

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Abstract

Fairy tales and childhood stories convey society's expectations about what it means to be a woman. Fairy tales always had a life of their own. For Centuries, they have grown, evolved and reshaped; they have taken many different forms and projected many different messages across a vast number of cultures. It is because of this growth and adaptability that the fairy tale has become one of the world's most important literary traditions. Here good and evil are so conveniently and completely separate. There are no grey areas in the fairy tale. The appearance of the villain allows the child to freely project his own violent feelings onto these separate and satisfyingly wicked beings. This paper focuses on deconstructing two tales; The Girl Without Hands and Allerleirauh. Both tales have layers of underlying meaning which is only exposed through the construct of deconstruction. These tales were originally created in order to symbolically stand for something unreal and unique, but deconstructing them down the ages, several unexplored nuances are brought to the forefront. Both these tales convey very different themes and these tales have to be examined at their grass root levels using deconstruction to arrive at meanings at a very ethereal level.

In *The Girl without Hands*, a poor, ineffectual miller is offered riches by the devil in exchange for 'what lies behind the apple tree' (Grimm, 1857). The miller accepts and everything within his house transforms into gold. His wife returns from the market and informs him that he is a fool; his only daughter has been sweeping under the apple tree all afternoon. When the devil shows up again to claim his due, the girl draws a chalk circle around herself and cannot be taken. Frustrated, the devil demands that the father chop off his daughter's hands:

"If you do not do it, then you will be mine, and I will take you yourself". This frightened the father promised to obey him. Then he went to the girl and said, "My child, if I do not chop off both of your hands, then the devil will take me away, and in my fear I have promised him to do this. Help me in my need, and forgive me of the evil that I am going to do to

you". She answered, "Dear father, do with me what you will. I am your child", and with that she stretched forth both hands and let her father chop them off (Grimm, 1857).

The Miller loses his daughter because he is both gullible and cowardly. Father, fears about his death, obeyed the words of the devil and cut his daughters hands but the king did not want to hurt her. He gave her a new life by marrying her. As a father is the hero of all daughters, they should be protective. But here, the father tries to save his own life by spoiling the life of his daughter.

A father, whom a child should be most able to trust, is the principle authority figure in a young girl's life. In this story, the person who should be her protector performs the act that horribly disfigures his own daughter. Without hands, the daughter no longer has the very mechanisms that allow her to control and manipulate her

world. Without hands, she loses her self-worth and becomes vulnerable, and she must now exist at the mercy of others. With the loss of her hands, she cannot work, she cannot perform simple tasks, she cannot care for others effectively, and thus she becomes the embodiment of disability. The purity of the girl protected her but the impurity of the devil could not go near her. There is no fatherhood here.

The father disfigures his own daughter to satisfy his own personal desires and to escape from the clutches of the devil. He makes a hasty promise and it is his daughter who has to bear the brunt of the suffering. His deeds inadvertently lead to his daughter's plight. Instead of making amends, he further aggravates the situation by doing the devil's bidding. In falling into temptation and doing the devil's evil deeds, the father in the story proves that he cannot be his daughter's protector and guardian. He fails to perform his duty and loses his respect and his role as his child's saviour. Such a person does not fit the concept of a fatherly figure.

A father is someone whom a daughter looks up to. In this case, the daughter flees from the father and loses all her trust in him. His actions put her in danger and her loss of faith in his ability forms the crux of the story.

Similar parallels can be seen in the next tale entitled *Allerleirauh* which again focuses on a father losing the trust of his daughter. This tale deals with incest and how a young lady can escape from an abusive father. When the King's wife dies it becomes imperative that he was to marry again. However, he would not settle on any woman unless she was as beautiful as his late wife was. Ironically, the only woman in the kingdom that possesses the beauty of his wife is his daughter, with whom he becomes obsessed. She is the bloodline of the wife and is just as beautiful. The King plans on having an incestuous relationship with her.

This is not the sign of a good parent. A father's role is to protect and safeguard a

child at all costs. As a King, the father in this story has a dual role- to safe guard his child and his subjects. He fails to perform his foremost role as a father by trying to marry his own daughter. The King's daughter, obviously releasing the unnatural and cynical intentions of her father, refused to let him have his way. To save herself from peril, the daughter tries to pose various impossible tasks, however her father thwarts her schemes and she is once again left to his mercy.

The King tries to find a substitute for his wife in the form of his daughter. He thinks that the mere appearance would only matter. He devotes too much importance to the external self that he fails to overlook the crucial factor that it was his own daughter that he was lusting after. His reliance on the external appearance and his need to take his dead wife's words seriously showcases his shallow nature. He tries to find a replacement for his wife through his daughter not realizing the repercussions of his heinous actions.

The princess makes a decision based on her moral values and determines on her own that her father is wrong. The princess begins to understand that her father only valued her as a female and not as person. She runs away from her father only to protect her sexual self. The own father drives his daughter away through his incestuous actions. He should have been his daughter's guardian but he forgets his role and pays attention only to her appearance.

The difference between the two kings in the story could not be more clear- one is selfish, looking after his own needs while the other is selfless and is filled with humane qualities. The King who finally marries the princess showcases all the true embodiments of a royal personage. He is kind, compassionate and seeks out the princess and provides a better life for her. The drastic difference between both these rulers forms an interesting point of diversion in the story. The king who marries the princess in the end

proved to be her actual saviour. He helps her and allows her to retain herself worth and self respect. By marrying this king, the princess is empowered and is restored to her former regal splendour.

Men are usually protective of the women in their lives. They feel that it is their responsibility to protect them. Fathers are first introduction to masculinity, a role model, and the measuring stick for all other men in life. And although the father-daughter relationship would be one of trust, fun, adventures, and mutual respect, the fathers in these fairy tales deviate from this established course. These fairy tales serve as moral stories for the reader to learn and avoid committing the same mistakes made by the callous parents in these stories. . Both tales have layers of underlying meaning which is only exposed through the construct of deconstruction; deconstructing these tales and viewing them

in entirely different light shows several intricacies which might have been missed in the initial, perfunctory reading.

Delving into the depths of both these tales shows how fairy tales can be dissected and scrutinised at another level, deviating from the normal, fixed course. Both these tales convey very different themes and these tales have to be examined at their very basic levels using deconstruction to arrive at meanings which can alter the course of perceptions formulated down the ages.

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INFORMATION AND COMMUNICATION TECHNOLOGIES (ICT) IN ENGLISH LANGUAGE TEACHING

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Abstract

In today's world of emerging trends in technology, everything is flexible, especially the teaching of English language. Methods of teaching English language have developed rapidly over the past forty years. So it is important that language learners as well as teachers adopt and understand the various techniques of language teaching and upgrade themselves of the same. Teachers teaching English at various grades must also be able to adapt themselves to the needs of the young minds and how in turn will help to bring about drastic changes in the society. According to academic research, linguists have demonstrated that there is not one single best method to teach English language and that no one teaching method is inherently superior to the others. This paper outlines the main methodologies used in language teaching such as direct methods, the conventional chalk and talk method, audio-lingual method, grammar translation, communicative approach etc. to create a learner friendly environment. It also focuses on the incorporation of technology in teaching English. The four basic language skills are listening, speaking, reading and writing. However, other socially based language skills have been identified more recently such as summarizing, describing, narrating, dramatizing etc., to be applied to language class rooms. The thrust areas of language teaching include grammar, vocabulary, and pronunciation, listening and speaking which helps learners acquire efficiency in the language.

Keywords: *Technology; LSRW; Communication; Skills; Teaching.*

Introduction

In this modern era of information and technology, due to rise in Globalization and Commercialization, English language teaching (ELT) has become an integral part of our educational scenario and occupies a pivotal position. ICT has become an essential part in our daily life because technology has brought in several changes. In the recent years English language teaching has undergone drastic changes with the advent of latest methodologies and techniques .As language teachers it is important to understand and adopt the various methods and techniques and also applies them in classrooms. Language teachers should keep themselves abreast of the current trends to create inquisitiveness among the student community and prepare them for the

challenges of the future. In this paper we focus on choosing the modern techniques and activities that are appropriate for each particular task, context and learner with a focus on motivation and helping learners become independent and inspired to learn more. It also throws light on how technology can be used in English classes to make learning more interesting and fun for students. Use of technology in English language teaching in this age of Information and Technology, the use of Internet has brought many changes in teaching English. It is a highly useful tool which benefits both the learner and the teacher using it for many activities related to teaching and learning. Modern technology is developing at a faster pace, the learners and teachers have to upgrade themselves from time to time of these

latest developments. ICT has the potential to cater to the needs of students by providing opportunities to learn creatively. Integration of Technology projects a paradigm shift in language teaching. The usual classroom teaching can be replaced by various Electronic gadgets and technology. ICT is of enormous use in teaching and learning of English language that caters to students of all walks of life. It provides teachers and students lots of creative and practical ideas to create a learner-friendly environment. ICT is helpful one in the classroom, like it provides highly motivational activities for students. It helps to do creative writing through the computer based activities. It gives more opportunities for student teacher interaction. Further, it provides an easy access to information.

