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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

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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.

**Dr. J. HELEN RATNA MONICA**  
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## **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, German, 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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## THE STUDY OF CLAUSE ELEMENTS AND SYNTACTIC PATTERNS: A TOOL FOR ESL STUDENTS

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### Abstract

*Sentences are strings of words held together by syntactic relations. In English, there are four types of sentences: simple, compound, complex, and compound-complex. For this paper, the simple sentence and its different patterns are taken into consideration. A simple sentence is a group of words that includes a subject and a predicate; and expresses a complete thought. Mainly, it is the combination of a subject and a verb. For example, The birds fly or The flowers bloom. A simple sentence is the first type of sentence which a student of English as a Second Language (ESL) learns to speak and write. The grammarians, Greenbaum, S. and Quirk, R. (2001), propose seven syntactic patterns or structures of a simple sentence such as SV, SVO, SVC, SVA, SVOiO, SVOC, and SVOA by using the five sentence elements also known as clause elements which are Subject (S), Verb (V), Object (direct object - O and indirect object - Oi), Complement (C), and Adverbial (A). There is a fact that a proper understanding of the seven sentence patterns of a simple sentence makes a student develop his spoken and written English to great extent. Having considered this fact in mind, this paper suggests an innovative method in the form of a simple but effective student-friendly computational tool, for the students of ESL in Sri Lanka and India to learn and test the seven patterns of simple sentence and also to promote the language skills for the success of their education in the current competitive world of work.*

**Keywords:** *ESL, clause elements, simple sentence, syntactic patterns, innovative tool, language skills, world of work.*

### Introduction

According to Bloomfield, L. (1933), language has a structure. The concept of structure is fundamental to the study of syntax which is the formation of sentences. The largest structure or grammatical unit in English language is usually a simple sentence such as *Chomsky smiled at sentences*. The grammarian, Alexander, L.G. (1990) defines the simple sentence as a complete unit of meaning which contains a subject and a verb, followed, if necessary, by other words which make up the meaning. Sentences have a structure described in terms of clauses; and a sentence composed of one clause is called a 'simple sentence', and its structure is the same as that of a clause (Jackson, 1982). Further, a simple sentence

contains one main clause and no embedded or subordinate clauses in its structure (Demirezen, M., 1999), i.e. a simple sentence has one independent clause. This independent clause is made up of the elements which are subject (S), verb (V), object (direct (O)/indirect (Oi)), complement (C), and adverbial (A); and these elements are known as *clause elements* in English grammar. To understand the patterns of a simple sentence, the knowledge of the clause elements is indispensable for the learners of ESL and they are explained in detail below.

### Subject

A subject is a clause element and it can be identified in a sentence with an action verb by answering the question: "Who is

doing the action?" For example, in the sentence *The carpenter slept in the spare room*, the action is 'sleeping'. Who is, or was, doing the sleeping? The carpenter. Therefore, 'the carpenter' is the subject of the sentence. Generally, the subject occurs at the beginning of a sentence, i.e. it comes before the predicate or verb phrase, and is obligatory in English (with the exception of imperative sentences). More specifically, the subject is a noun phrase (including pronoun) in a sentence. For example, look at the subjects (underlined) in *The flowers danced beautifully* and *He has excellent views*. The semantic role of the subject typically represents the 'agent' or 'doer' of the action.

### Verb

A verb is a clause element which usually expresses an action or a state of being. Verbs include two classes: *main verb* like *lay, play, splay*, etc. and *helping verb* such as *am, is, are*, etc. Helping verbs, also known as *auxiliary verbs*, can be further divided into two categories: *primary auxiliary* like *am, is, are*, etc. and *modal auxiliary* such as *can, could, will*, etc. Primary auxiliaries consist of the forms of *to be, do, and have*. All these forms except *being* can function as a main verb in a simple sentence. Thus, in *Chomsky is a syntactician* and *He analyzes sentences*, the verbs *is* and *analyzes* are the main verbs of the sentences, respectively.

### Object

An object is a clause element. There are two types of objects: *direct* and *indirect*. The direct object of a sentence is receiving the action. It can usually be found by answering the question: "Who or what is being acted upon or receiving the action?" The direct object is usually a noun phrase and it typically occurs immediately after the verb. For example, the underlined noun phrases are the direct objects in the sentences: *Priya baked a cake* and *It killed her pet dog*. Not all sentences, especially the sentences with some

action verbs have direct objects. For instance, *My friend laughed loudly* and *Her wife slept well*.

Sometimes, a noun phrase is the answer to the question: "Who or what is receiving the direct object?" This noun phrase is called the *indirect object*. For example, *Rooba told the truth to the media*. Further, in the sentence, *The boss gave his employees a salary increment*, the noun phrase *a salary increment* is the direct object and the noun phrase *his employees* is the indirect object, since *his employees* are receiving *a salary increment*, the direct object. When the indirect object co-occurs with a direct object, it comes first as in *The people wrote the principal a letter*. Moreover, indirect objects usually do not occur in a sentence without the presence of the direct object in the same sentence, but with some verbs this is possible (with an implied object).

### Complement

A complement is a clause element. It can consist of a noun phrase, adjective phrase or clause. For example: *She is a teacher*. *She is very happy*. *This is what we expected*.

There are two types of complements: *subject complement* (Cs), providing the additional information about the subject of a clause as in the above examples, and *object complement* (Co), describing what the object refers to as in the following examples:

*People elected Vadivel the counsellor*. *He made them satisfied*.

A clause with complement typically has no passive equivalent. Complements usually, though not always, follow the verb *to be*, known as *copula verb* or *linking verb*. Other linking verbs are *become, seem, appear, look, feel, smell, taste, remain, sound*, etc.

### Adverbial

An adverbial is a clause element which gives additional meaning about the event or state of affairs described in the sentence. Adverbials can consist of a single adverb as

in *She walked slowly*, an adverb phrase as in *He understood very quickly*, a prepositional phrase as in *He slept on the grass*, a clause like in *My father fell asleep because he was tired*, a noun phrase as in *He will meet her next week*, and a non-finite clause as in *Recovering his illness, he came to the office*. An adverbial functions as an adverb in a sentence. It usually answers the questions in the concept of *How?*, *Where?*, *When?*, etc. as in *She lives happily* (how), *They put him in the jail* (where), and *The painter finished the work yesterday* (when). Adverbials can be placed in a number of positions in a clause: the start, middle, and the end as in *Suddenly, she left* ~ *She suddenly left* ~ *She left suddenly*.

### The simple sentence or syntactic patterns

The five clause elements can be differently combined to analyze the structure of any basic or simple clause (or sentence) in English. According to the grammarians, Sidney Greenbaum and Randolph Quirk (2001), a simple sentence may appear in one of the following seven patterns:

#### SV (Subject + Verb)

Syntactically, the subject and the verb are the two main functional categories in a sentence. At the heart of every simple sentence in English is almost the Subject-Verb relationship. The subject tells who or what about the verb. A verb, instead, shows an action or a state of being. For instance:

- *The game ended.*
- *The plane landed.*

Simple sentences with SV pattern are formed with intransitive verbs and they are very common in English.

#### SVO (Subject + Verb + direct Object)

This is the simplest and most basic clause pattern in English. Some verbs require a direct object which is generally a noun phrase or a pronoun that receives the

action of the verb which is transitive in sense.

- *Bees make the honey.*
- *We use it.*

#### SVC (Subject + Verb + Complement)

This pattern consists of the subject, verb, and complement (subject) which describes what the subject refers to as *powerful* in *English is powerful*. Further, the subject complement, which normally follows the verbs like the forms of *to be*, *become*, *remain*, *seem*, *feel*, *look*, *grow*, *turn*, *appear*, *taste*, *sound*, *smell*, etc., may consist of an adjective (phrase) or a noun (phrase). For example:

- *Bill Gates is a rich man.*
- *He is simple.*

#### SVA (Subject + Verb + Adverbial)

An adverbial is a clause element which gives extra meaning about the event or state of affairs described in the sentence. For example:

- *A female mosquito lives for 30 days.*
- *Dengue spreads quickly.*

#### SVOiO (Subject + Verb + indirect Object +direct Object)

This pattern includes the subject, verb, indirect object, and direct object. It is clear that some verbs such as *want*, must need an object. Some verbs, however, usually have not one object, but two. Hence, the following sentence is not complete, even though it has a subject, a verb, and one object: *Nurses give the patients .....*

We are left asking that nurses give the patients *what?* It is true that *the patients* is an object, but verbs like *give* need a second object, too: *Nurses give the patients the medicine.*

*Medicine* is the direct object - it is what the nurses give. *Patients* is the indirect object because the patients are the ones (the people that the medicine is being given to) who benefit from the medicine. This type of sentence can also be rephrased like this:

*Nurses give the patients the medicine* → *Nurses give the medicine to the patients.* Here, the verb *give* takes two objects. Then, it is called ditransitive verb.

### **SVOC (Subject + Verb + direct Object + Complement)**

This pattern contains the subject, verb, object (direct), and the complement (object). Like subjects, objects also have complements. They occur in clauses constructed in the following pattern: *The students found the map useful.*

The sentence pattern, *SVOC*, can be contrasted with the sentence pattern 5 (*SVOiO*) which is given below: *Nurses give the patients the medicine.*

It is clear that the above two sentences have two elements after the verb: a direct object and something else. In the second sentence, *patients* and *medicine* refer to completely different things. In the first sentence, *map* and *useful* refer to the same thing; and the word *useful* serves to give more information about the object, *map*; and it completes it. Hence, it gets the name as *object complement*.

### **SVOA (Subject + Verb + direct Object + Adverbial)**

Some verbs like *put* and *throw* take an object and then also require an adverbial. For example:

- *Tom put an engagement ring on Mary's finger.*
- *She threw it away.*

### **Methodology**

The participants of this study were 35 first year students from the course of Higher National Diploma in English (HNDE) at Advanced Technological Institute (ATI), Trincomalee, Sri Lanka. The innovative tool for studying the clause elements and the simple syntactic or sentence patterns is a user-friendly computer programme written with the help of the computer language,

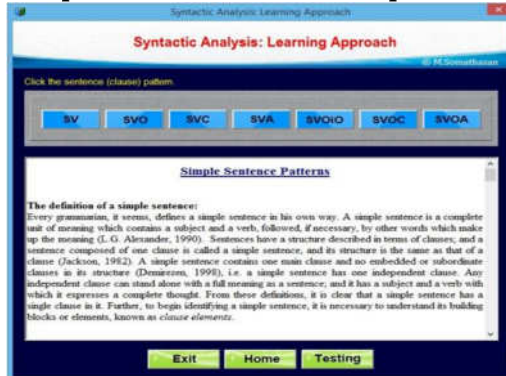
Visual Basic 6 (VB 6). The tool has two purposes. One is to impart the knowledge of the simple sentence patterns to the students of ESL and the other one is to test their existing knowledge in the simple sentence patterns. For these both purposes and also for this paper, 100 simple sentences with all seven patterns were taken and fed into the programme. As stated, the programme has two options: *Learning* and *Testing*. If a student, first of all, likes to learn the patterns, he can click the *Learning* button. Then, there are seven buttons with each pattern like SV, SVO, SVC, SVA, SVOiO, SVOC, and SVOA. He can click the desired pattern and get the knowledge in it. Further, if he wants to test his knowledge in the patterns, he can select the *Testing* button and carry on the testing by clicking the *Sentence* button. Then, a simple sentence will appear with seven answers, i.e. seven patterns. The student has to select the proper pattern of the sentence and continue the activity by clicking the *Next* button for sentences. Moreover, in the testing process, the student can click the *Check* button after sentence by sentence or at the end of the activity not only to see his status, i.e. whether he is right or wrong, but to check his marks, as well. This is the mechanism of the tool.

### **Results and Discussion**

The participants used the tool enthusiastically and the results were quite positive, i.e. nearly 80 percentage of the students (i.e. 28 students out of 35) were successful in their first attempt of answering the questions. In the usage of the tool, mostly all the students were quite happy for some reasons. First of all, they stated that they felt comfortable when they had worked with such a computer-based activity. Further stating, the immediate feedback of the testing task was the special for them; and also said in one voice that this type of innovative activity had given the confidence and motivated them to learn the English language, especially the

clause elements and simple sentence patterns eagerly.

### Sample Visual of the Developed Tool



### Conclusion

A simple sentence is a sentence that contains only one clause, i.e. one subject and a verb phrase. It is the type of sentence which is mostly used in day to day spoken and written communication. Thus, to be competent in the usage of English language, the knowledge in simple syntactic patterns is essential. Further, it is an inevitable area for an ESL student's academic success. Basically, there are seven patterns of a simple sentence. They are SV (*The little boy laughed*), SVO (*He speaks six languages*), SVC (*Whales are mammals*), SVA (*I overslept today*), SVOiO (*The teacher gave the child another chance*), SVOC (*Learning English made them happy*), and SVOA (*The committee presented its ideas to government*). An innovative method, i.e. the computer technology incorporated tool, for learning clause elements and simple sentence patterns was developed by using the computer language VB 6. Then, it was tested among 35 students of HNDE at ATI in Trincomalee, Sri Lanka. The students stated that the tool was quite innovative, comfortable to use, and especially based on immediate feedback regarding the testing activity. Finally, the students reported that it had given the self-confidence and motivated them to deeply learn about the

clause elements and sentence patterns in English.

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## INTERACTIONS BETWEEN A NARRATOR AND A NARRATEE IN JOHN BARTH'S *THE TIDEWATER TALES*

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As one of the leading practitioners of postmodern met fiction, John Barth focuses his fiction in itself, often using a complex weaving of stories within stories to examine the nature of story-telling itself. Writing about writing is, to these writers, less important, less socially responsible than writing about life itself. But representing the way we represent does socially engage. After all, interactions between a narrator and a narratee or a writer and a reader are in his essay "Very Like an Elephant: Reality versus Realism," Barth cites fellow writers John Gardner, Gore Vidal, and Tom Wolfe as detractors of metafiction/contemporary novels. Inherently social and they can yield insight into the way we perceive not just storytelling, but reality itself. Barth says, "Whatever else it is about, great literature is almost always also about itself. On rare occasions it may even be mainly about itself, though it is almost never exclusively about itself, even when it seems to be" (*Friday Book* 192). This statement is more than simply Barth's defence against critics who view met fiction as literarily unimportant; it points out that behind the veil of postmodern met fiction, there is, in fact, a point of mediation. Contrary to the common perception of self-reflexivity as merely a narcissistic or solipsistic revelling in the writerly self, a self-reflexive approach engages the reader in a way that conventional narrative does not. Unlike conventional narratives, self-reflexive narratives offer a place for the writer and the

reader to make a connection in the shared history of intersexuality. Through language woven into story, often self-reflexive story, social connections are forged and mediation between self and the world can take place.

In *The Tidewater Tales*, postmodernism had gained a foothold in contemporary literature and arguably had passed its prime. Barth's later work still reflects then postmodern ideal, however, and the novel engages the readers while strongly reflecting the presence of the writer. Alan Lindsay argues that despite Barth's simultaneous emphasis on the reader's role in creating textual meaning, Barth inserts "himself" into his fictional texts even more than his postmodern colleagues (93). Lindsay asserts that in *Tidewater Tales* Barth moves from absolute writer lines to a dialogue between writer and reader (145). This transition makes *Tidewater Tales* Barth's examination of the reader-writer relationship. *Tidewater Tales* deals with a variety of storytelling, including oral/traditional, written (novels, plays, and short fictions), and a combination of written and oral (where the writer is literally present to read the work aloud or to tell a previously written story). Along with this variety of story, Barth includes a great deal of intertextuality. He explores how the present story is affected by past story and how readers can enter into the dialogue of "classic" literature.

In *Tidewater Tales* Barth focuses on the lover-to-lover construct of the reader-writer



relationship, exploring the variations of this construct and how those variations impact the fertility of the story. While the novel contains a complex weaving of stories, the reader-writer dynamic is most visible in certain frames of the novel, making it appropriate for us to narrow down our focus to those specific elements. Through the met fictive elements of *Tidewater Tales*, Barth proves that social engagement is possible because, to him, reading a present text is engaging in a dialogue with the writer as well as with the body of past texts that inform the present text. *Tidewater Tales* is a playground for intersexual irony. Odysseus, Scheherazade, and Don Quixote all make appearances, and they end up commenting on each other's stories. Listeners become tellers, and as a result, readers become writers. The subjects of epic tales become the tellers of what was left untold, and their peers stand in critical judgment of their tales. Bakhtin argues that in older literary forms "the epic past is absolute and complete" (16); it cannot be added to or subtracted from. Bakhtin sees the novel as engaging the present and open-ended: "characteristic of it is an eternal rethinking and re-evaluating" (31). Barth exhibits Bakhtin's theory of the work of the novel in reconnecting the past to the present in the retellings and reformulations of classic tales within the novel.

Barth incorporates those oral cues into his written narrative. The female protagonist, Katherine, is the director of folklore and oral history at her local library. When her husband Peter begs her to "set him a task" because he wants to ease her discomfort in her 9th week of pregnancy, she asks him to tell her a story. Peter, who according to Alan Lindsay is "a Barth alter-ego" (142), is a writer, so this should be no trouble, except he has been suffering from an acute case of writer's block. Contrary to Barth's own maximalist tendencies, Peter tends toward

minimalism. His stories have become almost painfully short, due in large part to his acute writer's block. Despite this obvious opposition to Barth, Lindsay argues, the biographical similarities affirm that Barth uses Peter as a mouthpiece (142-45). Peter's writer's block aside, he says, "I'm not a teller; I'm a writer. Once upon a time I was" (71). Katherine, however, believes that Peter is both a writer and a teller. She wants the twins she carries to hear the story of their parents, and she herself wants to hear the end of the story. Furthermore, she wants Peter to reclaim his ability to begin a story and to expand it instead of editing it to nothing. She cannot give birth until he does so; Peter's metaphorical dilation, the opening up to a world of story, must occur before Katherine's literal, physical dilation can. She wants Peter to tell, or write, the children into the world, mirroring the procreative aspects Barth constantly reinforces.

Barth seems both to resist and to embrace the idea that a reader and a writer work together to create, or procreate, meaning. Barth ostensibly resists acknowledging the parallel between stories and children, but he embraces the parallel once he does acknowledge it. Alan Lindsay points out that the process of producing a child is the fulfilment of desire, both emotionally and physically, and in *Tidewater Tales*, the production of a text serves the same purpose (140). The writer-father and reader-mother desire the delivery of story and the renewed fertility of their relationship. Furthermore, while Barth's equating the author with the father and the reader with the mother may perhaps be a reflection of his own gender, it goes even a bit deeper. The writer-father plants the seed but the reader-mother must actually give birth to the story. The words on the page or the words spoken are the seed; the process of reading finalizes the procreation. The relationship between the protagonists

begins around a story: “ Hot young writer having met warm young reader in 1964 after cool young fiction reading up at the 92nd Street Poetry Centre, and they having spent steamy young New York night together down at the old Gramercy Park Hotel” (95-96).

Barth’s work, Patricia Tobin argues that *Tidewater Tales* is an example of Barth’s rule-breaking, or deterritorialization, because a happy marriage is not supposed to begin a novel (144). Barth manages this rule-breaking by anchoring the marriage in the swapping of stories. Peter’s previous failures are to produce narratives that satisfy his wife’s appetite for long texts. Scheherazade’s story in *Tidewater Tales* particularly highlights the procreative aspect of storytelling. Carla B Silver tells them the tale of Scheherazade’s “first second menstruation,” or the first time Scheherazade has two consecutive cycles, a story that explains the connection between the numbers of children she has and the number of nights she tells stories. When Peter hears this tale, he is amazed that he has never before put together the coincidence.

May Jump herself tell the Sagamores more of the story the following night? She begins by announcing that she wants to tell them “an unfinished story about an unfinished story” (574). Scheherazade tells May Jump her story, beginning with her preparation to become a master storyteller. Before offering her to King Shahryar, she tells her sister Dunyazade that she realizes that words are the key to the puzzle; she simply does not know which words: “These dumb little ink-marks are the key to the whole puzzle, Dunyazade if I knew exactly which ones to make, our troubles would be over” (584). Dunyazade says to her that “the key to the treasure is the treasure,” and when Scheherazade repeats these words, a genie appears. The genie, a writer from Maryland, whom she calls Djean, tells her “that the stories with which she beguiled and cured the

king were not only the solution to the problems of hers, the king’s, her father’s, the country’s but also her reward for having solved it” (584). Djean recites to her from his version of *The 1001 Nights* the stories that she is to tell the king. She becomes the reader of the stories she has both already told and will soon tell. The past, future, and present are all conflated into one moment. Bakhtin argues that the novel introduces a new way of conceptualizing time and that other genres have a “different resonance” (39). Barth’s integration of epic tales opens up the possibility of a deepened relationship between the readers of the present and the writers of the past, re-conceptualizing time much as Bakhtin proposes.

Barth’s invocation of Homer/Phemius is an example of writing the author back into the text, of quickening the dead author, as it were. In light of Barth’s revision of this ancient text, his reader will return to *The Odyssey* with new experiences of the story and will therefore necessarily look at it with new eyes. Not just the text will have changed, however, because a new vision of Homer himself has been created, and while the reader understands that Barth’s creation is merely a fictional representation of an author, he or she will still remember the experience of that invoked authorial presence. This invocation helps bridge the gap between past and present and creates a relationship between writer and reader, if only a fictional one.

Scheherazade and Djean become lovers after the story cycle is complete. This relationship represents an important variation of the lover-to-lover construct because it takes so long for the writer and reader to become lovers and because after they do, their storytelling ceases to be procreative. On the other hand, Peter and Kathy’s relationship begin with story, but quickly enters the textual realm, and it is

always procreative. Scheherazade and Djean go through afternoons of storytelling and a break of several years before they re-summon each other, reflect on their mutual story, and commence their textual relationship. Scheherazade confesses to her sister that she wishes she had “been able to get pregnant by him” and that she had never “felt so unfinished” (*TWT* 592).

The relationship between Scheherazade and Djean follows the cycle of inspiration and invention. Scheherazade finds the key to Djean’s place, time, and order of reality, or PTOR, as Barth calls it, and once there, cannot find the way back to her own. They discover that her arrival there followed Djean’s writing about her there. Her being stuck there, however, precedes his writing that problem into the story. Life and art have begun a dialogue and are taking turns telling the story. The ultimate love relationship, Barth seems to suggest, is the one between life and art. Djean’s wife, called Shmah by Scheherazade, enters the equation, fully aware of the nature of the relationship between her husband and Scheherazade. She analyzes the interplay of inspiration and invention and realizes that Djean must write Scheherazade out of the story to get her back to her own PTOR. It is invention’s turn in the cycle, and Djean finds that he cannot deliver. When Shmah is approached to try her hand at finishing the story she says, “But I only analyze, remember? Neither conception nor delivery in my line” (607). Thus the literary critic enters the equation, identifies the problem, but cannot solve it. Detached analysis, according to this example, does not result in finishing the story or in procreating meaning; an engaged analysis coupled with a willingness to meet the writer halfway is necessary for such procreation to take place.

The lover-to-lover construct is made more complex by the cycle of love relationships, a cycle that is echoed by the cycle of story. The story Odysseus and Nausicaa tell to the Sagamores exemplifies a complicated chain of love relationships and how those relationships

relate to the story between the lovers. Furthermore the construct is complicated by including a pair of lovers telling stories to a pair of lovers. The potential for procreation has multiplied. The story they tell is a radical revision of what we understand as the text of *The Odyssey*. But perhaps no other lover pair presents such a radical departure from the original text as Odysseus and Penelope. In fact, the stories they tell one another are so different from the versions they had come to believe that the changing of the text they had allowed themselves to create strains their relationship. They spend so many years apart, knowing only the vague outline of what is happening in the other’s life that when the details are filled in, and their relationship begins to deteriorate. In fact, the story becomes all that there is of their relationship. Penelope spends years weaving a tapestry that tells the story of Odysseus’ sex politics, a tapestry that becomes the focal point of their relationship: “[T]here was no longer much between them besides that tapestry, before which more and more they found themselves entranced, thinking their separate thoughts” (194). The story is between them, but in a negative way rather than a positive one. The story bars the door for the improvement of their relationship.

Barth’s version is Penelope’s lover and will become Homer, also begins to tell the story in song. Penelope’s acquaintance with and acceptance of Odysseus’s story in its incomplete state makes it difficult for her to accept the version he delivers in person. She prefers the text she helped to create, as Odysseus prefers his version of Penelope’s story. This reluctance to let go of the erroneous texts keeps them from reaching a middle ground where their stories could be fruitful. Odysseus’s disillusionment with Penelope leads him to seek eternal youth with Nausicaa, a young princess he met during his journey home. Since first meeting Odysseus, Nausicaa has thought of nothing else. She is Phemius/Homer’s lover only so that she can read and reread the passage in *The Odyssey* where Odysseus first sees her. She feeds her

obsession with Odysseus by continually reading the story or having Homer recite it to her. As a result, the story is traced through their love relationships: "But so long had she sat upon those manuscript pages in that chair while this story unfolded to its present moment, those splendid buttocks were now be freckled with the ink of Homer's *Odyssey*" (215). Immediately precedes her first sexual union with Odysseus. The unveiling of story again leads, this time immediately, to sexual and emotional intimacy. They conceive but are unable to deliver the child because they are literally travelling backwards through time. Their only form of procreation is their story, and as lovers, they tell it to lovers who can not only conceive but also deliver children.

Barth's exploration of the lover-to-lover construct implies that the ideal reader-writer relationship, while not literally a sexually intimate one, does include a metaphorical procreative element. The reader works cooperatively with the writer, thereby engaging all the prior reading experiences of both the writer and the reader. Contrary to theoretical frameworks that suggest that the writer is ancillary to the text or that the reader's response is unnecessary for creation of meaning, Barth asserts that both are necessary to produce a meaningful text.

Barth is replenishing the epic literary past with the nobleness of a reader-writer relationship that only his genre can deliver. The epics of the past, having been gradually reified by continued oral transmission, become closed to revision once they are finally written down. For hundreds of years these stories have been closed; the novel opens them up and thrusts them into the cultural dialogic. In *Tidewater Tales*, Barth opens up such reified texts as *The Odyssey* and *The 1001 Nights* to a re-exploration and replenishes these tales by bringing them alive for the contemporary reader. Familiar to the

audience and this familiarity builds a bridge from the textual past to the textual present, while simultaneously reorganizing the reader's schema of the textual past. Indeed, the end of the novel sees Katherine finally gives birth to twins. Peter and Katherine name the twins Adam and Eve, once again reconnecting present story to past text, and in this case, to the most central past text available. This phenomenon is more than Julia Kristeva's intertextuality - it is a revision of the literary past and a revision of that past for the literary future. The ideal reader-writer relationship is a world where the experiences of the writer and of the reader meet. The narrator and narratee, provided they are separate people, can never be completely unified in mind or experience.

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## CLASH BETWEEN GOOD AND EVIL IN HERMAN MELVILLE'S *MOBY-DICK*

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Herman Melville is one among the foremost powerful novelists in American Literature. He has written many novels like *Typee*, *Omoo*, *Mardi*, *Red burn*, *White-Jacket* and *Moby Dick* of that is considered the foremost admirable novel. Melville's relationship with writer possesses some influence within the writings of Melville, particularly in *Moby Dick*. Moreover, the novel is devoted to Hawthorne. There are traces of autobiographical elements in the majority the novels of Melville. Right from his earlier childhood, Melville had suffered lots and had conjointly seen others suffering in such a lot of ways that human sufferings, miseries and therefore the conflicts thereof have become the theme of all his novels.

In most of his works, more specially his earlier ones, Melville's heroes are young innocents who plunge into the world of experience only to learn that the world is full of evil hidden beneath a thin mask of innocence. And it is the way in which each of those heroes come to grips with this world that offers Melville's works a single vision. His characters do not grow physically. They mature emotionally. Melville shows a special liking for the lonely, deserted, orphaned hero or the Ishmael character who wanders round the earth in his search for the Ultimate. He has transformed the Biblical Ishmael to suit his own artistic, and symbolic, needs so that Ishmael of *Moby-Dick* is as much an 'Ishmael' as Ahab.