Today modern Technology allows the teacher to put on the role of a facilitator and a guide, while the students take responsibility of learning on their own. A teacher can use technological sources such as videos, PPT's and Interactive virtual Labs etc in a classroom. The teacher should also learn to make best use of the modern tools. The Power Point Presentation is a useful and powerful tool that is now being used in English classrooms extensively and effectively. PPT can be used to teach new ideas and concepts to students. It also helps students in enhancing their speaking and listening skills. Assignments and projects can be given in the form of PPTs to stimulate the interest of the students. Next, the LCD Projector in a classroom is beneficial for both teachers and students. Chalk boards have become a thing of the past with the advent of Projectors in the classroom. It enables teachers to create bulleted PPT's notes for the class. It is also helpful in teaching language through images. Today, World Wide Web has become inevitable in the modern era of technology. There are a number of websites on English language teaching and learning which may be used in a class room. They help in improving one's speaking and listening skills at the click

of a mouse. Articles, Journals and newsletters are available on these websites.

ICT helps to develop the four major skills (LSRW). Reading skill is a very conventional method but at the same time reading is the most important skill in English language. A good reading session should be very comprehensive, full of clarity, voice modulation, balanced tone, pausing at the appropriate punctuation etc. All these factors stimulate the student to think creatively. Technology can help students enhance their reading skills. Secondly, Listening is the ability to accurately receive and interpret messages in the Communication process. It is a key to effective communication. Listening is a natural way to learn a language. With the advent of technology, it is necessary to use audio-visual resources to the maximum to acquire efficiency in English language. Then, Students should be encouraged to speak in the classroom. They can make use of the multimedia software which has dialogues, Role plays, Interview skills and group discussions, debates, etc, which enable students to participate actively. This helps students acquire confidence in speaking.

Today, the language lab has become an inevitable thing in academic field. The best way to learn English is through listening, though considered a conventional method. A language lab helps students develop proficiency in learning by using audio visual aids. They are also exposed to different accents of spoken language. They can also answer questions based on Grammar and Vocabulary. Language labs also help students worthy of employment. Clarity English Language Lab is a network based teaching software designed to improve teaching environment in the computer labs. Clarity English Language Lab enables a teacher to remotely control, monitor, broadcast, and assist students in teacher PC directly. With powerful functions and friendly user interface, Clarity English Language Lab not only facilitates the teaching process but also

brings fun and efficiency to learning. It has been greatly used in Schools, Colleges and Universities.

Conclusion

In today's extremely informational and technological world, it is enormously significant to have good communication skills or presentation skills which are the need of the hour and the basic requirement of any organization. Communication may be defined as, 'The process by which we exchange information between individuals or groups of people'. Good language skills are key to success in life, work and relationships. English language teaching has a very

prominent role to play in the development and competency of a learner; it can broaden their horizons and make them familiar with the various aspects of learning language skills. When a student becomes an efficient and fluent in English can shine every part of this globalized world.

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ECOCRITICAL PERSPECTIVES ON TEMSULA AO'S SELECTED POEMS

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Abstract

Ecocriticism is a critical reading of literary work in relation to nature. Nature determines the livelihood of people and their circumstances. However, men constantly disturb the environment in the name of development, socio-cultural changes and modernization. It leads to people move away from their community and forget their own identity in the due course. In India, North-East region has many roots of civilization which gets destruction in this modern generation. Writers of these regions want to establish their identity through their writings. They believe that through their writings they can bring back their cultural values and project the same to the world. The major themes, especially in North East Indian poetry, are natural elements, myths, traditions and customs, political dilemmas and violence. North - East poets hold mirror on the hard realities of life. Their poems deal with the problems of society which they experience in their day-to-day life.

Temsula Ao (1945-) is the Chairperson of the Nagaland State Commission for Women and a major writer in Indian English Literature. Her writings have reflected the life of her own self and people of Ao- Naga community in Nagaland. This paper aims to read six select poems of Temsula Ao with ecocritical perspectives and to understand how the poet connects region, culture and women with nature. The following six poems have taken for the study from Temsula Ao's collected poems, Book of Songs (2013) : "The Garden", "Bonsai", "Stone-People from Lungterok", "An Old Tree", "Lament for an Earth", and "Earthquake".

Keywords: Ecocriticism, nature, region, culture, women.

Ecocriticism is a critical reading of literary work in relation to nature. William Rueckert coined the term "Ecocriticism" in 1978 in his essay "Literature and Ecology: An Experiment in Ecocriticism". Ecology includes everything related to earth not only living organisms but also all the non-living elements which are also a part of ecological circle. Ecocriticism on the other hand is a study of literary text which delineates the relationship between nature and man. Chingangbam Anupama's definition of Ecocriticism holds good here: "The term 'eco' comes from Greek 'oikos' which means 'houses' and 'critic' comes from 'krites' meaning 'judge'. Hence, ecocriticism deals with the expression of judgment upon the writings which delineates relation between nature and man or effects of culture on nature" (59). Nature and man are

the part and the parcel of this universe. Nature determines the livelihood of people and their circumstances. However, men constantly disturb the environment in the name of development, socio-cultural changes and modernization. People move away from their community and forget their own identity in the due course. They lose their own traditional values, their origins, history and their ancestral lineages.

The eight states of North-East India are Assam, Arunachal Pradesh, Manipur, Meghalaya, Mizoram, Nagaland, Tripura and Sikkim. These North-East states are very distinct from other places of India in ethnic, linguistic and cultural aspects. In India, North-East region has many roots of civilization which gets destruction in this modern generation. Writers of these regions

want to establish their identity through their writings. They believe that through their writings they can bring back their cultural values and project the same to the world. The major themes, especially in North East Indian poetry, are natural elements, myths, traditions and customs, political dilemmas and violence. North - East poets hold mirror on the hard realities of life. Their poems deal with the problems of society which they experience in their day-to-day life. Poets like Mamang Dai, Jahnvi Baruah, Monalisa Changkija, Temsula Ao, Kh Choaba, L Kamal Singh, Saratchand Thiyam consider nature as the index of their own community. These poets write about nature and roots of their origin and also produce abundant literary works for establishing their own traditions and customs. Through their writings they emphasize the burning issues of the society related to women.

This paper aims to read six select poems of Temsula Ao with ecocritical perspectives and to understand how the poet connects region, culture and women with nature.

Temsula Ao as a writer fights for establishing her identity and the empowerment of women in the patriarchal society. She searches for the past that has disappeared into the mists of time. She is an excellent story teller and a poet. Her writings have reflected the life of her own self and people of Ao- Naga community in Nagaland. She (1945-) is the Chairperson of the Nagaland State Commission for Women and a major writer in Indian English Literature. She has published two collections of short stories, five collections of poems and written a book on the Ao- Naga Oral Tradition. Her collections of poems include: *Songs That Tell* (1988), *Songs That Try To Say* (1992), *Songs Of Many Moods* (1995), *Songs From Here and There* (2003) and *Songs From The Other Life* (2007).

In all the collections Temsula Ao begins the title with "Songs" for that GJV Prasad

justifies her in his introduction to *Book of Songs* as follows:

Temsula Ao has seen herself as a lyricist, of her poetry as in the tradition of songs.

In

fact, all her collections of poems have the word "Songs" in their titles, as does this volume of her Collected Poems. This could also be because there is no word other word for poetry in most North Eastern languages, because poems are songs in oral

cultures, and Temsula Ao sees herself as Naga woman poet in search of tradition.

(2013, xvii)

Panger Imchen describes the landscape of Nagaland in his book, *Ancient Ao Naga Religion and Culture*: "Nagaland is sometimes called, the Switzerland of the east, because of its charming landscape and natural beauty. It is a land of exotic charm and diverse culture, inhabited by families of the Pan Mongolian race. It is largely unexplored; with tremendous underdeveloped potential" (1993, 13).

Hailing from such a natural environment Ao has understood that without nature, human existence is not possible. Human beings survive with the help of nature and environment protected by men indicating the interconnection between men and nature. The survival of human beings, animals, birds and all other creatures is determined only by nature, for nature is superior to all. Nature also has its unique quality that it has changed its form which human cannot. *Kalika Purana* echoes the same idea:

Rivers and mountains have a duel nature. A river is but a form of water, yet is has a distinct body. Mountains appear a motionless mass, yet their true form is not such. We

cannot know, when looking at a lifeless shell, that it contains a living being. Similarly,

within the apparently inanimate rivers and mountains there dwells a hidden

consciousness. Rivers and mountains take the forms they wish. (Qtd.in Shiva 1998, 38)

In the poem, "The Garden" Ao writes:

The slice of earth
Thus nurtured
Brings forth
Beauties
In praise
Of the GARDENER
Of all gardens. (18-24)

Ao denotes the garden as a container of new life. Here, the new life represents the birth and the growth of the plants which a seed conceives. The poet further says that the size, shape and colour of a plant is imaginable and it can be formed in pots or on the ground. A seed rooted in the ground consists of many hybrid strains. The fertilizers stimulate the hormone of the seed and try to develop the growth of a plant. However, the tender care by humans makes the growth steady and strong: "tended by your loving care" (17). Thus, nature flourishes everywhere because of men's loving care. Through this idea the poet brings out the relationship between men and nature. By nourishing garden the human gardener "brings forth beauties" on the earth and also sees God who is the GARDENER getting exposed from each and every seed. The poet tries to convey the idea that in order to worship God, one needs to nurture and protect nature. Through the beauty of nature one can realize the divine power (GOD). This poem indicates the bond between men and nature leading to the bond between men and GOD.

In another poem, "Bonsai", Ao portrays the power of nature. It reads as follows:

Giant trees
Stunted by man's ingenuity
In search of new beauty.
Orchards
Reduced to produce
Only atrophies of fruits. (1-6)

Man's mistake of controlling the growth of trees leads to the diminishing of nature. Through this idea the poet emphasizes that the individual's effort to control or destroy nature is not possible, for the bonsai contains the "Earth's vastness" (7). This poem is an indirect hit at man's egoist attempt to dominate nature. Not only that, Temsula Ao tries to establish her own ethnic identity of Ao-Naga community in the poem, "Stone-People form Lungterok". The poem begins as:

LUNGTEROK,
The six Stones
Where the progenitors
And forebears
Of the stone-people
Were Born
Out of the womb
Of the earth. (1-8)

In this poem, Lungterok is a symbolic representation of the origin. Lungterok means six stones. According to Ao mythology, their forefathers emerged out of the earth at the place called Lungterok. There were three men and three women. Some of the stones are still to be found near a village called Chungliyimti in the Ao area of Nagaland. Chungliyimti is situated in the eastern side of Mokokchung town. The poem further describes the boldness of people. Those who have the qualities like the poetic, politic, barbaric and balladic are "Finders of water / And fighters of Fire" (12-13). The Stone-People had done all kinds of job in the due course of their life. Their association with nature exists in the following lines:

STONE- PEOPLE
The worshippers,
Of unknown, unseen Spirits,
Of trees and forests,
Of stones and rivers,
Believers of soul,
And its varied forms,
its sojourns here
And passage across the water
Into the hereafter. (41-50)

Stone-People worships the soul of spirits which exists in nature and they also worship trees, forests, stones, rivers and all other natural elements. The root of a tribal community is identified through natural elements in this poem. Stone is a symbolic representation of people in Ao-Naga community. Like, stones people belong to this region have strong endurance and they have involved in all kinds of profession in order to make themselves stronger economically. Further, stone symbolizes stone-age civilization which exists in Nagaland. The poet refers Stone-People as: "savage and sage" (52) in this poem. Though people have uncivilized rude qualities, they have faith in God, practices dogma and doctrines of their religion and follows the principles of their community. Through these qualities they will reach the position of sage. Thus, the poet wants to imprint her ethnic identity in this poem.

Ao discusses the relationship between men and nature in the poem, "An Old Tree", which is written in first person narration. The poet personifies an old tree as a human being. The old tree itself narrates its pitiable condition as: "I stand by the highway / An old tree" (1-2). And also it says how this tree sustains in summer's rain and winter's frost in the earth. This similarity between trees and human being are identified in this poem. The part of the tree is compared with the parts of the body of human being. Human body becomes fragile due to old age like that the tree also gets ruined in the due course of time. As:

My roots are exposed
Like varicose veins on aged calves
And dead branches on my trunk
Resemble brittle, blown-out hair
On a balding head. (10-14)

The tree feels that birds and squirrels do not visit that tree, because it has lost its fruitfulness. Similarly, young people do not care about old age people considering them as unworthy and make them lead a lonely life.

The old tree says that it is waiting for what happens to all old trees. This indicates death which is an inevitable experience in man's life. Thus, the poet beautifully personifies an old tree as a human being in the following lines:

Birds do not visit me,
Squirrels have shied away
For they all know
I am an old tree
Waiting
For what happens
To all old trees. (22-28)

The relationship between women and nature is interconnected. Nature has been associated with women, for it is called "mother-nature". Eco-feminist writers have a strong belief in this idea. Thus, Maria Mies and Vandana Shiva wrote in their book *Eco-feminism*,

The term mother earth does not need to be qualified by inverted commas, because they regard the earth as a living being which guarantees their own and their fellow creatures' survival. They respect and celebrate earth's sacredness and resist its transformation into dead, raw materials for industrialization and commodity production. It follows, therefore, that they also respect both diversity and the limits of nature which cannot be violated if they want to survive. (Introduction 19)

Ao's concern for nature could be found in the poem, "Lament for an Earth". This poem consists of ecofeminist elements also. Here, earth is associated with women for its delicate and feminine characteristics:

Which now lies silent
Stunned and stumped
With the evidence
Of her rape. (21-25)

These lines project the condition of women in the society as well as the condition of forest in the earth. The title of the poem, "Lament for an Earth" clearly emphasizes the idea of

mourning for the present condition of the forest (deforestation), which leads to the destruction of human civilization. This indicates the molesting of nature by men. The poet compares the molesting of forest with the condition of women who has been silenced after coming across many violations experienced from men:

Grieve for the rape of an earth
That was once verdant, vibrant
Virgin (82-84)

The terms verdant, vibrant and virgin are the qualities of women. These qualities are associated with nature. The poet begins the poem as: "Once upon an earth". It denotes that at present everything is changed in the earth due to pollution. The earth has lost its purity. Thus, the poet remembers the beauty of the forest, the creatures, the rain and the wind which abundantly available everywhere a long back in the forest. Thus, Temsula Ao writes about the power of nature. This same idea is discussed in another of her poems, "Earthquake". Earthquake is a dangerous disaster which cannot be controlled by men. Here, Ao compares the similarity between earthquake and a pregnant woman. The lines follow:

When the earth rumbles
And controls
To throw up her secret
Like a pregnant woman
After conception,
It is no portent
Of new life.
But of death and disaster
For those who dwell
Upon her swell. (1-10)

Earth throws up her secret through earthquake like a pregnant woman giving birth from her secret womb. During earthquake, Earth's fury bursts out in the form of lava and deadly ash. Human being faces many atrocities and finds very hard to bring back their routine life. Earth swallows each and everything exists on it. The destruction of nature leads to the disaster of

the world. Similarly, women's fury also leads to this kind of destruction in men's life on the earth. If men try to control nature and women it will be a great disaster for them. By protecting nature and women, men can survive peacefully. Nature and women are uncontrollable, lending their wealth throughout and spreading happiness when both are let it to be as they are.

The first two poems, "The Garden" and "Bonsai" describe the power of nature which cannot be controlled by human being. The third poem, "Stone-People from Lungterok" identifies the origin of a tribal community of Ao-Naga through their ancestors and natural elements. The next poem, "An Old Tree" symbolizes the life of human beings and emphasis the idea of old age, loneliness and death. Last two poems, "Lament for an Earth" and "Earthquake" are written with intense ecofeminist perspectives which project fury of nature and women that leads to great disaster. This analysis of Temsula Ao's six selected poems highlights the importance of protecting mother -nature in general and women in particular, for they are the source of the human existence on the earth.

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SIGNIFICANCE OF ECOSPHERE IN HEMINGWAY'S THE SNOWS OF KILIMANJARO

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Abstract

Of all ecocritical concepts, it is bioregion which centralizes place more than any others. Ecosphere has been least considered as a field of study in literature. To a large extent literary studies focus on either cultural sphere or social sphere. This paper focuses on the significance of ecosphere in human life as highlighted in the short stories of Hemingway. The short story, The Snows of Kilimanjaro is chosen to study the role of place and its influence on the character. A brief knowledge of bioregion enables the reader to understand clearly the concept of ecosphere. Bioregion is alternatively termed as 'life-place'. Though bioregion privileges place more than any other ecocritical theory, the thematic idea in bioregion is again 'bios'. Mark C. Long defines bioregion as- geography, climate, soils, plants, and animals, as well as the specific history of human life in a place, specifically local human adaptations to the natural systems on which their lives depend (33). However, the term bioregion// is used to define place in ecological terms. The study shows a deeper awareness of the natural and cultural history of a place.

Key words: Bioregion; Ecosphere; Nature; Civilization; Immortality.

Hemingway emerged as one of the greatest writers of the twentieth century. He remains to be a legendary figure among the American writers. Over the past few decades both his short stories and novels have evoked an enormous amount of critical commentary. Hemingway's short stories are among the great short stories of modern literature. His story *The Snows of Kilimanjaro* (1936) is set in the neighbourhood of the mountain Kilimanjaro. The story elegantly reveals the protagonist, Harry's relationship with the place. Harry, a writer, takes a journey to the mountain called Kilimanjaro. He hopes to renew his old spirit of writing in this region. The main theme of the story is the loss of the literary talent of Harry. Harry prepares to write many things during his life time but fails to do so.

The story reveals his efforts to draw inspiration from the mountain. As a writer, Harry dreams of achieving immortality through art. He blames his wife, Helen, and her wealth, for his aesthetic decay. Because of

her, he has followed a life of ease and sloth instead of realizing his dream to be a great writer. Helen, an intelligent and good looking woman, suffers much in life. She was a widow when she met Harry: She had lost her first husband and one of her two children. She wants to share her life with someone whom she respected. She likes what Harry wrote, has a high opinion, falls in love, and starts building a new life for herself. But Harry, who is in Africa in order to get training in writing, is dying of gangrene. Hemingway uses the snow covered mountain of Kilimanjaro for signifying the choice of place by Harry.