This paper examines the characteristics and fates of one of the two main characters, explore the hidden which means and also the conflicts between Good and Evil, expose Melville's opinion on man and nature: they must be unbroken in harmonization. *Moby Dick* could be a symbolic work, but also includes chapters on natural history. Major themes embrace obsession, religion, and idealism versus pragmatism, revenge, racism, sanity, hierarchic relationships, and politics.

*Moby-Dick* published in 1851. A story of monomania onboard a whaling ship, *Moby-Dick* is really resolute novel that purposes at once as a documentary of life at sea and an enormous moral symbol of life in general. No holy theme is spared in this dreary and mocking critique of the known world, as Melville satirizes by turns religious customs, moral ideals, and the literary and political facts of the day.

For Melville, *Moby Dick* also represents deep mysterious of nature, symbolizes terror, mostly within the ocean. One vital theme that Melville describes is that the conflict between man and nature. He believes that there is an associate appealing power in the huge Unknown scheming man's destiny. This power is that the force of the large mystifying nature. Though, on the one hand, this secrecy in the novel is personified by the report of the sea. The endless sea in a condition of instability: typically calm, abstemious and soft, parting something to the imagination; sometimes its tempestuous waves make one's

head swim. No matter when is well and sunny day or a night sky with blinking stars, a great destructive power and strange danger are concerned in its deepness. On the other hand, frequent occurrence of ill omens and predictions in the plot improve the sense of mystery of the complete novel.

There is a particular reason for the writer about why he picks out the color white as Moby Dick's color. White is the mystery of the world. As of the very opening Ishmael takes "what scares me most is it white skin", which leaves him many imaginations. Allow him to fright the sign of white world is its indecision, bareness, and endless. That color is not merely the voices of purity and prettiness, but also on sake of demise and spirit. Ishmael believes it is subtle and dreadful. At the same time, white represents clarity and purity. The author thinks that white is very silence, very passive and very gracious. As long as human beings are able to comprehend the mutual survival among human and nature and not to bother it, it will not wipe out human. Or else, people will unavoidably ruin. In the novel sailors' fight with the white whale represents the fight among man and nature.

*Moby-Dick* liberally exists in nature who by no means takes the proposal to get close to humans, and by no means take the idea to attack humans, but the evil sides of sailors' humanity are responsible for all probable to overcome and wipe out it, so lastly destroy themselves. In addition, *Moby-Dick* is on behalf of the secrecy of the world. For humans, the world is like a secret white, separately from a part of white, they do not see everything. This is also one of the author's pessimism: in frontage of the great nature humans' nature are powerless and small. They will never find out the mystery of nature.

What on earth does *Moby-Dick* symbolize? It is like *Moby-Dick*'s "white atypical forehead" "Pyramid-like white hump" is very

subtle. It not only symbolizes harmony and grace but also represents evil and horror, or it is just the personification of contradictions and conflicts. It is not only a symbol of evil and horror, also on behalf of sympathy and innocence. That makes it as a mixture of contradictions. It is a sign of the secret of life, the purpose of reality and human survival as well as the destiny and future of mankind. In short, *Moby-Dick* has multisymbolic sense, so it is strange.

But Ahab has the soft side in him; He misses his wife of ten years and his only child. When he says his bitter incident of forty-years whaling to Starbuck, he tells his wife and boy numerous times, and even wishes Starbuck who also has wife and son not follow *Moby-Dick*. It is not firm to see that although Ahab has become a mad man in his search of *Moby-Dick*, he does not lose depersonalization entirely. We have a sight of his factual stance in his deepness of his heart. In addition, Ahab, who all the time with a cold face, shows his kindness for poor Pip. He said to Pip, "Here, boy; Ahab's cabin shall be Pip's home henceforth, while Ahab lives. Thou touch my inmost centre, boy" (*Moby Dick*, 1851). He prays to God to sanctify the poor boy truthfully. When *Moby-Dick* affects the Pequod, Ahab shouts, "The whale, the whale! Up helm, up helm! Oh, all ye sweet powers of air now hug me close! Let not Starbuck die, if die he must, in a woman's fainting fit. Up helm, I say ye fool, the jaw! The jaw! Is this the end of all my bursting prayers (*Moby Dick*, 1851)?" From his words, we can get that he is a good man.

People who illustrate lively approach to life are those who recognize what is right and do as well. In their nature exist both good and evil, but they would slightly let the good prevails in them and leads their actions. Every now and then they may show their weaknesses in real life. Though, just as the saying goes, a horse stumbles that has four

legs. In spite of their shortcomings, they like a significant and fruitful life in general. And Ishmael, Starbuck, Queequeg and Pip belong to this group. It would be simple for Ishmael to predict the eventual fate of the ship beneath the guidelines of Captain Ahab, and he frankly admits on numerous occasions that the deadly destiny awaiting its group is inevitable. But for Melville, it seems somewhat too particular and crude to emit opinion on a man of such power as Ahab outside the common norm in which the distinctive Uses of the terms "good and evil" can be applied. For Melville, good and evil are human creations that do not survive in the striking scheme of the worldly reality.

In other words, Moby Dick, the white whale, is not innately evil or even capable of being innately evil. He is a simple animal. In its place, this is created and assigned to him by mankind because mankind misinterprets the animal's movements as some kind of particular wrongdoing. It is interesting to note that throughout the work, references are made to Moby Dick and all the whales the Pequod encounters, as being royal and magnificent animals. Melville, in fact, seems to approve of the animals for their incapability to do good or evil. Just at the very opening of the novel, Melville employs an intelligent deception to discover nature of evil, one he plays on both Ishmael and the readers: the true nature of the antagonizing force of the novel leftovers unseen within Ahab, not the white whale he demonizes. Melville seems to be saying that it is man's standard practice to keep away from what he finds harmful to himself or his way of thoughts. To Melville, this practice, which is intrinsic to human nature, perpetuates evil and perpetuates wickedness. Man's eagerness to keep himself from the fact enables him to entrust acts which could be construed as bad, or evil.

Melville attempts to give us bottomless motivation by ornately characterizing Captain

Ahab a heroic awful figure, the destiny of human and nature are intimately bound up. Human being must give full play to the initiative and great imagination, and challenge to fight against nature. But if they necessarily fear retaliation from nature, paid a serious price, even lead to the total destruction of mankind. Only mankind and nature living in harmony Unanimity of Heaven and Men would get harmonious growth.

The death of Ahab is predictable, for he makes a deadly error during his fight with nature an overstated estimate of his own ability. He regards himself as a God, but this is not the case. We know that man and nature on the earth, from the mutually dependent view, are indivisible from each other; from the angle of subduing one another, they are rivals. Then, the relationship between man and nature are both harmony and struggle. If we change nature based on the law of nature, mankind will benefit a lot from nature. However, Captain Ahab exactly ignores this point. The frightening idea that he needs to wash out Moby-Dick, makes him shattered by Moby Dick at last. In fact, Moby Dick's vengeance on Ahab and the Pequod is vengeance of nature on mankind, which is self-preservation of nature.

Since mankind's events of over deforestation, haphazard slaughter, and ecological pollution, living environment of mankind is under great threat debris flow, species extinction, land desertification, the decrease of human living space - the actual cause, these all come from mankind themselves. Mankind can overcome nature on the principle of following the law of nature, or mankind will pay a precious price like Ahab. Man can't live on their own without nature. If there is no nature, there is no man. Man and nature must be kept in harmony.

Through the facts of his novel, we can see the magnitude of personalities. Mankind is

able to attain their self-value throughout their subjective set up within the earth. In the meantime, we understand that we should pay a serious cost in the path of knowing the world and dominating it. It is Ahab who dares to give up himself, and dares to venture, that we are able to recognize more about nature. Ahab's quest of Moby Dick is that the procedure of exploring nature. Because Moby Dick is simply the envoy of nature, the sign of nature's forces, a mirror image of the dominant forces of nature. If we do not have the strength of pioneering and exploring the reality, how can we attain harmony between mankind and nature?

From the very beginning, human beings do not know how to get all along with nature harmoniously. But we get to know and change nature slowly in the method of exploring it. Ultimately, man and nature can be together in a harmonious coexistence. Finally, *Moby*

*Dick* encompasses a richness which has had enduring value for generations. Its representation is very large, and its language is graphic and powerful. It is a romance of moral inquiry. In this novel characters struggle with good and evil, with fate, with the conflict they see between God and nature.

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## DYLAN THOMAS' POETRY IS AN 'AFFIRMATION OF LIFE OVER DEATH': AN ANALYSIS OF 'A REFUSAL TO MOURN'

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### Abstract

*Dylan Thomas (1914-1953) is considered one of the most notable poets of the twentieth century. Though critics have varied opinions of his work, he is one of the few poets who have influenced the common readers. His poetry, even today, still retains much of its flavour and freshness as when it was first penned. His poems, notably, 'Do not go gentle into that good night,' 'The force that through the green fuse,' and many more are regularly anthologized. Dylan Thomas' poetry has been declared 'unclassifiable'<sup>1</sup>, has been cited as an example of how not to pen a poem<sup>2</sup>, and yet his magic endures. Books have been published as late as 2013 analyzing his poetry<sup>3</sup>. This paper attempts to analyze a single poem, 'A Refusal to Mourn', in an effort to validate a statement made by Carter and McRae in the Routledge History of English Literature.*

**Keywords:** Dylan Thomas, A Refusal to Mourn.

### Introduction

Dylan Marlais Thomas, one of the greatest of the Modern poets, was born on Oct 27, 1914, in Swansea, Wales. While he began writing poetry in his teens, it was his 1934 publication, 'Light breaks where no sun shines,' that turned the spotlight on him. His works include collections of poetry, prose, documentaries, drama and screenplays. Some of his most notable works are 18 Poems (1934), Portrait of the Artist as a Young Dog (1940), New Poems (1943), Deaths and Entrances (1946) and Under Milk Wood (1954). He regularly wrote for the British Broadcasting Corporation. He also toured the USA four times for public readings of his work. It was on his last tour of the USA that he died on Nov 9, 1953, in New York. His remains were interred in the village of Laugharne.

Dylan Thomas' poetry has divided critics with the precision of a surgeon's knife. There is no middle ground. And, it is perhaps the desire to bridge this unbridgeable chasm that has scholars debating Thomas' poetry night

and day. One of the weapons that Thomas' detractors wield is his rampant alcoholism. While one can never really state as to why Thomas took to this destructive habit, one might quote D.W. Winnicott here: When we speak of a man we speak of him along with the summation of his cultural experiences. The whole forms a unit (1967:370). His poetry may have actually benefitted by his addiction, and it is also possible that, his addiction and early death may have spurred increased interest and consequently, much more scholarship in his works.

The other weapon of choice is his use of Christian sacramental imagery. Critics such as Tindall have tried to explain Thomas' imagery as metaphors for nature (1962:8). He declares that Thomas found nature holy and that, when he talks about God or Christ, he has nature or himself in mind, as Creator and Sufferer. Tindall further states that 'Creating by the word, he became the Word (9).' The reference to 'Word' is no doubt an allusion to Jesus as Word in the Gospel of John 1:1. It is possible that Tindall felt the near

impossibility of his task and grudgingly accepted Thomas' use of sacramental imagery as it is. He tries one last time though: The Creator may be poet or God with their common tool, the word (15). Failing, perhaps, to wish away the sacramental imagery, he raises Thomas or, a Poet in general, and places them level with the Divine Creator. Daiches simplifies things: '(Dylan Thomas)... is fond of sacramental imagery (1954:352).'

Efforts to pigeonhole Thomas' poetry as Welsh also failed as, despite the Welsh setting of some of his best works, he has been appropriated by English Literature (Carter and McRae, 2016:352). Carter and Rae further declare that there is an intensity born out of the struggle to give expression to very powerful feelings throughout his poetry (437). They sum up by saying that his poetry is an affirmation of life over death (438). Thomas' poetry has passion expressed in music, the sound of the words... (Listening to) his poetry was an experience (Simpson, 1978:xii)

The last, and most serious charge, is that of verbiage, as Terry Eagleton expounds in his *How to Read a Poem*. Eagleton says that 'A Refusal to Mourn' is a poem where the elaborateness of form conceals a paucity of content (2007:74). He further elaborates:

This goes to extraordinary lengths to say astonishingly little. Thomas's rhetoric is impressive in its excessively high-pitched way, but if you strip away the sonorously ceremonial language, the poem falls to pieces. The pseudoscriptural imagery, some of which is tellingly original and inventive, is really there to pad out a central emptiness, diverting attention from the fact that the poem has little to say about the burnt child, and even less sympathy for her. (2007:75)

The poem needs to be examined in detail if one is to validate this assertion.

### A Refusal to Mourn

The poem was written and published in 1945, and a year later in his collection of poems, *Deaths and Entrances*. It is in

response to the innumerable deaths caused by air raids over London during the Second World War. The poem begins with the word, 'Never,' which brings to mind another poem of Thomas' Do not go gentle. The effect is the same. He makes us sit up and wonder what he is so dead against (pun intended). He then lists certain provisos which need to be fulfilled if he is to 'pray the shadow of a sound' (ARM 10). The conditions stipulated are similar to the apocalypse – the end of the earth – and his death. In other words, the poet says that he will not mourn.