Harry's journey to Africa is not a casual one, but an earnest effort to revive his writing skills. He prefers to enter the wilderness for its purity. The term 'wilderness' refers to deserts and uninhabited continents. So the idea of wilderness signifies a place that is uncontaminated by civilization. Hence the term has a sacramental value. Similar to all wilderness narratives which share the motif of escape and return, Harry too, in the story,

escapes from his home and reaches Kilimanjaro. Unfortunately, his health fails at the summit and he dies without achieving anything.

The story makes a good ecocritical study, for each symbol, in the story, reflects some role Harry plays in his life. He blames his wife for her money, comfort, and pleasure. "Your bloody money," he said. "That's not fair," she said. It was always yours as much as mine. I left everything and I went wherever you wanted to go. But I wish we'd never come here" (55). Helen takes care of Harry and is really worried over his serious infection. Harry's spiritual rot, "It wasn't this woman's fault. If it had not been she it would have been another" (55). Harry's earlier disparagement of Helen, thus gives way to his self-disparagement. He comes out with resentful and exceptionally harsh self-criticism:

He had destroyed his talent himself. Why should he blame this woman because she kept him well? He had destroyed his talent by not using it, by betrayals of him and what he believed in, by drinking so much that he blunted the edge of his perceptions, by laziness, by sloth, and by snobbery, by pride and by prejudice, by hook and by crook (61).

The springs of creativity dries up and consequently, he is destroyed as a writer. He neglects to treat a scratch he has got on his leg during a hunt; but that leads to gangrene. He has landed in Africa with his wife to revive his writing skills. He hopes to derive new spirit from nature. His only hope now, with his leg gangrened, is to be on the mountain and write all that he wishes to write.

He knows that he is dying physically, but he also knows that he had died spiritually long ago, through his choice of comfort over the lean joys of more dangerous pursuit. E.Nageswara Rao comments:

Harry the writer, perhaps at the worst juncture of his life, approaching

death, is shaken thoroughly. He tries to take refuge in his sprightly and fertile past; unfortunately underutilized or even unutilized. Harry goes down the memory lane through retrospection (24).

He chooses Africa for the safari. —Africa was where he had been happiest in the good time of his life, so he had come out here to start again. But when he suffers from the gangrene Helen comments: —You never would have gotten anything like this in Paris. You always said you loved Paris. We could have stayed in Paris or gone anywhere. I'd go anywhere you wanted. If you wanted to shoot we could have gone shooting in Hungary and been comfortable|| (55).

Harry's choice of place is obvious, because he prefers Africa to Paris and Hungary. He is aware that no facilities are available in the mountains, yet he deliberately opts to be in the snows of Kilimanjaro. Hemingway describes a large part of Africa, beginning with the plains, with their glare and heat, their rot, sordidness and filth, along with the parasitic hyenas, and the obscene vultures as part of the landscape. A true and clear picture of nature illustrated in the story reveals the uncontaminated life of nature and its inhabitants. The birds, animals, plants, plains all seem to live in interconnected harmony with one another. Harry longs for such a harmony and seeks inspiration from the place.

For Harry the whole purpose of the journey to Africa is to achieve some sort of renewal, for Africa means hope of moral regeneration. Africa, the Dark Continent evokes a series of symbols. Darkness is traditionally associated with the principles of evil and death. Hyena stands as a dramatic correlative for death. Hyena stands for the sorrowful and the unnatural and symbolizes danger, foulness, sorrow, the abnormal, and death. The symbolic function of hyena is more complex. It is a paradox that the smell of decay attracts Harry rather than the revival of his writing skills.

In the epigraph there is a direct reference to the leopard but it has nothing to do with the story. The leopard on the slopes of the mountain assumes a meaning in the light of Harry's dream about his flight towards the peak of Kilimanjaro. The leopard has meant various things to various critics during the last three decades. It has been interpreted as a symbol of immortality and permanence. The leopard dies while moving towards the summit and Harry dies while moving towards it in his dreams. There is no doubt that the spotted animal is a dramatic correlative for the gangrened writer who dreams of immortalizing himself through his art. The mountain rises above the plain where death moves in the form of gangrene, vultures, and hyenas. The whiteness on the top of the mountain stands for a life after death. The leopard, whatever it was seeking at that altitude, has achieved a kind of permanence on the snowy heights as contrasted with Harry's rotting body on the plain below, and Harry, as a writer, has dreamed of achieving immortality through art all his life. There is a poignant irony in this seeming antithesis between Harry and the leopard, which is a dramatic correlative for him.

The leopard's successful journey is ultimately nothing more than a means of failure and death. It is, in fact, the leopard's inability to survive in its new environment which enables the reader to understand the relationship between the epigraph and Harry's story. Scott Macdonald says: —Harry is like the leopard in failing to withstand the high altitude he achieved as a result of his struggles as a young writer.....It is true that Harry has returned to Africa in order to try to “work the fat off his soul,” but his attempt clearly comes too late|| (67).

Thus, like the physical journey of the leopard in the epigraph, Harry's early successful journey as a creative artist is nothing more than a means of creative failure and death. The dying man's thoughts revert again and again to the experience in the high

altitude and snow. Harry, whose body is surrounded by symbols of mundane life like a wife, who loves him and tries to give him pleasure, and vultures and Hyenas which represent death, thinks nostalgically of his “undone years,” and makes a supreme mental effort to rise above his physical condition. Hyena and vultures are associated with the death-in-life of the second phase of Harry's career; they are contrasted in the story with the leopard, which is associated with the earlier, purer phase of his life, the period of idealism which is achieved only in death-in-life. It is ironic that while the birds are waiting in the hope that he will die, Helen is waiting in the hope that he will live. Apparently, when Helen talks about the expected aeroplane and insists that it will surely reach them in time, Harry's eyes inevitably turn to the birds that are always waiting around the tent. Every time the birds are mentioned, they are described as if they were planes.

The birds are referred to as aeroplanes. The birds' sinking their heads in their hunched feathers, their “planning” down and then “waddling” slowly on the ground evoke a picture of the landing of the aeroplanes. These birds, like the hyena, are always moving around the “hill,” against which is Harry's tent, and to the top of which he would like to fly in the plane. The hyena's first appearance occurs just at dark when there was no longer enough light to shoot.

Harry, lying on a cot, recalls his life in Paris and at one point he thinks of death. He has felt death come and rest its head on the feet of the cot, and he could smell its breath. Here Harry is losing control of his thoughts as he drifts into death, his speech and reflections become less clear, less rational, and his association of the hyena with death seems once more quite simple. The Hyena has been to Harry a symbol of life that he has followed to that “evil-smelling emptiness”. Although Harry is a writer, more importantly he was also a hunter. While Harry does lament his

artistic failure, he considers himself as much a moral failure because he has not been a good hunter. This is what Hemingway has to say about Harry's failure:

No, he had never written about Paris. Not the Paris that he cared about. But, what about the rest that he had never written? What about the ranch and the silvered grey of the sage brush, the quick, clear water in the irrigation ditches, and the heavy green of the alfalfa?.....And behind the mountains, the clear sharpness of the peak in the evening light and riding along the train in the moonlight, bright across the valley. Now he remembered coming down through the timber in the dark holding the horse's tail when you could not see and all the stories that he meant to write. (70)

Harry's wasted talent is referred to as spiritual decay. Alone on his cot, he recalls the bygone years and recalls the spiritual rot which left him dead long before the infection of his leg. It is at this moment that he senses death as an evil-smelling emptiness. He associates the smell of his physical death with the look of his wife which reminds him of his moral decay.

Harry lies in the wide shade of a mimosa tree and points to three vultures on the plain. The vultures are associated with rotten flesh and are associated, in his imagination, with his gangrene. The wide shade of the tree in which he lies, and the quickly moving shadows of the vultures signify the shadow of death. P.G.Rama Rao comments on the symbols of vultures and Hyena:

Harry, whose body is rotting on the tropical plain and who is surrounded by symbols of mundane life like a wife who loves him and tries to give him pleasure and comfort, servants, a beautiful country, and vultures and hyenas representing death, thinks nostalgically of his —undone years and makes a supreme mental efforts to rise above his physical condition (14).

However, the "Snows" is basically the story of the protagonist's confrontation with his conscience while he is dying. It is true that the snow covered mountain stands for a kind of perfection that is attainable only in death. Nature appears in the story not as a symbol of death but of life in death. The snow with which the mountain is covered is of course a traditional symbol of purity. Mountain tops are traditionally symbolic of the ideal, and the low lying plains, by contrast, symbolize earthly and material values. Harry on his death bed dwells wistfully on thoughts of snow and high places. The mountain is the mountain of immortality, and it raises high above the plain, which symbolizes disaster.

In deep ecological terms, environment influences persons and inspires them. Here, we observe the efforts taken by Harry to be in the snows of Kilimanjaro for getting inspiration to write. Those who wish to find 'themselves enter the wilderness almost instinctively. Peter Barry gives some archetypal examples. —Moses ascends the mountain to receive the commandments, Christ goes to wilderness to pray, the aboriginal initiate goes walk about 'in the Bush, Huck Finn lights out for the territories, and so on' (257).

Apparently, Harry enters the wilderness in the hope of finding his creative skills. But his physical condition deteriorates to the extent that he lives a life-in-death. Helen hopes that the plane will arrive because for her it is only a means to save Harry's body from rotting in the forest. But for Harry himself the plane seems to have a larger significance; it is a symbol of his aspiration to escape mortality, from his degeneration as artist. When Harry finally boards the plane, it is only in his dream. Ironically, he dies while he is still dreaming of achieving the immortal height. Harry has been longing to write his immortal writing about various aspects of life he had so keenly registered in his memory. Roger Whitlow says that "Harry has been both a parasite and a whore for years. Like a

whore, his affection, if not his sexual-gratification, is fake” (45).

Finally, Hemingway reveals that pure snow, the snow on the mountains, represents something that Harry has never experienced before. We know that his final vision is only a dream, but he believes that he died in victory. Although he is alive, he had remained dead as a writer. The irony is that Harry, who comes to Africa in the hope of moral regeneration, is instead killed there. Hemingway develops a parallel between the preservation, in the snows of Kilimanjaro, of the carcass of leopard which failed to stay alive on a high peak and the preservation, in *The Snows of Kilimanjaro*, of the story of a writer who failed to stay artistically alive at the high level represented by his early writing.

The story highlights Harry's choice of being on Kilimanjaro to derive new spirit and energy. Ironically, his physical health fails and he could not fulfill his task. He dreamed of achieving immortality in art by being on the mountains. Although Harry fails his effort made at such a crucial moment of his life is highly appreciable. The story concludes on the note that Harry dies at the summit. Harry flees from the city to the mountain to revive his writing skills; it shows his longing to be in nature. The story implies the emotional bond between a human being and nature.

At this juncture it is interesting to refer to Arne Naess's "Ecosophy T". The "T" refers to Tvergastein, in the mountains of Norway, where Naess has worked out his personal Ecosophy. From his mountain hut, Naess looks out and sees great diversity of individuals and cultures, and he feels good about this. He says that this alpine mountainous setting is an extreme environment and his life there is very different from that in the city. Very few people live high on a mountain such as Hallingskarvet, where Naess's hut is.

However, he never says that Ecosophy T is right for everyone because it is his personal life style. He gives his own philosophy as an example of how we might formulate our own philosophies of life. Moreover, he wants us to share, that there are principles of ecological responsibility that cut across culture and personal philosophies.

Harry chooses the place Kilimanjaro with the hope of fulfilling his ambition to write. The interconnectedness of human beings and nature is exhibited by Harry's desire to revive his writing skills on the mountain. Probably, this is so because he succeeded during his previous visit. Thus, the story exhibits an autobiographical element; Hemingway has undertaken few trips to Africa on account of hunting and has written two long short stories that are located in Africa. One such story is the present one.

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SELFIE –AS IT SHOULD BE

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Abstract

By now taking selfies has become so commonplace. Analysed in the light of psychology, taking selfies can be interpreted in more ways than one. Even tutorials are available to teach what makes a good selfie and how it can be shot. To Gloria Naylor, the famous Afro American novelist selfies mean much more than what they refer to now. Her novel 'Linden Hills' elaborates in poetic prose the significance of taking selfies. However, for Naylor, the selfies are not for public display. It's rather a private exercise executed carefully to strengthen one's own self.

Keywords: *Selfies, commonplace, Gloria Naylor, public display, significance,*

There are millions of selfie postings every day on social media, thanks to the active selfie-takers who are so absorbed with getting the ideal shot. The argument that a perfect selfie that wins 'likes' and complements enhances to a large extent one's self esteem can never be dismissed as unsound. Given that psychological aspect of selfie, the impact of one's digital image on one's self is really worth analysing. Any selfie taker engrossed with the physical image naturally starts examining his or her physical features and the positive or negative feedback the selfie invites further reinforces the unbiased inner voice that has already sent out its judgment. When the whole world is worried about the negative effects of selfie addiction, it is really interesting and surprising to note that one of the famous African American writers Gloria Naylor is in fact really worried about people not taking selfies .

Gloria Naylor's novel 'Linden Hills' is a satire on consumerism and materialism. The novel is a poetical rendering of the sharp criticism of famous columnist George Monbiot on photographs of rich kids who posed for photographs with their rich possessions. In his article titled "Materialism: a system that eats us from the inside out", in 'The Guardian' Monbiot writes thus:

That they are crass, brash and trashy goes without saying. But there is something in the pictures posted on Rich Kids of Instagram (and highlighted by the Guardian last week) that inspires more than the usual revulsion towards crude displays of opulence. There is a shadow in these photos – photos of a young man wearing all four of his Rolex watches, a youth posing in front of his helicopter, endless pictures of cars, yachts, shoes, mansions, swimming pools and spoilt white boys throwing gangster poses in private jets – of something worse: something that, after you have seen a few dozen, becomes disorienting, even distressing.

The pictures are, of course, intended to incite envy. They reek instead of desperation. The young men and women seem lost in their designer clothes, dwarfed and dehumanized by their possessions, as if ownership has gone into reverse . . . a photograph whose purpose is to illustrate plenty seems instead to depict a void. She's alone with her bags and her image in the mirror, in a scene that seems saturated with despair.

According to Naylor, mankind is not destined to suffer such depression. It is quite sad that materialistic people of today choose to "sell that silver mirror God propped up" (Epigraph) in their souls. Lester, one of the

lead character's grandma would often say, 'Child, there's gonna come a time when you look at the world and not know what the blazes is going on. So you keep that mirror and when it's crazy *outside*, you look inside and you'll always know exactly where you are and what you are. And you call that peace. Ya know, White?' (58-59). Her advice to take a selfie at crucial moments carries loads of wisdom. In the novel, characters like Maxell, Luther Nedeed, Mrs. Tilson, and Dr. Braithwaite completely surrender to Satan. On the other extreme, there are characters like Roberta, Ruth and Lester who are reasonably shrewd and sensible. Between these two extremes lie Winston Alcott, Mr. Parker, Rev. Hollis and Laurel. During the course of narration, Naylor skilfully employs mirror symbol at crucial moments. By using this mirror symbol at crucial moments, Gloria Naylor underlines the advantages of having one, and the ill effects of losing one. Selfies taken using this mirror really help. The novel elaborates how 'selfies' help. Of course, not all the characters understand the validity of using a selfie as a tool for self exploration. Some draw upon them, and others, unfortunately don't.

It is Lester who first expresses his grief about selling the mirror. Lester is very much unhappy with the acquisitive attitude of his mother and sister. He regrets for having lost the mirror. All the physical mirrors referred to in the novel call attention to the loss of the mirror 'God propped up' (Epigraph) in our souls. The characters see themselves on the mirror and the 'selfies' drive them to reflection for a while. They see, they reflect, they regret and they continue to suffer knowing very well that they are paying or have paid a huge price to keep up their 'image'. Their selfies show them their true colours, though.

Winston Alcott, a gay who loves David is not willing to forego with his status in the society. For the sake of his career and 'making it' (39) in Linden Hills, he decides to marry

Cassandra. In the Winston Alcott episode, Naylor uses the mirror symbol twice. On their way to the church, Winston and David are seen by Luther Nedeed through the rear view mirror in the car. Here, Winston's eyes and Luther's eyes meet in the mirror. The conflict in Winston Alcott's mind and the conflict between Luther Nedeed, Winston Alcott and David get reflected through this group selfie. All the three clearly envisage their true self on the mirror. The emotions reflected on the mirror and the words uttered to one another through looking at the mirror clearly tell their minds.. Winston's pain in keeping 'his mouth turned upward' (74), Luther's words "But it's the only way if a man wants to get somewhere in Linden Hills" (75) and David's words "But not the only way of life, Mr.Nedeed" (75) crisply expose and bring out their true nature and conflict. Throughout the novel, a reference to a mirror is always followed by a clear revelation. The selfies enlighten, for sure. Soon after this conversation, Winston feels like sinking "his teeth into David's throat and tear the jugular vein, smash his head against the car window until it was splintered and smeared with blood to have him hurt as he hurt to force him to share this moment as he'd shared so many others because he "could never do it with words" (75-76). Winston understands his loss and he realizes the conflict that kills him from within. It is a moment of revelation.

The next person who sinks into reflection before a mirror is Rev. Hollis, who has chosen this profession responding to the inner call. However, his unfruitful association with Sinai Baptist turns to be hopeless. Sinai Baptist could provide everything but spiritual solace to all its members. While 'The Bible' proclaims the need to be armed with noble qualities to fight against the wicked, Hollis adorns himself with popular clothing and accessories. On the day of Lycentia's funeral, Hollis attempts to make a sincere sermon leaving aside the routine, dull formalities. Before rendering such a spirited sermon,

Hollis stands before the mirror assessing his betrayal to the profession which demands more than anything else honesty and sincerity – qualities Hollis has renounced long before to ensure his security in Linden Hills. Here, his selfie speaks a thousand words. Later at the church, he plunges into reflection again.