The first three lines of A Refusal to Mourn, Never until the mankind making Bird beast and flower Fathering and all humbling darkness (ARM 1-3)

remind the reader of the story of creation as narrated in Genesis 1. The next three lines

Tells with silence the last light breaking and the still hour Is come of the sea tumbling in harness (ARM 4-6) remind the reader of the story of Noah and the Flood in Genesis 6-9. This contrast is echoed in the Force that through the Green fuse drives the flower. The duality of Creation/Destruction is an oft repeated theme in Thomas' poems. The second stanza talks about the poet entering *again* (emphasis mine)

...the round

Zion of the water bead

And the synagogue of the ear of corn

This is again sacramental imagery. The word 'round' may refer to a cycle of events that are repeated. Zion is a term associated with paradise in both the Jewish and Christian religions. Water bead may suggest the womb which contains amniotic fluid, commonly called 'water' or may refer to the Christian tradition of baptism, wherein, a convert is immersed in water to symbolize his death to his old way of life and rebirth as a Christian. The word 'synagogue' has been deliberately planted to rouse the reader into wakefulness. The 'ear of corn' is a direct reference to the Gospel of John 12:24 "Verily, verily, I say unto you, *Except* a corn

of *wheat* fall into the ground and *die*, it abideth alone: but if it *die*, it bringeth forth much fruit.” (King James Version)

David Daiches describes it exceedingly well: “The poem is ritualistic in tone; its dominant images are sacramental; and the cunningly contrived rise and fall of the cadence of each stanza adds to the note of formal ceremony. (1954:351)” Thomas continues the biblical allusions in the next three lines of the second stanza, where he says,

Shall I let pray the shadow of a sound  
Or sow my salt seed  
In the least valley of sackcloth to mourn  
(ARM 10-12)

He continues the sacramental imagery with ‘shadow’ and ‘valley’ which echo ‘valley of the shadow of death’ in Psalms 23:4. ‘Sow with salt’ literally means to destroy a productive field by spreading salt, which renders the field infertile. Perhaps the poet is alluding to the fact that crying is in vain as it would bring the child back. However, if one considers it as sacramental imagery, it may refer to Psalms 126:5 ‘They that *sow* in *tears* shall reap in joy. He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves (King James Version).’ The poet, conceivably, is referring to afterlife, i.e. paradise where there is eternal joy. ‘Sackcloth to mourn’ is a direct reference to the biblical practice of donning ‘sackcloth and ashes’ to show that one is sorrowful or repentant (Gospel of Matthew 11:21).

It is halfway into the poem, and the poet finally informs his readers as to what he is not going to mourn: the death of a child, a girl as evident from his use of feminine pronoun ‘her’ in line 15 and 21, and also the word ‘daughter’ in line 19. Thomas considers the event ‘majestic’, not trivial or ordinary, and therefore, will not ‘murder’ (allusion to the Ten Commandments in Exodus 20) the ‘mankind of her going.’ The word mankind may refer to the fact that the child has gone

the way of all mankind, or it may refer to the death of innocence (Line 18) of all mankind. The poet closes out the line with a pun: ‘grave truth.’ He considers mourning for the child ‘blasphemy’ and refers to ‘stations’ which may allude to ‘stations of the cross’- the path followed by Jesus Christ for His crucifixion. If one were to read in between the lines and develop the sacramental imagery: Jesus was innocent of the charge of blasphemy and yet was crucified; the child was innocent and yet was killed.

The poet calls her ‘London’s daughter’ in the first line of the last stanza. This is not to suggest that she is an orphan, but to imply that she lived in London, in its embrace, and is therefore, London’s daughter. She is robed in ‘long friends,’ which may allude to worms who are now aiding in the process of the child returning to the primal elements. ‘Grains beyond age’ may refer to grains of dust, echoing again the Creation story, where man is fashioned from dust (Genesis 2:7). The child is following those who died before her and are now dust. She is in the embrace of the dark soil of her mother, ‘London.’ The Thames does not mourn, but rides. This echoes Lord Tennyson’s ‘The Brook’: For men may come, and men may go, but I go on forever.

The poet finally declares that ‘after the first death, there is no other.’ It could be that he is referring to the Christian belief of resurrection, where those who have died will be resurrected and taken to paradise eternally. Or the poet may refer to the death of innocence, which having witnessed the death of one child, may become numb to the deaths of other innocents.

### Resolution

Having analyzed the poem, one now safely join issue with Eagleton and his charge of verbiage. Rhian Barfoot advances perhaps, the best defence of Thomas.

Thomas’ declared aim was to make a poem an even, or a happening, that would retain something of that primal energy and

vitality, which is normally lost to the restraining force of discursive language.

Like any poet or writer, the only way Thomas may (re)present the un-presentable is in, or through, the system of language. But, given the Real's innate and indeed definitive resistance to symbolization, it is necessarily impossible to interpolate it in a verbal medium (2015:79).

Perhaps Eagleton is biased, as Rodway describes how the bias works: We know it is by a modern Welsh poet characteristically given to non-intellectual self-expression, and therefore we are potentially biased from the start (1982:19). Or perhaps he is not willing to see it for what it is.

Language fails to express the extremity of human experience that is met in death. A Refusal to Mourn is patently a **refusal** (emphasis mine): in it the poet, realizing the inability of language to express the subject, manages to convey that very inexpressibility. Referring to mourn, he builds a greater monument than mourning can (Kidder, 1973:173).

Thomas himself addresses the charge of verbosity as Walford Davies points out: Thomas spoke often of the need to free himself from what he called 'the churning bulk of the words.' But he was seeking freedom from language's endless challenges, not from its weight and body as such (2014:64). He further states: A Poet does not develop by developing technique alone. There is also the question of moral development...Thomas sensed the danger that aesthetic form was isolating him from simple human involvement (2014:70). Therefore, the charge of verbiage can safely be dismissed.

### Conclusion

A Refusal to Mourn is not an elegy. It is an affirmation, an affirmation of life over death. As David Daiches sums up, 'One dies but once, and through that death becomes reunited with the timeless unity of things

(1954:352).' 'It is the thought that Death will no longer have dominion that provides comfort in 'A Refusal' (Daiches, 1954:351). This paper sought to disprove Terry Eagleton's allegation of verbiage and prove Carter and McRae's statement that 'Thomas' poetry is an affirmation of life over death' (2016:352), which it has done.

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## QUEST FOR FREEDOM IN AMITAV GHOSH'S *THE SHADOW LINES*

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### Abstract

*The present paper is a comprehensive attempt to expose Amitav Ghosh's idea of 'freedom' that is sometimes inherent in the scheme of things at social level, political level and even at psychic level. The idea of quest for freedom is all-pervasive in the novel The Shadow Lines, as it examines and investigates the meaning of freedom for human being in the modern spectrum existence. The novel weaves together the idea of freedom juxtaposing past and present, the personal and public, the social and the political. The Shadow Lines aptly reveals that cultural divide; communal struggle and misunderstanding lead to a state of crisis in India. The political freedom is making the novel contemporary. In the novel Ghosh establishes that historically when different culture and communities become antagonistic to each other. It is necessary to preserve and increase traditional freedom as well as gain a new kind of freedom which enables the individual to realize their maximum potential. Because from the tradition the quest for freedom is only illusion containing within itself the seed of the ruin and destruction of humanity, generating discomfort, insecurity, and nothingness. Through the analysis and evaluation of the various facets of the idea of the freedom projected in the novel The Shadow Lines, the reader can draw the inference that Ghosh conceives the images of freedom in a wider canvas.*

Freedom is not a gift bestowed upon us by other men, but a right that belongs to us by the laws of God and nature. Indian English Literature (IEL) refers to the body of work by writers in India who write in the English language and whose native or co-native language could be one of the numerous languages of India. The Indian living in abroad have excelled spectacularly in their chosen professions and fields by dint of their single-minded dedication and hard work. They have retained their emotional, cultural and spiritual links with the country of their origin. Amitav Ghosh is an Indian-American author best known for his work in English fiction. He is a diasporic Indian novelist and travel-writer. He may be considered as the most talented writer on contemporary Indo-Anglian literary scene.

The present paper is a comprehensive attempt to expose Amitav Ghosh's idea of

'freedom' that is sometimes inherent in the scheme of things at social level, political level and even at psychic level. Ghosh has used historical memories to construct concept of freedom and its numerous connotations in the modern world. The idea of quest for freedom is all-pervasive in the novel *The Shadow Lines*, as it examines and investigates the meaning of freedom for human being in the modern spectrum existence. The novel weaves together the idea of freedom juxtaposing past and present, the personal and public, the social and the political. Ranging across three generations and moving between two contrasting cultures the narrative provides penetrating study of freedom, as an important and all pervading force. The major characters of novel reflect ideas in their own individualistic manner.

*The Shadow Lines* is a Sahitya Akademi Award – winning novel. The title alludes to

the blurring of the lines between nations and families, as well as the blurred lines within one's own self-identity. The novel attempts to focus on the fact that narrow minded people have divided the whole human race by drawing lines. Amitav Ghosh's creative art has its roots in the experience of the people. In this reference the following words of Ghosh may confirm his exposition;

I think of myself as an Indian writer in the first instance. By this I mean that my work has its roots in the experience of the people of the Indian sub-continent, at home and aboard. I think I would be uncomfortable with any categorization of my work that did not acknowledge this. In this sense, 'Indian Writing in English' seems to be a perfectly acceptable categorization of my work. (Hawley 169)

The novel is after-result of the experiences faced by Ghosh during the riots in 1984. *The Shadow Lines* aptly reveals that cultural divide; communal struggle and misunderstanding lead to a state of crisis in India. The author shows that the 'shadow line' between people and nations is a mere illusion. It is a tale of a family, which used to live in Dhaka before partition in 1947, is shifted to Calcutta. The novel is divided in two parts- 'Going Away' and 'Coming Home'. In the second section of the novel 'Coming Home' Ghosh returns to the Indian sub-continent, to Calcutta and Dhaka. In this section, the narrator as chronicler tries to understand the various nuances and meanings of political freedom.

Tha'mma, the narrator's grandmother glorifies political freedom. Ila is in search of an exclusive personal, social and moral freedom. May and Tridib also strive for a quest that seems elusive. The images of journey are the central of the novel. The movement is from present to the past and again to the past to present which enables the novel to achieve the symbolic narrative texture. The story depicts refugees from East Bengal to cross path with the Prices from

London in a period of time which spans three generations. Ghosh shows the impact of politics on the lives of ordinary people and human relationship.

Mr.Tresawsen who is Price's progenitor travels extensively through Asia before setting in Calcutta. Tridib goes to London for his postgraduate studies and is there during war. Ila, the narrator's pretty cousin moves to London to become the emancipated women. She always dreams of being married Nick Price but sadly discovers how wrong the choice proves to be. In the parallel May, Nick's elder sister accepts Tridib's invitation to India as she was in affair with him but this fails to concretize as Tridib met a tragic death and sacrifices his life to save the incautious English woman. Tha'mma is a model of the female emancipations starkly oppose to Ila. She is independent from the western cannon. She appears to be a stern widow, defending the traditional morals.

In the second section the narrator as chronicler tries to understand the various meaning of political freedom, nationalism and partition. Earlier Indian nationalism was a weapon utilized by the freedom fighters in their struggle against foreign rulers. However, this struggle could not even ensure the territorial integrity of India. Partition was viewed as a price of political freedom from British colonial rule. After partition, nationalism in Indian context changes its meaning to exclude its people on the other side of the boarder, both in East and West Pakistan. The different viewpoints of partition, nationalism and political freedom emerge in the section through the characters.

The political freedom is making the novel contemporary. The meaning of political freedom in the modern world is shown complex and having no solution. In the novel Ghosh establishes that historically when different culture and communities become antagonistic to each other, it led to major problems. Tha'mma, the narrator's grandmother could never get the type of

freedom she has dreamt of from India's independence. She became a foreigner to her own home in Dhaka. Beside, her visit there brought the greatest disaster imaginable- her uncle and nephew were killed by rioters close to their home. The responsibility was largely hers as she has insisted on going there and bringing away her uncle to India.

With his imagination enslaved to the idea of nationalism, Grandmother couldn't see what was so obvious namely; nationalism had destroyed her home and spilled her innocent Kin's blood. The extent of her subjectively can be grasped by the fact that even after this tragedy; she gave away her golden chain, the only ornament she had retained with her after her widowhood as a memento to her dead husband. She was unable to reconcile with Tridib's death, she tells the narrator, "I gave it the chain to the fund for the war ..... For your sake, for your freedom. We have to kill them before they kill us; we have to wipe them out (Ghosh 237). She could not understand that national freedom no way can give the guarantee to the individual's freedom. With widowhood a woman comes in grip of fear psychosis and uncertainty of existence. The personal insecurity starts strengthening with growing peril of slavery in the society. Thamma's condition becomes psycho-pathetic for her failure to synthesis her desire. Beside political freedom other concepts of freedom are also prevalent in the novel.

The grandmother feels that Ila's yearning for freedom is merely to lead a life without any constraints of morality. Ila is herself the example of the paradox of freedom. She has a lot of bitterness and dislike for the conservative norms of social and moral conditions in India. Ila has spent all her life in different countries of the world. She love Nick Price with a consummate passion and their marriage appears as calumniating of that relationship. She soon hears of Nick's infidelity, which completed distress and disillusion her. She feels rejected and

cultural out cast. Ila's disillusionment reveals different nuances of social freedom. Ila's quest for social freedom is shown as ambivalent. She wants to overthrow traditional forms of authority and restrain in her search for greater freedom. Ghosh establishes that it is necessary to preserve and increase traditional freedom as well as gain a new kind of freedom which enables the individual to realize their maximum potential. Because from the tradition the quest for freedom is only illusion containing within itself the seed of the ruin and destruction of humanity, generating discomfort, insecurity, and nothingness.

Through Ila's experiences and the kind of freedom that Ila desires, can be examined the weakness of two cultures and Anjali Karpe has aptly commented on this, "Indian may be conservative and restraining but there is the final security of institution like marriage. On the other hand it will never allow the kind of freedom that Ila desires. If England provides that emancipated milieu, it also incorporates the evils of racism and the brake down of social institution" (Karpe 312). To Ila, freedom means liberty from the restrictive customs that delimits the individual's activities in India.

Through the analysis and evaluation of the various facets of the idea of the freedom projected in the novel *The Shadow Lines*, the reader can draw the inference that Ghosh conceives the images of freedom in a wider canvas. The political identity, the social identity and the psychic identity of any individual are not separable. They are not the concepts to be mediated in isolation because they act and react upon one another and capturing the constant flux of human identity. It is only with realization of the space of individual's desire, expectations and responsibilities that the idea of political freedom and social freedom can be realize. Ghosh lends meaning to social and political chaos reflected in the individuals' search of a meaningful existence personified in the memory as a relieved experience.



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## JOURNEY OF SELF-DISCOVERY IN JAISHREE MISRA'S *THE ANCIENT PROMISES*

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### *The Ancient Promises*

Sometimes women play their roles not so much because they want to, as because they have to, in order to survive economically or psychologically and virtually all women engage in the feminine role playing.

*-Anita Desai*

Women experience is new perceived worldwide as humanly and universally valuable. Women writers are special when compared to men as they deal with women experience from within and their understanding and perception of the ideals of the society and culture they live in and an outlook on life of their own. They have created three-dimensional female characters both with strengths and weakness and explored their frustrations as wives and mothers and they search for a personal fulfillment in a rigid frame work of social expectations and taboos.

Jaishree Misra is quite different from other women novelists of Indian English, for she dares to make bold and bare statements. She does not colour superficially or add any extra sentimentalities. But her characters are portrayed of truth felt and lived by them. Thus her response of her writings of life is devoid of any kind of over ornamentation or intellectualization.

This paper deals with Jaishree Misra's *Ancient promises* which is a sensitive account of a girl's efforts to find her destination in life. It is full of keen psychological observations and culminates in a sane and balanced view of life. Transplanted from her home and the familiar world of Delhi at the age of eighteen to a highly conventional and aristocratic Nair

family in Kerala, suffering from the pangs of separation from her first love, married to a man who is neither good nor bad but simply an expert in the act of escape; and surrounded by nasty and sly-inlaws who will never let her belong to their world, the problems Janu has to face are numerous. Her bold affair with Arjun, a Punjabi boy of Delhi confirms her debonair response that is severely tested when her parents marry her off to a conventional Keralite family. Catapulted into accepting Suresh as her husband before being able to 'know' him. Janu's cosmopolitan existence seems to be imperiled while treading a path outlined by conventionalities and orthodoxies. Seeing herself getting married to a 'Stranger' she finds it difficult to share her bed with some one whom she has hardly known.

Skillfully delineating a young girl whose perception of love is deviant from that of his parents, the novelist assigns to her protagonist a disquieted psyche that is prone to questioning the obvious granted and given. Janaki, born and brought up in Delhi, though of Malayali origin, who is torn constantly between the cultures of New Delhi and Kerala that the seniors-first her parents and subsequently her in-laws seems to entrust on her. The seeds of turbulent disquietedness seen to have been sown light from the beginning as while riding on her unbridled spirit and in love with a Punjabi boy Arjun. Janu is aware of the little chance that their alliance holds as far its approval from her parents is concerned. We are made to understand that Janu's father is totally against the concept of love marriages. He

neither likes young people falling in love nor wants his daughter to get influenced by all the 'love' ideas that go around her.

I was fairly sure my parents would disapprove; I'd heard Dad harrumph loudly at love scenes in films worried they would fill my head with silly notions. Love for him, had been the stirring in his heart when his mother; had shown him the picture of a fresh faced girl she'd chosen for him to marry eighteen years ago. The running around trees business was for film stars and fools she often said. (Ancient Promises 23-24)

Seen against this deep seated realization, her escapades with her boy friend Arjun connote Juvenile furtiveness. More symbolically however, the novel introduces to us the conflict arising out of family traditions and individual freedom. Throughout the novel, Janu a young girl from Delhi goes through the excruciating process of losing her identity to become Janaki. She tries to live up to a culture that she is both an inhabitant of and a stranger to and she finally casts aside the garb of Janaki and rediscovers the essence of being Janu again. Interestingly again and much like the dilemma faced by Gogol in the *Namesake*, Janu too confronts the demonic force of a cultural that traditionally is her own.

The events that unfold to establish Janu not just as a mother or woman but also an individual, strikes with all her diminutive might to topple to monolithic power structures entrenched in patriarchy. A part of her battle is also for her mentally challenged girl Riya and Janu's effort acquires profound intensity in rescuing her child from a debilitating atmosphere. It is interesting to observe that Janu's adversity starts from her being a migrant in Marrar family. It is understood that Janu is a character whose migrancy, her perpetual sense of rootlessness and uncertainty ultimately exonerates her from a stifling and structured living.

The heterogeneous experiences Janu is made to undergo bespeak the predicament of many Indian women placed in the domestic environment. Misra shows us how a docile and conformist Sita transforms herself to a daring and non conformist new woman who questions the sanctity of wed lock and declares her sexual freedom. Janu actually begins her narration at the ending: "My marriage ended today" (3). And to comfort her sad mother, Janu said, "... endings were really only beginnings in disguise" (3). She was true – it all signaled the ending of an old set of codes and the beginning of a new one; the death of old Janaki and the birth of a new Janu. And Misra, by validating his Sita's crossing the "Lakshmanarekha" (a line or limit that should not be transgressed). Subverts the Sita myth, undermines the clichés on quintessential female virtues, and dismantles the institutional vocabularies on love and sex.

From ancient times, women's relative lack of power and their low status in society may have lead to feelings to helplessness. Probably it is this sense of helplessness that has put many women at a greater risk for depression which contributes to the formation of Cinderella complex. It is largely repressed attitudes and fears that keep women from taking full advantage of their mind and creativity, forcing them to wait for someone or something to change their lives. There are many types of fear that woman with Cinderella complex face. They are fear loneliness, fear of incompetence, fear of success, fear of something new and fear of rejection.

All these fears are inter related and inter connected to each other. Most of these fears arise from bad parenting or rigid socialization process. Women deal with their fears by facing it. The key element to the Cinderella. Syndrome has women placing themselves automatically in the position of 'Willing

Martyr' who consistently puts her needs last in the vain hope that others will recognize her patient sacrifice for others whose interest she has magnanimously prioritized before her won. But in reality her efforts best goes, unnoticed and at worst, unappreciated.

This habit can have a deeply corrosive effect upon the psyche of a woman leading to the 'martyr' role being deployed as a passive aggressive tool which will never win respect for women within her own family or from her community. *Ancient Promises* is about woman's painful journey of self-discovery. It is

a Cinderella kind of transformation of the young and vulnerable Janu into more determined stronger and empowered woman who is capable of taking decisions about her own life.

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## DALIT FEMINISM AND FEMINIST'S MOVEMENTS IN INDIA

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The 'Gandhian era' and the decades after Independence have been showing the status of women being changed in Indian society. The constitution has laid down, the equality of sexes, as one of the fundamental rights. The change from the utter degradation to a position of equality during the colonial and post - colonial independence period is not a simple process. Many movements, including the Freedom movement were led, and bills were passed for recasting the women in the space of equality. Though some thoughts were established that women in Vedic and pre Vedic period held a position of equality with men, the women in social history of India were ignored and they were repositioned as things to be used. Whether the Aryan encounters against the tribes or the Buddhist and Jaina asceticism could have been the causes or not, but it was a fact that the women were degraded after 300 B.C .

### **Nero Desai Remarks,**

*"Ideologically , woman was considered a completely inferior species , inferior to the male having no significance, no personality, socially she was kept in a state of subjection denied any right, suppressed and oppressed ....."*

The patriarchal joint family, the customs of polygamy, the purda, the property structure, early marriage, self immolation of the widows or the state of permanent widowhood such of these

have contributed curtailing the development of women.

Keeping women away from education compelled with child marriage on one hand and the customs of polygamy, seclusion, purda on the other brought a tremendous degradation of women.

The wave of reformation blew in the twelfth century when sharana movement was led in south India with the leadership of Basavanna and others in view of educating the women and the downtrodden.

During colonial period a change in the outlook was brought in India with the advent of the new thoughts crept from the west. The tempets of the liberal philosophy from the west a rational outlook to the problems of life, freedom of speech, criticism of authority, questioning of accepted dogma and the recognition of the values of the individual and the insistence of rights as opposed to duties brought the enlightenment to the dark minds. Rajaram Mohan Roy. Dayananda Sarswathi struggled to bring a change in the outlook. The Indian liberals like Dadabhai Navroji, Gokhale, Tayabji and others advocated that the national up lift was an impossibility without the education for women and their emancipation. The faith of Gandhi and other nationalists was that the liberation of the country from the bondage of imperialism was impossible without the active participation of women who constituted half the population of the country.

After independence the women came out of the threshold to raise their voice for claiming the political rights of equality and equal opportunity and claiming the emancipation from the oppressions. Women movements during these years are embedded in social responsibility in addition to the individual facility.

History of mankind is really the history of man's deployment of power. Using the socio-cultural and religious devices the woman had been destabilized and silenced to the extent of merging herself in the voice of man without the attempts of resistance. But, modernity has been creating many environmental and academic situations where new woman can exhibit her positive values. It was also given to her a new consciousness about her position in society. She is located the enlightened women have been organizing liberation movements and resistances to place themselves in modernity and cosmopolitanism.

In order to show the way the Indian women writers in English have expressed their social and national responsibility depicting the social scenario instead of personal aspiration, I wish to take some women writers who are not popular but who have played an important role in integrating the different tribes in Meghalaya and Nagaland.

A former civil servant, now turned journalist Mamang Dai, in her novel *The Legends of Pensam*, interprets the hidden spaces of heart, where a secret garden grows. Her exploration of the tribal world of Arunachal has been restricted to her own community of Adis. The life of the Adis is interwoven with the natural world.

The dark chasm, she depicts, is nostalgic, chaotic, toxic and significantly disturbing. The Adis had something better in the past, which they have lost now. Our mind is occupied in a constant comparison

between the experiences felt and the present feeling. The feminist sensibilities are not applicable to the women in Arunachal. They discover the meaning in their suffering. For instance in a story *Pinyar the widow*. Pinyar became a widow at the age of 25. She fell in love with Orlea a man from another clan and bore a son without being married. Her lover left her taking his son Konuy, she married a man Lekon and became a widow when her husband was struck down in a bunting. Her lonely life was threatened when her hut caught fire. She was removed from the village into the forest seclusion as per their tribal tradition. Her son later eaten settled taking a government job, struck with madness and killed his children. Such stories are the actual experience of the people both men and woman are the sufferers. They face disasters and live them.

After the white man's entry into the fantastic ecological paradise, the changes rapidly occur. Mamang Dai gives historical reference for stabilizing her social responsibility protecting and integrating the Adis. In 1911 a British political officer set out from the plains of Assam on a mission to explore the banks of the river Siang. Noel Williams with his several years of experience in dealing with the tribes came to the territory of the Adis. But the angry Adi struck him down in the village of Komsing many of the sepoys were also killed. The news of the massacre sent shock waves across colonial India and resulted in positive expedition of 1912. It reminds us of Achebe's *Things Fall Apart* (Mamang Dai / Chinua Achebe) in the midst of the natural surrounding there exists the tribal theology prior to the advent of Christianity, there was a tribal religion in Arunachal.

Mamang Dai mixing memory, desire, history and religion with natural ecology provides a real picture in fiction. The work is the landmark in post colonial writing

and being first English novel from Arunachal, it gains an importance in contermporary Indian writing in English.

Easterine Iralv's "A Naga Village Remembered" is also the first novel in English by a Naga writer. The book gives a historical account of the proud khonoma village and its battle against the American missionary.

Both the writers are concerned with the history, ecology, ecological therophy and the turmoil of time against their respective animistic faiths. They reflect degradatation of pristine virgin ecology the degradatation of women is also recorded.

Tehmina Durrani "My Feudal Lord" deals with the way identity and indivduality were crushed. A woman is not to discover herself. In her opinion a broken marriage is a reflection of a woman's failure. In a home male is the king and the female a slave.

Amrita pritam's 'Pinjar' ( skeleton ) is another work showing the atrocities on women during partition.

While speaking about Dalit women writing in India, one has to refer to the Shiva Saharans of 12th century. The women of lower stratum also wrote their vacant they were committed to their work and to the philosophy of **work** (*Kayaka*). They invited the internal reformation without feeling inferior to anybody in society.

The Dalit women biographers distribute their experiences to insist the confidence

and courage on one's self. eg., Bhama Kavakken. Infact, the first resistance to Indian maleness had come in the form of Pandita Ramabai, who learnt Sanskrit and taught it during the time women were not permitted. She travelled from Gangamoola to Assam with her younger brother. Married a Bengali lawyer and became a widow. She came down to pune with her daughter and started a school. Her's was a great struggle.

Rukamabai was the first lady doctor qualified in 1894. Her mother bore her and became a widow at the age of seventeen. Her marriage took place after seven years when she was 24, and when her daughter was 11, with a professor of Botany in a medical college.

Rukmabai was married in 1876, but did not accompany her. She was to face the law suit. The court gave an option either to live with the husband or in the prison. She chooses to be in prison. Even Bal Gangadhar Tikal did not support her. Only pundit Ramabai exploded against this case, "The government advocated education and emancipation but when a woman refused to be a slave the government comes to break her spirit allowing its law to become instrumental for riveting her chains.

She worked in Hindu Hospital in Poona. She wrote "I am one of those unfortunate Hindu women, whose hard lot is to suffer the un bearable miseries entitled by the custom of early marriage."

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## MARY LAMB'S CONTRIBUTION TO LITERATURE FOR CHILDREN

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### Abstract

*Mary Lamb, sister of Charles Lamb, also had her brother's gift of writing. The siblings together wrote the collection Poetry for Children in which the Mary's contribution was much more than that of Charles. This work was so much loved by the children of then that even Charles himself was not able to get a copy in the later stages of his life. The work teaches children to live a life of goodness. This is a paper which will have an analysis of certain poems written by the siblings*

Mary Lamb, sister of Charles Lamb, also had her brother's gift of writing. The siblings together wrote the collection *Poetry for Children* in which the Mary's contribution was much more than that of Charles'. The work teaches children to live a life of goodness. This work was so much loved by the children of then that even Charles himself was not able to get a copy in the later stages of his life. It is known when Charles once wrote a letter to Bernard Barton dated August 1827 he wrote thus:

One likes to have one copy of every thing one does. I neglected to keep one copy of 'Poetry for Children,' the joint production of Mary and me, and it is not to be had for love or money. . . . Know you any one who has it, and would exchange? (Lamb xv)

There were many reasons explained such as the very small in size, printed on paper with thin texture, and because the book was purchased mostly by young children. Later on December 28, 1876 a small parcel and a letter came from Adelaide, South Australia, with the parts of the manuscript. Yet again there was another parcel received, but this time it was from America. Now both the English and the American edition was got, and thus began the reprinting of this long lost treasure. This sets in the most interesting history behind the

work *Poetry for Children*. Yet the work has even more fascinating revelations such as where again Charles Lamb had wrote another letter once to Thomas Manning on January 1810, where he says:

'There comes with this [letter] two volumes . . . of minor poetry, a sequel to 'Mrs. Leicester's; the best you may suppose mine; the next best are my coadjutor's; you may amuse yourself in guessing them out; but I must tell you mine are but one-third in quantity of the whole. So much for a very delicate subject. (Hitchcock 204)

This technique might have been done by the siblings in order to break down the custom wherein during the Romantic era the rules for a woman to write were that she should be accompanied by a male counterpart, or write anonymously; this made many women writers to fame and made many to search the identities of the gender that had written the corresponding work. Some of the poems in other ways begin like a word game and thus began the invention on the theme of dual authorship, where the siblings would have passed papers. The poems written by Mary Lamb have been found by critics by analysing the lines and say that, "Mary would sometimes put a word a little out of its right place in order to get her rhyme-and her



rhyme, sometimes, was such as betrayed her to be native-born of the metropolis of England.” (Hitchcock 205).