He forced himself to look at the mirror on the inside of his closet door, starting with his face and moving all the way down. Is this what the young man saw? A six foot, aging disappointment who had to put on a clown's outfit once a year to feel that he really counted at the pulpit. . . But what was his job? Any dictionary defined him as an agent of God, but he had never seen and would be hard-pressed to prove the existence that justified this building and the last thirty years of his life. What had drawn him was the power that was possible between people; together they created "God"- so real and electrifying you could believe that once it was a voice that shook mountains. That was what he had set out to follow. But somehow, somewhere, it was a calling that went wrong. (177) A thorough examination of the self takes place before the mirror.

Eyes reflect the image of the on lookers. Xavier Donnell couldn't look in to his lady love's eyes. Xavier Donnell has chosen to worship the White God and so he is afraid whether he could worship the same God if he marries Roxanne-a black girl. Donnell is afraid because Roxanne reminds him his mother, a black woman. Xavier Donnell is reminded of a childhood incident when he had to expose himself before his mother who put ice packs on a bruise caused by garbage compactor. The eyes of Roxanne echo his mother's eyes. Xavier Donnell finds his selfie on his lady love's eyes. Donnell feels that he will stand exposed there and his "hollow God" (99) could not survive and it would crack under the echoes of Roxanne's eyes. The eyes of his mother and lady love take him far into the unconscious to see his African past. His

mother and lady love are symbols of the displaced Africans, and when he sees his image on their eyes, their eyes expose his ugly, mutilated self.

The only person in the novel who makes a comprehensive use of selfie is Willa Nedeed, who gains strength by looking at her own image. She is imprisoned by Luther in the dark cellar. In the cellar, Willa looks at her own reflection in the water pot. The image on water tells her that she is very much alive. The water collected on the pot serves as a mirror and it showcases her inner calibre, the incredible strength that has helped her survive through all the torments inflicted by Nedeed. The selfie tells her that she has her own identity. It shows her where she is and what she really is. She evaluates herself and finds out that she herself is to be blamed for the wrong choices she has made and even now she can 'walk back up'(280). Naylor writes:

The pot was tilted against the sink, its handle lodged in the drain. Water had collected there, so she lifted it carefully and brought it back under the light. Holding the pot as still as she could, she found that an image would form if she brought it down to her waist. As the water came to rest, a dim silhouette appeared in front of her. Rimmed by light, there was the outline of her hair, the shape of the chin, and if she turned her head slowly-very slowly- there was the profile of her nose and lips. It was impossible to determine the shape of her eyes, even from the side, but this was enough. No doubt remained- she was there. (267-268)

She is very much disturbed by the selfie. She starts ruminating finds out what stuff she is made up of, and what she should do.

The protagonist Luther too has got a different idea. Luther Nedeed, in fact thinks that the people of Linden Hills should not possess any individual 'self'. He wants them to to "reflect the Nedeeds in a hundred facets and the Nedeeds could take those splintered mirrors and form a mirage of power to

torment a world that dared to think them stupid" (16) . However, some refuse, and hence the war. Thus, through the recurring mirror symbols, Gloria Naylor insists on the indispensability of an internal mirror which guides one throughout one's life.

An authentic analysis of one's self at periodic intervals is quite a rewarding experience in the long run. Taking a perfect selfie is a demanding task. It takes what it takes, but if one is willing to settle down only for something genuine there are visions waiting to bowl one over.

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ENGLISH LANGUAGE TEACHING METHODOLOGY

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Abstract

Teaching methodology undergoes a transformation because the teachers tend to use the interactive, task based and communicative methods more than the usual lecture methods. Parents of learners form an important component of the teaching paradigm in India. Earlier, any kind of change in the course or teaching methodology would result in stiff opposition from them and the administration body would recommend the continuation of age-old practices. Observing the winds of change resulting from the acceptance of the global status of English, parents today encourage innovation and experimentation in the classroom. This paper deals with English Language Teaching Methodology.

Introduction

English is taught in each and every part of the world. In India, English teaching is a very complicated job. The method of teaching English is different in different part of India. It is known that English is taught as a second language in our country. We know that when any language is taught as second language, it becomes very essential for a teacher to know what to teach and how to teach to students. It is very difficult for a teacher to use appropriate method. Teaching methodology is one of the biggest problem in India. We don't have any single method that is considered and more effective. It is necessary for a teacher to know various type of methods and techniques of teaching English.

ELT Methodology in India

The developments that have taken place in ELT methodology in the west took some time to reach Indian classrooms. Today, English cannot be termed a foreign language in the Indian context. ELT pedagogy was developed primarily in the West where political and social realities were different and the status of English was fixed. Whereas in India, ELT pedagogy depends upon the subtle and not so subtle ways in which the

status of English keeps changing. No diagrammatic representation can be complete without taking into account the fluid nature of the position of English in Indian society. Today in India, a whole new generation that travels a lot to countries where English is the lingua franca and as a result, carries home to other generation, the same English as a medium of communication. Unless the context is supportive of upgrading English performance of the teachers which should be inclusive of communicative competence, no teacher training or upgrading of methodology can be productive and fruitful. This is a significant conclusion that can be drawn from the Indian situation.

Present Day English Language Teaching

In the present day, learning English for communication purpose has become very essential task. English which gripped our country once has gripped our youths in its clutches. The educational institutions have a major duty to perform. The scenario has undergone a drastic change. There is a flooding innovative teaching methodologies evolved for the purpose of enhancing the power of English as an indispensable and inter disciplinary tool equipping students for

a better and safer future. It is a great task for the language teachers to prepare the student's community to speak effectively in English in country like India. It is also a time consuming and challenging task. Present day English teaching should be exploiting new creative activities where the teachers have to construct themselves and invent their own reality; it is more likely to create their knowledge than any rules.

Need for English Language Teaching and Learning

Recent world events have underscored the need to increase understanding and to improve communication among all citizens. An international exchange of ideas is essential in areas ranging from the environment-global warming and the thinning ozone layer-to medical research-genetic engineering and equitable distribution of modern drug therapies-to the political challenges of a global economy. To meet these communication needs, more and more individuals have highly specific academic and professional reasons for seeking to improve their language skills. IT enabled industries have created large pool of employment opportunities and their crux issue is English language proficiency. All the students are in the state of compulsion of learning English language whereas most of our students are not at all taking any step to improve their language.

Needs for Communication Skills among Students

The need of effective communication tends to be increasing due to globalization and information explosion. To keep abreast of the latest developments and trends in the field of technology, students must have good communication skills. Science and Engineering students are often perceived to have poor communication skills. The students often fail to foresee their future needs to excel in language skills. Students may have

technical knowledge and creativity. However, when they are unable to share their knowledge and fail to convince their colleagues or supervisors, their knowledge will go unnoticed, unused and unrewarded.

English Language Teaching in Tamil Nadu

As far as Tamil Nadu is concerned, our Government welcomes English as a link language. In Tamil Nadu, it is made compulsory to learn English from primary level as a second language even in Tamil medium schools. In most of the Government and Government-Aided schools, the medium of instruction is Tamil and rarely in some schools are the subjects taught through the medium of English whereas in Matriculation and Anglo-Indian schools, the medium of instruction is only English.

Our Present Scenario

Our educational system is failing to meet the real needs of our society. Our schools generally constitute the most traditional, conservative, rigid, bureaucratic institution of our time. The most important concern of our educational system in the present is the development of four most precious natural resource-the minds and hearts of our young people. It is their curiosity, their eagerness to learn, their ability to make difficult and complex choices that will decide the future of our world. We need the help of all our youth-the serious and the thoughtful, the not so fortunate ones, the aimless, the affluent-the whole mass of our young people-if we are to preserve this fragile planet and build a future world worthy of the human race. The only way can be assured of that help is to assist our youth to learn, deeply and broadly, and above all learn how to learn. Our youngsters have to be ready to face a world full of controversy-political, social, international as well as personal. They will be involved in making judgments, choices, decisions that will affect their own lives, their families and society.

Methods of Teaching

Teaching is a hard work usually brings success. This is a common experience of almost all the good teachers of English. In teaching English, it is desirable for the teacher to know exactly what the student hopes to achieve and how the student is going to achieve it. The teacher needs to know the methods of teaching English.

A method is an overall procedure for an orderly presentation of language material to the students. It is a body of techniques that a teacher adopts to teach effectively and efficiently. A method is not an end in itself; it is a means to reach an end – to achieve some instructional objectives. Methods vary depending on the age, background and the mother tongue of students.

The Translation-Cum-Grammar Method

The translation – cum - grammar method has been a very popular method of teaching English, particularly at the primary stage. Even though the teachers are oriented about the modern methods of teaching English, they naturally turn to the old and traditional translation-cum-grammar method. In teaching English through translation method, words, phrases and sentences are taught with the help of mother tongue. Even grammatical rules are also translated in mother tongue and students are encouraged to learn the grammar of English by rote or mechanical drill.

Essential Features of the Method

The translation – cum - grammar method has certain features which distinguish it from other methods. These are as follows:

1. English is taught by translating each word and sentence in the mother tongue.
2. The unit of teaching is a word and not the sentence. In other words, each word is translated in mother tongue and after all the words in a sentence are translated the students are expected to understand the meaning of the sentence.