While coming to the point of themes across this collection, it is noted that many of the poems are written as in the voice of a child, probably assuming the ages from four to ten. But these poems also contains moral messages to be hidden among the lines. The themes implemented in these poems are to be as attachment towards the family, parent child relationship, and sibling to sibling relationships too. Charity and generosity are the other subthemes which are also found. Along with positives comes eerie elements like the absence of loving parents, illness, and death. Even the element of the gender driven differences in education are also found. The work encourages children to obtain the habits of reading and writing; and on the other way round it discourages materialism and pride. This is a brief basis on the history and the themes that are imparted through *Poetry for Children*.

The first poem to be analysed is “The Butterfly” (Lamb 5-6) as mentioned earlier, this is a joint venture written by the siblings, and they are named as Brother and Sister. This poem can be a semiautobiographical, since it has reference to their other brother John Lamb Jr, who was loved much by their parents as biographers have noted. This poem also describes the love for nature that is possessed by Mary, where she describes the butterfly as a:

Gay painted coxcomb, spangled beau,  
A butterfly is call'd, you know,  
That's always in full dress:  
The finest gentleman of all  
Insects he is- (TB 36-40)

The poem is also verified by Charles that the lines were written by Mary by mentioning her middle name Ann in the final lines of the poem. Though Mary had contributed for children's literature, she has also written on nature which was the significant theme during the Romantic era.

The very next combination of the siblings is seen in two separate poems as of “The Sister's Expostulation on the Brother's Learning Latin” (Lamb 23-25) written by Mary and the poem following it named as “The Brother's Reply” (Lamb 26-28) written by Charles. The poems are in way of how children fight amongst themselves when young and when being as grown up too. These poem also constitute to the gender biases too in a hidden way. The attack over the gender and longing since Mary like many other women of her age had only formal education where Charles himself says it in his essay “Mackery End” that Mary had happily missed all that other women of her age passed calling it in the name of accomplishments. Mary explains thus in the lines “And you would explain with ease / The obscurer passages” (TSEOTBLL 13-14); and she again continues saying:

Which alas! now you are gone,  
I must puzzle out alone;  
And oft miss the meaning quiet,  
Wanting you to set me right.  
All this comes since you've been under  
Your new master. I much wonder  
What great charm it is you see  
In those words, *musa, musæ*

At last she ends the poem with the lines “Could I you returning see / Back to English and to me” (TSEOTBLL 33-34). The following poem is named “The Brothers Reply” (Lamb 26-28) written by Charles as a response, where he says:

Many words in English are  
From the Latin tongue derived  
Of whose sense girls are deprived  
'Cause they do not know Latin know.  
But if all your anger grow  
From this cause, that you suspect,  
By proceedings indirect,  
I would keep (as miser's pelf)  
All this learning to myself;  
Sister, to remove this doubt,  
Rather than we will fall out,  
(If our parents will agree)

You shall Latin learn with me.

Charles through these lines of the poem targets the parents and the government to have no gender biases on the process of being educated and to give equality on the concept of equal rights of education.

This sense is also reciprocated in the poem written by her titled "Written in the First Leaf of a Child's Memorandum Book" (Lamb 110) Mary in the first stanza writes "My writing, all misshaped, uneven as my mind, / Within this narrow space can hardly be confined. / Yet I will strive to make my hand less awkward look" (WITFLOACMB 3-5); through these lines there is a two interpretations that we can note on to, one being the fact of education being left out and the other being Mary's own mental breakdown called as Bipolar Disorder. Yet in the second stanza of the poem she says, "I would not willingly disgrace thee, my neat book! / The finest pens I'll use, and wondrous pains I'll take, / And I these perfect lines my monitors will make" (WITFLOACMB 6-8). But Charles earlier replied for this in the poem "The Brother's Reply" (Lamb 26-28) stating that:

'Twas the same thing with your writing  
Which you now take such delight in.  
First you learnt the down-stroke line,  
Then the hairstroke thin and fine,  
Then a curve and then a better,  
Till you came to form a letter;  
Then a new task was begun,  
How to join then two in one;  
Till you got (these first steps pass'd)  
To your fine text-hand at last. (TBR 9-18)

These lines must have been written by Charles in order to comfort his sister from getting the feeling of being hurt that she did not learn much comparative, and would also mean to put her in good sense and away from her being affected due to the disorder. It is also said that Mary due to the effect of the disorder, has made many mistakes in her spellings of words in her earlier drafts. Sadly this is also the disorder that made her to kill

her mother Elizabeth Lamb. This event made Mary's penned works not to get fame. Even today works done by these two siblings have been by many publishers today, acknowledge only the single author, being her brother Charles. This marks the effect of bias and the life of the so called weak gender to be still under the shadows of the stronger one. It is said by Hitchcock as such that, "One thrust of a knife changed her fate" (280).

These are some of the poems to show positive and optimistic view over life by Mary, leaving out the negative, pessimistic, and eerie writings also penned down by her. Mary had also her own pseudonym as Sempronia when she wrote the work "On Needlework" which is in support to the then lives lived by seamstresses. This work is considered to have "the seeds of a modern feminist consciousness-in arguments such as this one, impossible to read without a glance back to Mary Lamb's own upbringing" (Hitchcock 225) This work by Mary "seem to be leading towards a larger feminist conclusion-a universal claim for the rights of education and professional identity for all women" (Hitchcock 226) as soon as Mary wrote this work she was again attacked by the bout of madness. Hitchcock, a biographer of Mary, further writes that Henry Crabb Robinson noted that Mary felt sick and was immersed with the feeling of being worthless. Robinson further said:

"She spoke of writing as a most painful occupation, which only necessity could make her attempt," he noted. "She has been learning Latin merely to assist her in acquiring a correct style. Yet, while she speaks of inability to write, what grace and talent has she not manifested in 'Mrs. Leicester's School,' &c." (Hitchcock 227).

From Robinson it is known more about Mary's episode of withdrawal, from Mary's writing to him on December 11, 1814, where she told him of her great exhaustion after writing. On December 20 she had an outburst

and she was again moved into a madhouse, leaving Charles alone at home. Hitchcock in her Epilogue of *Mad Mary Lamb: Lunacy and Murder in Literary London* ends by saying Mary, “has stood quietly behind her brilliant, chatty, unforgettable brother for nearly two centuries. It is time for her to step out into the light” (281). Thus this is a paper has dealt on the merits of Mary Lamb’s contribution despite her illness and also brings in her talent in the poetic composition with her critical bend of mind. This paper thus gives a positive light to the contribution made by Mary Lamb for the Juveniles.

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## BEAUTY PRACTICE IN WESTERN CULTURE

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### Abstract

*Physical beauty is carnal desire. The word "beauty" is employed by the speaker and the writer in multi contexts. Beauty is perfection and completion. If a product is defect or incomplete it is taken to the producer and it is repaired. If the product becomes useless when it is repaired it is left as it is. Let it be useful until it works. In the same way, beauty practice is harmful to woman. Beauty never increases intellect. Beauty practice is only for men's pleasure and satisfaction. It never yields full satisfaction. The woman may avoid dangerous surgery in order to add beauty.*

### Keywords

- Carnal: relating to sexual appetites
- Beauty: quality that gives pleasure to the mind or senses.
- Intellect: the ability to learn and reason.

Men and women desire beauty. They hunt after it. Especially, Women invest their time and money on it. Though they have achieved in several fields equally to men their attraction for beauty and efforts for beautification have not been diminished even in 21<sup>st</sup> century. Natural beauty or artificial beauty is indispensable for a woman for her own self confidence and it is pre-requisite to job and marriage. Some feminists say that men are programmed to choose beautiful women in marriage. In men's point of view, beauty is the activator of sexual excitement. The men market it through ad, movies, pornography and prostitution. But beauty is harmful to woman in the past, it is harmful in the present and it will be harmful in the future. Beauty practices are common in western culture such as peeling skin, resizing nose and ears, breasts, buttocks, breasts implant, genital waxing, surgical alteration of labia etc. All parts of body are subject to modification. These alterations affect women's health. They are dangerous and fatal. Female genital mutilation is abolished in most of the countries. But it has been restored in the

name of labiality in pornographic industry. Some women voluntarily go for surgery and some are compelled. Education encourages female children to be beautiful through rhymes.

"Chubby cheeks, dimple chin,  
Rosy lips, teeth within,  
Eyes are blue, lovely too,  
Curly hair, very fair  
Teacher's pet, is that you?"

If the girl child is beautiful she is pet to teacher. When parents come to know that the beauty of their child attracts teacher they give importance to beauty. Significance of beauty is felt by the child in childhood days. When girl child grow in to a woman she plays, eats, walks, baths and dresses to add beauty. Her ravishing beauty feasts man's hunger. Even ascetic falls for beauty because the beauty has irresistible power and pleasure.

In ancient Greek literature, women are shown as sexual objects. It also expresses how the men used the women for their sexual needs. The men waited for Hellen until she attained puberty. When she attained she was abducted. Helen was the most beautiful

woman. Many men wanted to marry her. Trogen war was fought for Hellen only because of her beauty. The Birth Mark is the perfect example of beauty practice. Nathaniel Hawthorne has expressed his views on how the men have used the women for their purpose. Especially, marriage offers the men license to do anything to their wives. In this story, Aylmer is a great scientist. He loves his job more than anything in the world. He marries a beautiful Georgiana. Georgiana has a black birthmark on the cheek. Aylmer feels that the birthmark spoils the beauty of his wife. He wants to remove it. The black mark disturbs his eyes. The woman is the embodiment of physique and mind. Though she has body and mind they are not hers. They are controlled and ruled by the husband. The birth mark is on the cheek about 20 years. It doesn't harm the bearer. Generally, women are meticulous in beauty practices. They are very much worried about hair fall, pimple on face, unwanted hair on face and hands, flat breast, less complexion and obesity. Georgiana doesn't feel bad for the birthmark. She doesn't see it as a defect. She gets angry with her husband for the first time for the complaint that he has made about her birth mark. She bursts in to tears and asks him, "Then Why did you take me from Mother's side?" Her cry shows her inability in alien place. It is unexpected from her husband. Transformation in between anger and cry is greater. If she goes against her husband's will she should leave him. She has no place to go. Her psyche is hurt. Aylmer is not bothered about her psyche. He is not able to compromise with little defect. Hawthorne doesn't give any discrimination about the appearance of Aylmer. But one thing is sure that he may not be the most handsome man in the world. Though Aylmer has any defect it may not be considered so. The woman should accept any defect in body or mind of her husband. She cannot complain to anybody else. She should live yet she is given to AIDS patient. Another pitiful plight of the woman

in marital life is that she should obey the command or request of the husband to go further in life. Finally, Georgiana consents to the desire of her husband. She gets ready to remove husband's trouble from her face though it is fatal. She is not happy but she seeks husband's happiness. Aylmer should have understood the true love of his wife through her surrender. He has a great defect in him. The defect is nothing but the absence of true love. Because of the absence of true love his cruelty threads his defects one after another. He has over confidence in his expertness, he has forgotten to value the relationship and he fails to place his eyes on flawless ocean of beauty he fixes them on one inch black defect. He is too foolish to think the right thing. His assistant murmurs himself. He says, "If she were my wife, I'd never part with that birthmark." Aylmer uproots his humanistic qualities. He travels towards the death of his wife or the end of mankind. Georgiana lies there lifeless and suddenly she regains her consciousness. She asks where she is. The lab is full of fragrant smoke. It smothers her. She pleads him to spare her. The men cajole to convince the women when they go against the will of their wives. If it is not possible to convince they command them to obey. Aylmer also is in a position to comfort her in this anxious situation. Somehow he reaches the target through his books and scientific magic show. His efforts have made his wife give willful consent. He offers medicine to drink. She hesitates to taste it. He pours some on the root which is affected by the Blotch. The blotch is removed in a second. It gives Georgiana hope and happiness. Aylmer promises, "You are fit for heaven without tasting death. It can be interpreted in two ways. If she remains alive after taking medicine her house will be a heaven because she fulfils her husband's desire. If she fails to come alive she will inherit true heaven by leaving the selfish and idiot husband. She drinks it. The birthmark vanishes slowly. Aylmer shouts in his top

voice, "Success, success." Most of the time the justified and celebrated by the men. The men go remorseless and inculpable. The final words of Georgiana may invite tears from the eyes of readers. Georgiana murmurs in her faint voice, "My poor Aylmer," she repeated, with a more than human tenderness, "You have aimed loftily; you have done nobly. Do not repent that with so high and pure a feeling, you have rejected the best the earth could offer. Aylmer, dearest Aylmer, I am dying!" Thus Hawthorn ends the story. It is obviously a murder. The man may marry another woman to forget the incident in real life. Most of the women live with the weaknesses and defects of their husbands. Is it possible for a woman to change the weakness or at least hair style of her husband? No, it is not possible.

The writer describes the slow death of beauty and the womanhood in the society. To consume or enjoy beauty, the man is ready to

cruelties and violence against women are sacrifice the entire physique. It is not strange thing for him. He rapes a woman and kills her. There is no remorse for his misdeed. He teaches the same thing to the next generation. If his purchased product is damaged by others he demands compensation from them. The man has caused huge damage to the womanhood since the creation. How much has he to repay? It is impossible to compensate to the loss. But the man can serve the woman for the years to come until the world exists. It won't happen at any cost. The loss can be reduced considerably through proper education in family.