3. Grammatical patterns in English are compared and contrasted with the grammatical pattern in the mother tongue and that is how English grammar is taught.
4. Practice in translating English phraseology in the mother tongue is very essential in teaching English through this method.
5. It lays stress upon reading. Without reading, a word-for-word translation is not possible. The teacher goes on reading word after word and sentence after sentence, translating them into the mother tongue.
6. In such a method, the students are passive listeners. They have to simply assimilate what the teacher presents.

Merits of the Method

The translation method has certain merits for which a large number of teachers use this method of teaching English:

1. In this method, English is taught by translating each word into the mother tongue. Hence, it proves to be an economical method of teaching English. It saves a lot of time for the teacher.
2. It provides clarity of new and difficult words.
3. It offers the shortest way to learn a foreign language.
4. This method enables students to associate each English word with its equivalents in mother tongue. Thus, it improves their memory power.
5. This method is based on the principle of proceeding from known to the unknown.
6. There are words, phrases and idioms which cannot be explained directly in English. In such cases, judicious use of mother tongue is advisable.

Demerits of the Method

In spite of the merits of the method it has certain demerits which make it an ineffective method of teaching English.

1. All words and phrases in English have no mother tongue equivalents. There are certain structures in English which cannot be exactly translated into the mother tongue (Example: The, a).
2. Word-to-word translation sometimes ruins the beauty of the sentence in English (Example: He is reading a book).
3. This method lays emphasis on reading and writing. Listening and speaking are neglected in this method.
4. This method fails to establish a direct bond between thought and expression in English. Students do not have opportunity to think in English and to express what they think in English.
5. Teaching English grammar by comparing and contrasting it with the grammar of the mother tongue is an unnatural method of learning English grammar. Students do not understand the real grammar of English, but instead get it by heart and thus fail to use it in speech and writing.

The Direct Method

The direct method of teaching English developed as a reaction against the traditional method-the translation method which neglected an important branch of language learning-speaking. The translation method emphasized grammar, reading and writing. It is very difficult for children to learn a foreign language without the opportunity to speak in that language. The advocates of the direct method proposed to concentrate on every branch of language learning. The direct method is otherwise known as the reformed method:

The direct method is a method of teaching a foreign language through conversation, discussion and reading in the language itself without the use of pupils' language, without translation and without the study of formal grammar.

This method is otherwise known as the natural method because in this method

children are encouraged and trained to learn English in the same natural way in which they learnt their mother tongue.

Aims of the Method

The direct method aims at teaching English directly through the language itself. It seeks to establish association between experience and expression. In teaching English through the direct method, the teacher helps children to form an association between the English word, phrases or ideas and their meaning, to think in English, to grasp what he hears or reads in English, to express his thoughts and wishes directly and fluently in English. In short, the aim of teaching English through the direct method is to enable the children to obtain a real command over the language.

Merits of the Method

1. Just as the mother's milk is the natural food for a new born baby, the direct method is the natural method for learning English for beginners.
2. In this method, use of mother tongue is discarded. Children are trained to think in English, speak in English, read and write in English. Hence, their understanding becomes easier.
3. This method improves fluency of speech.
4. It is the quickest way of learning and expanding vocabulary in English.
5. This method requires alertness and activity on the part of both the teacher and the students.
6. The use of pictures, objects, models, illustrations, actions and demonstrations makes the lesson interesting and real.
7. This method helps students to have a real command of English.
8. In this method, grammar is not taught in a formal way or deductively. Rather grammar is taught inductively. Functional grammar is emphasized in this method of teaching English.

Demerits of the Method

The direct method has certain limitations which makes it impracticable in our schools. The direct method promotes the oral aspect of language learning. Reading and writing are neglected. This is a difficult method of teaching and learning English. Only the clever student and the intelligent teachers can gain by this method. There are certain words which cannot be taught by this method. Words such as honesty, integrity, truth, tremble, faint etc. can best be explained by translation method than the direct method. Even if all words can be explained by the direct method it will be lengthy and time taking. In Indian schools, our teachers are not so competent to make effective use of the direct method. This method requires the use of objects, pictures, models and equipment. But our schools are not financially sound to provide all the aids and equipment which are required for the teacher to teach English through the direct method. This method discards the teaching of formal grammar. But grammar is an essential branch of language learning and this cannot be overlooked.

Conclusion

The teacher should create a genuinely humane climate in which they have to initiate a process where a young person can find themselves respected, can make responsible choices, can experience the excitement of learning, can lay the basis for living as an effective, concerned citizen, well informed, competent in knowledge and skill and confident of facing the future. The ultimate aim of education-of all attempts at teaching-is to make the learners capable of doing things on their own.

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TONI MORRISON'S THE BLUEST EYE – AN ECO-CRITICAL STUDY

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Introduction

Eco-critical study throws light on environmental issues in general. It deals with the emerging problems of environmental pollution, urbanization, deforestation and building dams and thereby beginning natural calamities to human race. These are all man-made issues discoursed by the writers of eco-critical study in their writings and Toni Morrison speaks about the victimization of womenfolk in the hands of men of human beings. This paper tries to bring out the echoes of the human domination over Nature as compared to the destruction of the central figure Pecola, the black girl in the novel 'The Bluest Eye'. The black girl Pecola in the novel 'The Bluest Eye' faces the tyranny of racism from her mother who rejects her for a white child and ignores her pain just like everyone do reject her wish to survive.

The outline of the sequence of events in the novel is about Pecola and her family member's hardships to survive in the oppressed social background.

Nature – Four Seasons the Metaphor of Life Cycle

Toni Morrison divides the narrative into four parts beginning with Autumn and ending with Summer. Claudia Mac Teer the pre-adolescent 'cute girl' is the narrator of autumn and summer. As an innocent young girl she sees life as a matter of uncertainty in the beginning denoted by the season Autumn

and the final story ends with dejection. It is Claudia Mac Teer's consciousness that tells about the fate of Pecola.

Autumn

The story starts with the 'quest' or a wish to have 'bluest eye' of the girl Pecola. 'Blue' does not mean despair but a symbol of beauty. Pecola longs for blue eyes since white girls are adored for their beautiful 'blue eyes'. The opening line of the novel is thus:

Quiet as it's kept, there were no
Marigolds in the fall of 1941 (P.4)

This starting indicates the beginning of the season autumn. It denotes the dropping of Pecola's happiness one by one like leaves dropping down from the trees. It deals with the changes in Pecola's life. She attains puberty and is informed by her white friends that she is ready to attain motherhood. As soon as she realizes her womanhood, her tragedy starts. This section deals the nature of Breedlove's apartment with full of family disputes. The news about the death Pecola's newborn is reported by Claudio in this introductory part of the novel. The 'marigolds' are used the metaphor of life that Claudia and Fredia honestly hope that 'if marigolds grow', Pecola's child will survive. The hidden meaning in the baby will not survive since the flower is not growing in the season of Autumn. The narrator describes the poverty, cold and feverish experiences in the apartment, the irrational and ill-treatment of

the senior members to their dependents and the loveless actions of the black parents in this section of Autumn. Lonesome and loveless life of Pecola in home and in the school with her constant prayers for seeking 'bluest eyes' is narrated by Claudia in this part. This season announces the advent of disillusionment that Pecola encounters with in the near future.

Winter

The winter season is a metaphor for lifelessness and sorrowful existence. The characters with dishonesty and cynical outlook are introduced in this part. Morrison wants to announce the truth that it is not white who shown the presence of the black but the black themselves do. Geraldine criticizes the Breedlove's and she never corrects her bullying son who seeks pleasure in abusing Pecola. Claudia is with jealousy about Maureen Peal, the pretty girl and Freida joins hands with her. Claudio goes to the extent of fighting with Maureen who seems to be extraordinary 'cute'. Geraldine, the black woman treats herself as a woman of higher rank and the reason she reveals is that she is 'neat and quiet' as against 'dirty and loud'. She is the cause for driving as a 'nasty little black bitch'. All negative events of Pecola's life do happen in this season of winter.

Spring

Spring season tells about the stories of Pauline and Cholly, Pecola's introvert parents. This section speaks on the tragic incidents happened to Pecola by her drunkard father. She bears the child of her father. Claudia's parents drive Henry out of their apartment accusing of molesting Freida. Pecola's mother hails from the southern part of the county. She has the fascination for

'white culture'. Pauline adores the white heroines in the movies. When she gave birth to Pecola she felt ashamed of her 'ugliness'. She ill treats her daughter and Pecola's unhappiness sprouts in this section. Gradually it grows and makes her totally disappointed and disillusioned. Pecola's father, Cholly, a drunkard is a unloved and unloving father. Pecola who is denied of parental love and care approaches Soaphead church, a mulatto, for 'blue eyes'. He promises her to write a letter to God as King Him the reason to donate black eyes to Pecola rather than blue eyes.

Summer

The concluding part is summer. This section speaks on Pecola's hot and dry life of suffering with her unwanted pregnancy. All living in that apartment except Claudia and Fredia wish the baby to die. If it sees the world, it will be a great dishonor for Pecola. The poor girl bearing the unwanted child of her own father gets deranged mind, talking to her other 'self' who is promising her 'blue eyes'. Claudia and Frieda want the baby to survive and as an act of sacrifice they bury money and plant seeds. They pray to God and they wait for the seeds to grow.