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## INNOVATIVE TEACHING STRATEGIES IN PRONUNCIATION FOR ESL LEARNERS

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### Abstract

*Development of language adds to the mental growth and development of an individual. The growth and development in speech, vocabulary, length of response are some of the important aspects of language development. English in India is a symbol of people's aspirations for quality in education and a fuller participation in national and international life. Teachers should carefully assess the current stage of learners' development and only assign tasks for which the learner is prepared. Recent research has shed light on pronunciation features to be taught and on learners' goals and motivations for improving their pronunciation.*

### Background for the study

In present days none of us speaks correct pronunciation. Some of the factors that affecting and influence in learning pronunciation. Because of pronunciation fallacies one can affect in any instance. Several social issues also have an impact on learning pronunciation. An ESL learner doesn't aware of importance of pronunciation and how to use it efficiently. They are lacking in the theory of Second Language Acquisition (SLA) and how to learn it properly. This analysis of SLA theory and inefficiency of ESL learner prompted to do this research on this topic.

### Research Questions

- What are the factors that influence in learning pronunciation?
- Why we teach pronunciation?
- What are the teaching strategies and role of teachers in ESL teaching?

### Discussion

More than a decade ago, many linguistics attempted to identify sources of potential mismatch between teacher intention and learner interpretation by exploring learner' and teacher' perceptions of the nature, the

goals, and the demands of a selected language- learning task carried out by low intermediate level ESL learners in our country.

### Mother Tongue Interference

Many works have been conducted on the influence of L2 in learning English language. It reported that some sounds are different phonemes and each one is distinguish by a native speaker. For instance /p/ and /b/ are the two different phonemes and some of the students were mispronounce the word with these sounds. These mispronunciations happened because of mother tongue interference. Students may confuse between /p/ and /b/ ('park','bark'), ('pull', 'bull') if we ask the students to say these words, they pronounce /b/ instead of /p/ in each pair of the words above and sometimes /p/ is used in the place of /b/ but this rarely happens. The reason for shifting from /p/ to /b/ is the fact that the two sounds are regarded, as they are two allophones of one phoneme.

Also noted that some students of English confuse /p/ with /b/ and that is linked to the influence of the mother tongue, so their tongues get stiff with their LI sounds, and they commit such errors until the mastery of

L2 sounds. Many other sounds are influenced by the mother tongue of foreign learners. In this current scenario a second language learner meets some difficulties, because his L1 affects his L2 especially in adulthood, and this effect is a result of L1 transfer; so it is a significant source of making errors for second language learners. Where L1 and L2 rules are in conflict, errors are expected to be committed by foreign learners. All that can be linked to what is known as the interference between L1 and L2. So many learners use /p/ as /b/ and /b/ for /v/.

The mispronunciation of the above sounds is the result of the over practice of the first language, a process of fossilization. The adults vocal musculature is set to pronounce foreign sounds with an accent is the main problem of English pronunciation is to build a new set of sounds corresponding to the sounds of English, and to break down the arrangement of sounds which the habits and the systems of our L1 have strongly built up.

### **Sound System Difference in L1 and L2**

Many of the researchers and linguists mentioned that there is a conflict between L1 and L2 and they form habits of mother tongue. So they strongly build the phonological features of L1. This makes students encounter many difficulties in distinguishing sound systems between native language and a second language.

Another study on the effect of sound system on learning pronunciation showed that the main problem in teaching and learning English pronunciation result from the differences in the sound system of English and the native language.

### **Inconsistency in English VOWELS**

One of the important problems faced by the students of English in particular is that each English vowel sound has more than just one pronunciation. So this causes many difficulties to the learners and leads them to a mispronunciation. The main difficulty for all

those, whose own languages have a less complex vowel system, lies in the establishment of the qualitative oppositions. That is if each letter represents only one phoneme, but in fact the situation is not like this, and that is one of the basic problems of English.

### **Influence of Spelling on Pronunciation**

The ESL learners have some difficulty in the pronunciation of some words from the written text. The problem is due to the spelling system of English language, because in L1 they can easily pronounce a word from a written text just by looking at it; so each letter represents one sound, so the relationship between the orthography and the phonology is very easy to distinguish, in addition to that there is no silent letter in L1 as it is found in English. Many words in English have letters, which are not pronounced. In English, there are twenty-four consonants and twenty vowels; if we give to each of these forty- four units a special letter, in that way undoubtedly we can show what the student should say. If the learner knows that each letter represents a certain sound (e.g. equal number of sounds to the letters), he can simply avoid the difficulty of spelling on pronunciation. One of the problems other languages learners of English face is the (r) which is very weak in its pronunciation in English. In most forms of British English (r) can occur only before a vowel e.g. in words like red, ruler, ride.

### **Method**

Data collection and Analysis The researcher has given questionnaire which contains 20 questions to the 50 students from arts and 50 students from engineering to fill. By the collection of these questionnaire the researcher has find out certain things regarding pronunciation for ESL learners.



### Teaching Strategies

- Give importance to accurate pronunciation.
- Identify pronunciation features that pose problems for learners.
- Make an eye on developing learners' communicative competence.

### Role of Teachers

Teachers should carefully assess the current stage of learners' development and only assign tasks for which the learner is prepared. The learner can then be given tasks that are tailored to their developmental level and are motivating. Teachers must provide learner with learning opportunities that enable them to advance through each developmental stage. Hearing others' views can help breakdown egocentrism. It is important for teachers to provide multiple opportunities for small group activities. Here are some of the teaching strategies to develop pronunciation skills among ESL learners. These are, **Do cognitive exercises on duration of stress, loudness of stress, and pitch.** These exercises will help learners recognize the difference between stressed and unstressed syllables. For example, learners can be taught to recognize where stress falls in words with two or more syllables by learning the rules of parts of speech and word stress.

### Give Some Pronunciation Rules for Stress

For example, teach learners that in reflexive pronouns, the stress is always on the syllable -self (e.g., *myself*, *ourselves*).

### Teach Word Stress and Vocabulary Together

For example, any time that new words are introduced, point out to learners where the major stress falls.

### Use Function Words

Introduce weak forms through the grammatical category of function words, such as articles, pronouns, auxiliary verbs, and prepositions.

**Present sentence drills where both strong and weak forms appear.** For example, the teacher can read a passage while learners underline the weak forms in the passage. **Allow learners to practice using weak forms in conversations in order to simulate real-life speech encounters.** For example, the teacher might focus the lesson on the ability to do things.

### Summing up

Although there are challenges to teaching and learning English pronunciation, it is an area vital to adult English language learners' communicative competence. Recent research has shed light on pronunciation features to be taught and on learners' goals and motivations for improving their pronunciation. By incorporating current research and its implications into their teaching practice, teachers can help learners gain the skills they need for effective communication in English.

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## FEMINISM IN ARUNDHATI ROY'S *THE GOD OF SMALL THINGS*

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### Abstract

*The God of small things* covers major issues of the feminism. In this novel implicit theme is search for identity and liberty. According to the constitution both women and men have the same rights in our society, still these are issues like gender, sexual discrimination domestic violence, search for identity which are left unresolved and unchanged even in this 21<sup>st</sup> century.

**Keywords:** Feminism, Marriage, Realism, Sexual discrimination, gender, identity.

### Feminism

“The belief and aim that women should have the same rights and opportunities as men” and “the struggle to achieve this aim” is the meaning of Feminism. As movement Feminism became popular in 1960. It aimed at freeing women from various manifestations of gender based differences and exploitation. John Stuart Mill (1806-1873) and Mary Wiltstone Craft (1750-1797) were the pioneers of the feminist movement or feminism. The exposed the inhuman injustice done to women and the hypocrisy underlying the patriarchal social order. Later on feminism became an important ideological political force. A large number of women writers. Helen Cixous, Elaine Showwalter, Lisa Tuttle, Alison Juggar, Torial Moi, Sugan Gubar, Kate Millett, Alice Jardine and many others strongly fought for women’s emancipation and empowerment slowly changed the general perception of women’s place in society.

Arundhati Roy is one of the famous novelists of the modern generation. With her maiden novel “*The God of Small Things*” she brought laurels to the country by winning the Govt. Booker prize in 1997 and also grabbed many prestigious awards like Sydney peace prize, Sahithya Akedemi, National Film award, Booker prize and so on. She emerges

as an excellent activist after the Study of various aspects of her personality and deeds.

*The God of small Things* covers major issues of the feminism. In this novel she explores about the theme of search for identity and liberty. Ammu is a valiant fighter for these causes, though the options open to her in the male dominated order not viable at all. She grabs the first opportunity for escaping from oppressive atmosphere of her parents house in Ayemenem and rushes into a loveless marriage, It is another thing that as a result of this step she actually finds herself out of the frying – pan in to the fire.

Arundhati Roy has moulded her novel *The God of Small Things* in the realistic and romantic frame work – She has characterized realism and romance in her own brilliant way, the novel has a number of characterization that they become alive among the readers. The characters are portrayed in realistic manner, that they resemble the readers sentiments and arouse their sense of pity. Ammu is a tragic figure humiliated and misbehaved by her father ill-treated and misbehaved by her husband insulted by the police and deserted and rendered destitute by her brother. Her tragic story, arouses the readers sense of pity. She has to face so many trials and tribulations, cares and anxieties. Roy helps us to discover

some of the unfathomable depths of women character particularly in Ammu, who seems to identify her emotions to most of the common women we see in our day to day life. Ammu generalizes other Indian women living in patriarchal society bound to live stinking lives, Ammu aptly exposes the social reality and psychological also. Roy has highlighted the reality that girls having desire to take education, cannot get education. Without education they cannot emerge as a powerful agent to destroy discrimination. By doing so men obtain their right forcibly.

Roy flings a harsh irony on man's domination over woman. She makes a home, she becomes a prisoner in her own home, it is a shame, beauty, charm and decoration of the house is molested and humiliated. They need not be worshipped but treated equally. Apart from she is emotional, sensitive and tender. She is endowed with greater power of patience and endurance.

**Baby Kochamma Said**, "A married daughter had no position in her parent's home. As for a divorced daughter, she had no positions anywhere at all, And as for a divorced daughter from a love marriage, well words could not describe Baby Kochamma's outrage, As for a divorced daughter from an intercommunity love marriage Baby Kochamma chose to remain silent on the subject (PP 45-46).

Irony of the novel is that women in this novel are against the women. Ammu's relationship with Velutha, A Paravans untouchable of the village. From childhood was sarcastically approached by the society. Caste subalternity is vividly portrayed through the life of Velutha and he is

discriminated in the name of caste. This is shown when his death occurred in police custody no body protested.

*The God of small Things* clearly shows the untold miseries and undeserved sufferings of women who have to bear the brunt of male domination silently and meekly. Roy is an ardent social thinker and her social imagination covers very distinct areas of life. She is also called princess of prose.

**According to R.S.Sharmam, S.B. Talwar**

*The God of small Things* contains a good deal of autobiographical matter from the life of Arundhati Roy and other members of her family as well as her grandparents.

Thus Arundhati Roy as a child of Bengali father, Keralite mother is able to analyze the problems of lonely the problems of lonely life as a woman has presented autobiographical elements in her novel. *The God of small Things* clearly states men's multi faced and complex nature of men.

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## ETHNIC CONSCIOUSNESS AND EMERGING NEW DIRECTIONS IN THE WRITINGS OF THE AFRICAN AMERICAN INTELLECTUALS:-A STUDY

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### Abstract

*A proper understanding coupled with individual and collective responsibility can lead to a better nation. My paper aims to bring out the ethnic consciousness and emerging new directions of the African American writers. Emphasis on collective efforts irrespective of whatever the nationality he/ she may belong to being the thrust area. A writer is expected to play two roles. He needs to be the spokesperson for 'his' lot and to the society by and large. My paper thrusts on the above key areas of study. The writer is expected to produce his work as an individual author and as the representative of his community. Their literature became the basis of circumstance and situation enforced on them. However, the migration helped the blacks to acquire new social dimensions. The writers aimed at the perspective of identity, the race and the social problem of ethnicity. Also working out a commonality for better understanding. Undoubtedly literature has taken a new turn in the post-war period. Black writers aimed at seeking new perspective on identity and less of psychological moorings. It is an undeniable fact that the race and the social problem of ethnicity remain as strong under currents in their writings. A call for accommodative acceptance aiming towards transcending future that showcase their history no more of lost belongingness but a history that deserves a finite understanding of self and society. The interpretations of blacks and whites in a phenomenological way may become the socio-political order of the day. In this aspect a transformation, devoid of race and synchronizing with humanistic perspective from a social point of view becomes the call of the day.*

The experience of black Americans can be understood in the individual and collective artistic achievement of the black American intellectuals. Bernard Bell in *The Afro American Novel and Its Tradition*

### Observes

The phrase Afro-American novel, for example, refers to any extended prose narrative written by an American of African ancestry that illuminates the experiences of black Americans in a formal, imaginatively distinctive manner- thematically, structurally, or stylistically- and whose intrinsic linguistic properties do not wholly explain its interpretation, reception and reputation (Introduction XIII)

Thus the Afro-American writers explored the societal and ideological racism that

created a huge impact on his culture and consciousness. Their works reflected an attempt to reconcile the tensions and to enliven the vision of the black America. The black writers apart from their impact of two distinct cultures maintained their identity of their African culture. S Dale McLemore in *Racial and Ethnic Relations in America*

### Observes on this Perspective

...although African Americans have been physically present in the United States for centuries, their entry into the American industrial economy as "immigrants" actually has been underway for only three generations; hence, even though their experience up to the time of World War I may properly be characterized as colonial, and

their experience since that time increasingly has been that of recent immigrants. (298)

The writer is a product of a unique American situation in a social perspective. The reactions to that kind of a socially integrated relationship generally grope to bring into a kind of balance between the self and society. Frank Frazier in *The Negro in the United States* comments on this aspect

The [the black] is as 'exaggerated American'. Distinction between the African – American and the American can be drawn generally on the basis of the fact that the black is more oppressed than the others in the American Society and as such, he has tried to expose himself in creative arts to explain his community's problem and tensions.(2)

The writer is expected to produce his work as an individual author and as the representative of his community as well. Their literature became the basis of circumstance and collective effect that gained a momentum with Harlem Renaissance. Further the migration helped the blacks to acquire new social dimensions. The writers aimed at the perspective of identity, the race and the social problem of ethnicity.

The new post-war black brought a new dimension and direction in their writings.