To their surprise, the baby dies. Pecola's father also dies in this part. Her mother lives with her mutually retarded daughter in the house.

Conclusion

Toni Morrison connects the four seasons with the course all events in the novel. Connecting seasons with the characters and events is not new to eco-critics like Toni Morrison. The novel starts with a note of optimistic note that Pecola, a black girl grows with green dreams but ends with a tragic note

that she stands as a lone bird with the hopeless memories of fretful past.

Morrison's novel gains universality because of her treatment of Nature akin with the course of events and characters. In one of her interviews she mentions about Faulkner's treatment of literature and says,

It is good - and universal – because it is Specifically about a particular world (Leclair.374)

Thus we can infer that Toni Morrison is a writer of eco-criticism. The whole novel fabricates Nature's harmony and disharmony with the characters in the Afro American community who suffered with white syndrome.

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AN ANALYSIS OF KAVITA KANE'S *KARNA'S WIFE: THE OUTCAST'S QUEEN* THROUGH SUBALTERN PERSPECTIVE

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The term subaltern in post colonial and critical perspective designates the group of people who are socially, politically and geographically outside of the hegemonic power structure of the colony and of the colonial homeland. Coined by Antonio Gramsci in his notable work *Cultural Hegemony*, the term distinguishes the groups that are excluded from a society's established institutions and thus denied and deprived of the rights to voice out.

The term subaltern and subaltern studies is said to have entered the postcolonial studies through the works of the subaltern studies group. Marxist historians have already been analyzing the colonial history in the perspective of the proletariat, using the concept of social classes as being determined by economic relations. Thus the subaltern studies have become the revealing speculation of the society. According to Gramsci, the term subaltern refers to a group of inferior rank or station, whether because of race, class, gender, sexual orientation, ethnicity or religion.

Karna's Wife: The Outcast's Queen by Kavita Kane is an exploration of the pain and anguish of its chief characters Karna and Uruvi, due to the pangs of the suppressed class of Karna's birth. The novel is a wonderful journey, retelling of the epic Mahabharata. The story unveils the life of Uruvi, who suffers the clutches of the class system, just because she is wedded to Karna,

the sutaputra. Kane has beautifully brought out the story of the prominent characters of the Mahabharata, Uruvi and Karna, their pure and upright conduct and faithfulness to each other. At the same time the novel splashes the injustice meted out by Uruvi, not because of her royal birth but because of her sutaputra husband.

This paper through subaltern perspective aims at analyzing the angst and oppression of Uruvi, who is tormented by the external world for marrying Karna. The royal princess who is adored and pampered by all the royalties becomes a target of ridicule and sarcasm and thus becomes an outcast's queen.

Kane begins Uruvi's story with an archery contest, where Karna, who is the son of a charioteer, openly challenges Arjuna, the greatest archer of the Pandu's clan. But he is ridiculed by Arjuna, Bhishma and also by the other prominent royalties of the court for his low birth that deter him from participating in the context. Uruvi falls in love with him captivated by his charisma and charm. Later she marries him in spite of the social humiliation. Her parents King Vahusha, the king of Pukeya and Queen Shubra try to avert her from getting married to Karna, knowing the fact that Uruvi would not lead a peaceful life with him as he has immense opposition from all. Uruvi stands against all the persuasion and wins Karna's hands but suffers immensely and gets alienated from

her circle due the fact that her husband is a sutaputra.

Istvan Meszaros in his *Marx's theory of Alienations* says, "If a man is alienated, he must be alienated from something as a result of certain cause- the interplay of events and circumstances in relations to man as the subject of this alienation.." (36). Uruvi is alienated as a result of her marriage, the cause being her love for Karna.

Meszaros further explicates that, "Alienation is an eminently historical concept"(36). In the ancient times, taboos of the society favoured a man from high class marrying a woman from a low class but not the same for a woman. For instance, Mahabharata elucidates that the king Draupad was willing to marry Draupadi with Arjuna, who was disguised as a Brahmin during his exile, but not to Karna, who was a sutaputra. When the taboo insisted thus, Uruvi contradicted everyone, fell in love with Karna and married him. Almost all her people from the close vicinity were unhappy over the wedding and she was given furtive glances and noblemen considered that their marriage was a scandalous one.

The denial of the upper class women marrying a low class man had been the historical concept penetrating in the society for generations. Meszaros says, "the 'transcendence of alienation' is an inherently historical concept, which envisages the successful accomplishment of a process leading to a qualitatively different state of affairs" (36).

When Uruvi disclosed her love for Karna to her father, the king of Pukeya, his world hurtled on him. He said to Uruvi, "If you marry him, you will marry doom" (18). But she replied, " I know I love a man the world hates" (18). The king of Pukeya brought in the historical view that a Kshatriya girl could

never marry a half-caste. He ridiculed, "You can't marry a half-caste. You wouldn't be as crazy as that. You are a Kshatriya girl, you cannot marry a sutaputra" (18).

Alienation is due to the beliefs and rules practiced in the society from time immemorial. Uruvi's father expounded this fact to Uruvi, "You know how it goes in our society. Anuloma or the practice of marrying men of a higher caste is legitimate. But you are well aware that the reverse practice of Pratiloma, that of marrying a man of a lower caste is prohibited by the Shastras" (19). This is the reason why Uruvi's marriage was disliked by her friends and relatives and becomes the sole cause for her alienation.

At the swayamvara of Draupadi, when Karna lifted his bow to string it, princess Draupadi said loudly and haughtily:

You may be king now. O king of Anga, but you are not of royal birth. I'm a king's daughter and will not wed a base born man. As Draupadi, the yajnaseni, the one born out of fire, I insist on being declared a veeryashulka, a bride to be won by the worthiest and the very best. I will not allow a lowborn sutaputra to participate in the challenge. Please don't proceed. (31)

Karna was plagued by that straight blow and the humiliation taunted him setting him aflame with anger. Right from his birth, he had been mercilessly taunted for his low birth, but Draupadi's words pierced his soul. In International Gramsci Journal, Roberto Beneduce quotes Fanon's words to describe the difficulties faced by the alienated people. He says, "The social panorama is destructed; values are flaunted, crushed, emptied" (International Gramsci Journal). Karna's upright qualities were destructed simply because he was a subaltern.

When Uruvi placed her garland around Karna's neck at her swayamvara, much to his surprise, the assembly breaks into pandemonium. "A swayamvara means choosing a bridegroom from the same social class- a Kshatriya bride cannot marry beneath her," (34) roared the princes. Arjuna asked his mother, "Is that her choice? A lowly upstart, a pariah, an unwelcome outsider?" (35). All those who considered Uruvi's vivacity and her inherent goodness, even the sternest of the royal patriarchs-Bhishma Pitamahe, turned against her after her marriage with Karna. Some asserted her marriage was a scandal, some thought it was a pity and others felt it was unpardonable disgrace. Like Karna, even her values got smashed and emptied.

In time, the truth slowly penetrated her. It steadily dawned on her that all her friends ignored her, Queen Kandhari did not invite her for a formal post-wedding feast, and while Yudhishtira's wife Devyani was openly cold to her. Her aunts and uncles who adored her once started treating her with frosty disdain. She was made cruelly conscious of her unpopularity and her fall of grace.

Meszaros characterizes the concept of alienation as, "1. Man is alienated from nature. 2. He is alienated from himself (From his own activity) 3. From his species being (From being the member of the human species) 4. Man is alienated from man. (From other men)" (14). Uruvi is completely alienated from the fellow human beings as she was a Pariah's wife and not recognized as one of the royal members of Hastinapur, which was once her second home. When she went to Pukeya to participate in the lunch hosted by her mother, she was treated with arrogance by her relatives. Her relationship with Pandavas soured after her marriage and

her relationship with queen Kandhari was also strained.

'Othering' a specific group of people is to prove their weakness and establish power over them. Michael Foucault argues that the process of 'othering' is based on the 'power and knowledge.' Uruvi's marriage with Karna opened up too many misunderstandings and hatred. Everyone seized the opportunity to look down on her as the wife of a wretched sutaputra. She became an outsider; the inferior one and even Karna's brother Shona despised her as an outsider. She turned out to be an 'other' in her husband's house as she was a born princess. The person to react most furiously to her marriage was Shona, Karna's brother. He retards, "I am not against Karna bringing another bride home, but she is a Kshatriya princess, a stranger, an outsider who will never be able to mingle with us. She is sure to disrupt the peace of this house" (45). Her marriage with the unsuitable man provided everyone with just the suitable weapon to wound her. Her reversal of fate and fortune meant social chastisement.

Uruvi dismissed all the hatred around her with a smile. Kane describes her courage through the words of her father, "Courage is very odd,' king Vahusha told his wife gravely. 'Any other person would have locked herself in her home to hide from this deliberately cold treatment and the unkind remarks. But not my Uruvi; she's a lioness all right!' (61)

Thus Uruvi, displays phenomenal grit and determination in the midst of anger and hatred and remains loyal to her husband, bearing the slashes of the biased society. Her undaunted spirits remain as a protective shield for Karna until his death. Kane has exquisitely woven the story of Karna and Uruvi bringing out the angst of the suppressed class.

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