Michael G. Cooke in *The Afro-American Literature in the Twentieth Century: The Achievement of Intimacy* makes a mention on the shift that appeared in their writings: The Afro-American situation that had obliged its people to count on themselves or nothing now became the foundation for building a new structure of experience in the common ground that stood devoid of any cultural great house....Afro-American literature was undertaking to reincarnate and reinvest with value the culture's lost sense of being and belonging. (5)

The period between 1945 and 1960 witnessed the growth of black novels. Charles W. Chesnutt wrote about pressing issues such as miscegenation, illegitimacy and racial identity. *The Marrow of Tradition* (1901)

depicts the bitter experience of the blacks due to white domination. It is "a unique and multilayered depiction of the hidden dynamics of a society giving way to violence" (www.orgloa.org) Claude McKay works failed to depict the harsher aspects of reality.

Literature is taking a new turn in the post-war period. A new set of black modern writers are emerging. They found themselves "now standing at the cross roads of history" and contemplating of "breaking away from the old mooring" (Clarke 293). They treated new aspects of Afro-American life and brought new insights into the old concepts. At the same time the black writer felt that his culture may be swept by the aggressive west and he as a result came out with a forceful voice to defend his own culture. Richard Wright found that "racism was too deeply woven into the fabric of American Life" (Young 235) The following paragraph on Negritude by Bell Ash Croft and Gareth Griffith in *The Empire Writes Back: Theory and Practice in Post-Colonial Literature* is worth analyzing:

Negritude also claimed a distinctive African view of time space relationship, ethics, metaphysics, and anesthetics which separated itself from the supposedly universal values of European taste and style. The danger was that, as a result, it could easily be reincorporated to European model in which it functioned only as the antithesis of the thesis of white supremacy a new universal paradigm. (21)

Colour prejudice remained as the major source of tragic nature within the black community itself. Apart from this, physical difference served as the principal basis for the social exclusion and subjugation of the African-American. Their contributions involved in depicting their relationship to past and present as well as the social and cultural system. They searched for values and new modes of experience. They surpassed the repressive forces of western civilization. They

projected more on the dilemma faced by the black American. They also enforced the dynamics of the individuals and for want of a collective struggle. Gerald David Jaynes and Robin M. Williams, Jr. in *A Common Destiny: Blacks and American Society* observe on the black-white relationship that should aid for transformation:

Contemporary views of the status of black-white relation in America vary widely. Perspectives range from optimism that the main problems have been solved, to the view that black progress is largely an illusion, to assessment that the nation is retrogressing and moving toward increased racial disparities (Preface XI)

The cultural and social boundaries were the major factors beyond which the African-American could not go. Bruce A. Glasrud and Laurie Champion in *Chester Himes confronts California* observe the forces that prevented them from achieving collective action "Himes points out through his fiction that during the war, black and white men were encouraged to stand together against a common enemy, yet America was still segregated in practice" (395). The black man sees himself through the revelation of the other world. Besides he has his own African heritage to preserve. "The very standards by which one judges the value or desirability of any action are part of the culture which the growing individual absorbs; therefore he cannot avoid ethnocentrism" (Simpson 114).

The mixed culture results in ambivalence that brings into a state of contradictions within the self and the white community, as the Americans of African descent is witnessed. A kind of creative and destructive tension between the white American and the black American society is witnessed. This is because of the fact that the most dominant group imposes its own construction of reality on the subordinate group. In this regard, the black man becomes a problematic one in the American social order because his aspirations and his behavior are oriented towards a goal

that a dominant majority does not want to be realized. Thus the African-Americans learnt to be more assertive and of a determined individual.

The late twentieth century saw the scientific concept of race called into a serious question, matched by a general warning of overt racial prejudice in American public life. Further increasing numbers of Americans are less willing to identify themselves by race. Many scholars passed their ideas on race and its distortions, omissions, negative consequences in community and international life. The collapse of the economy led to a high rating of unemployment that aimed at the possibilities for a large and influential social movement. One surely feels what Langston Hughes says about black writers in general, "We build our temples for tomorrow, strong as we know how, and we stand on top of the mountain, free within ourselves" (1317)

This gave scope to many African-American intellectuals who actively contributed for a welcoming social change. The modern dynamics of black nationality emphasized on antiracist and anti-imperialist demands. The interpretations of blacks and whites in a phenomenological way may become the socio-political order of the day. In this aspect a transformation, devoid of race and synchronizing with humanism from a social point of view becomes the call of the day.

The word humanism or humanitarianism is related to human life, rights and discrimination on the basis of skin, colour, religion, ancestry, or place of birth. Among black intellectuals, this reference to black humanity often took an ethnological form. The nineteenth century African American writers turned to ethnology to define and defend the blacks place in the society. The humanitarian aspect can be brought under the African-American religious ethics. Their appropriation of Christian beliefs and their rejections by America's dominant group as inferior and not even members of the moral

universe happened to be the call of the day. A division of Christianity along racial lines for the blacks, led revolt against legal segregation and discrimination though blacks were included in the western moral universe. African-American religious ethics rooted in the life of black churches stressed moral improvement along with other improvement, within the Afro-American group itself. Their morality emphasized on norms of good citizenship, emphasized benevolence toward fellow blacks, common humanity or universal moral norms and expected love to be displayed even toward white oppressors. The black churches and other institutions were structured to implement this morality. Many individuals contributed to the formation of this ethical perspective, including David Walker, Richard Allen, Fredrick Douglas, Soujourner Truth, Harriet Tuburan, Alexander Crummel and W E B Dubois However the African-American religious ethics involves reflection of the historical experience of blacks in America. It has also directed activities by blacks including their efforts to transform both themselves and the larger society. It emphasized on an inclusive moral community.

This perspective had undergone many changes for the past three hundred years but its main features remained the same.

A kind of adjustments and accommodations were the call of the day. Writers focused for a want of adjustment between the two communities and the problems that would arise when people with different cultures interact together. They genuinely reasoned out troubles that would arise when a group is imposed with minority status. The process is longer as the weaker groups feel more painful to shed off their anxiety and to look ahead for a common cause. Eventually a society with the ongoing struggle is witnessed. Though the world of black American has always been a part of American society, rift between black and the white is seriously seen between 1900 and

1985. The blacks became more assertive and determined individuals. The systematic barriers and discrimination prevented the full participation of writers to express their views freely. They were made to cope with the demands of new life. On the other, they need to express with more solidarity on the modified African cultural resources. A kind of an oscillation is seen between their subservient behavioural pattern and the necessity for self-identification. Their writings reflect this major source of tension in the themes, character and form basis of their works. Some of the traits like ethnic atmosphere delineate character and plot that are dutifully employed in order to show their vernacular abilities.

To conclude I would like to say that the Black American like any other writer of nationality stay patriotic and self-conscious of his race and culture. Though many of the blacks have cultivated new mode of thought and behaviour, their awareness of being an African-American remains intact. At the same time their desire for participation and adaptability to changes aids to 'new' voice of African personality.

On the whole, the African Americans were inclined towards the sociological approaches. The inseparable odds of racism and sexism in a society, being a black and a woman were considered to be enormous barriers from realizing the dream of individual accomplishments cannot be sidelined. The new shift in attitude in Cora Daniel's *Black Power Inc: The New Voice of Success*, "But people have never stopped from asking that question: co-workers, strangers and both. The continuing question is a constant reminder how much it still matters.....So what .I am a Black woman. Now what? (10) prove this. The crux of my message being writer' s present prejudices and discrimination aspects through the voice of protagonists. But they also unfailingly portray possibilities of 'faith' in

moral universe and in the 'sanctity' of individuals. Their tone is that of striving and working towards the common maxims of faith, love and trust, a welcoming change.

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## E-LEARNING AND FLIPPED CLASSROOM

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### Abstract

*As technology becomes increasingly common in instruction at all levels of education from kindergarten to college, the modern classroom is changing. E-learning has the potential to transform how and when students learn. E-learning in the classroom delivers content into context immediately through technology. Maximizing the blended learning curriculum by using the flipped classroom approach must target e-learning in the classroom for the future. Therefore, simulations that allow students to practice real-work experiences using e-learning are flipping the class without leaving the curriculum upside down. The traditional teacher-centered classroom is falling away to give students a student-centered classroom where collaborative learning is stressed. Educators are effectively utilizing online learning and changing the way they teach by flipping their classrooms. E-learners in the workplace find returning to the synchronous classroom method of instruction inconvenient with their everyday work schedules. Around the world, teachers have flipped the traditional classroom and are successfully maximizing the virtual environment. By providing students with a blended learning curriculum using the flipped classroom approach, instructors are not only preparing the students for the short-term goal of acquisition and retention of course content but also preparing them for the workforce where e-learning is becoming the norm. Therefore, transferring the approach from offsite retraining, blended learning and the flipped classroom approaches brings flexibility and cost effectiveness into the classroom/workplace*

**Keywords:** *Flipped classroom, E-learning, Blended learning, E-learning environment, Classroom activities, language learning.*

### E-Learning

In the current era, where technology is rapidly evolving, education has also taken the support of ICT and now offers convenient ways to help increase the knowledge, education and literacy status of people. E-learning platform provides anywhere, anytime easy access for upgradation of knowledge and skills. It provides a platform wherein the individual gets a customized package related to key thematic areas, through a self-guided process. E-Learning can include training, the delivery of just-in-time information and guidance from experts.

E-Learning courses provide an enabling platform by virtue of which the professionals can upgrade their knowledge without going

for regular courses, professionals working in the area of Health & Nutrition, Paramedics like nurses, Dieticians, students of home science colleges, medical students, Trainers of training Institutes and also mothers who want to keep themselves abreast with the latest and correct knowledge would be certainly benefitted with E-Learning.

In the corporate scenario, e-learning has been very successful in making course material available anytime and anywhere. A blend of both mediums – e-learning and classroom training – is often considered best for engaged and effective learning. The strength of e-learning is that it is available as per the needs of the learner and offers a pace that seems comfortable to the learner. The

flipped classroom is a perfect way of blending e-learning and classroom training and utilizing the best of both worlds.

### **Blended Learning Curriculum**

Blended learning within a course curriculum is one that integrates online instruction (asynchronous) with traditional face-to-face class activities (synchronous) in a planned, pedagogically sound manner that replaces a portion of face-to-face time with online activities

The flipped classroom is a key component of blended learning. The technology of flipped classroom implies such organization of the educational process in which classroom activities and homework assignments are reversed. The use of this technology in the learning process enhances students' motivation and improves their academic performance.

High school teachers Aaron Sanns and Jonathan Bergman were the first to flip their classrooms. The Flip started when these teachers began supplying absent students with an online lecture they could watch from home or from wherever they had access to a computer and the Internet, including school or the local library. They soon realized that if all their students could do this from home, then they wouldn't need to lecture in class. Instead, class time could be used for expanding upon the content through collaborative learning and mastery concept exercises.

While a traditional classroom is teacher-centered, a Flipped Classroom is student-centered. By taking the lecture out of the classroom and bringing homework into the classroom. Students and parents alike often suffer frustration during homework sessions because they do not understand the material. Instead of trying to apply concepts they learned in class at home by themselves, they watch a 5-7 minute lecture at home, write down any questions they may have, and apply the concepts in class with the guidance of the

teacher. This method sets the student up for success.

### **The Flipped Classroom Model**

The Flipped Classroom is a pedagogical model in which the typical lecture and homework elements of a course are reversed. The flipped classroom inverts traditional teaching methods, delivering instruction online outside of class and using the time in the classroom to apply that knowledge in practical ways. Teachers provide online materials to students for preparation of the lecture and students dedicate to practice in the course. The flipped classroom approach presents "instructional content delivered outside class, while engagement with the content—skill development and practice—is done in class, under teacher guidance and in collaboration with peers," . This could mean: projects, group assignments, case studies or any number of other learning activities. An online learning platform is created, which could be accessed through multiple devices – desktops, laptops, smart phones or tablets. The platform provide them with an array of learning options. This include learning material for classroom sessions, background/reference reading, and learning videos as well as checklists. Students gain valuable experience maximizing the blended learning curriculum by using the flipped classroom approach in a simulated work environment.

In the flipped classroom model, students read, listen and watch materials online before coming to class to work together on learning activities. The instructor is present while students apply new knowledge and can offer instant feedback or instruction. It allows teachers to quickly identify and revisit concepts students have the most trouble with. Once students have covered material traditionally covered in lectures outside of the classroom, teachers can focus on learning-based activities in the classroom, and also

deliver more one-on-one, customized assistance.

In the traditional classroom model, teachers first explain each topic, and then assign homework. In the flipped classroom model, students first view the topics outside of class, and then use class time for inquiry-based learning, which in some ways resembles traditional homework assignments. The learner is free to read-up the available material anytime and anywhere – at his or her own pace. All learners are different, they learn at different paces and react in different ways. Some learners will take longer than others, and might watch lectures on video at their own pace, repeating them as many times as they want. This also gives the learner the responsibility to coach themselves, making their own methodology undistruptive to others and giving them a sense of ownership over their own learning. For quick learners and those who prefer to learn in detail, background reading is also available to make learning more interesting. This could rarely be possible in a classroom-only approach, which had to proceed at the pace of the average learner of the class. Precious classroom time is thus spent not in refreshing previous concepts but in performing practical activities like role-playing, practicing skills, and so on.

### Flipping the Classroom Successfully

The students have spent years learning in a traditional classroom. Suddenly flipping the classroom without a clear set of expectations might set back student's success and return to traditional classroom methods. Hence to avoid pitfalls we should take time to plan and prepare before the classroom is flipped.

- Not everyone likes change, including students and parents. It's important to be excited and positive about flipping the classroom to get the students and their parents on board. Involve the students in planning and preparing for the flip day and offer an open discussion on how the

students feel about the flip and what your expectations are. Continue communicating with students everyday after the flip to ensure its continued success.

- As a student-centered pedagogy, the Flipped Classroom Model puts the teacher on the sidelines. Get out of the way right from the first flip day and watch the magic happen. By creating an environment where students learn from each other and at their own pace, the teacher becomes a guide, offering more time for individual and small group guidance.
- If even one student can't access a pre-recorded lecture, the Flipped Class will fail. If students do not have Internet access at home and cannot use the library on a regular basis, provide that student with class time to view the material online.
- Because of all the teamwork and collaborative learning that takes place in a Flipped Classroom, teachers need teamwork friendly assessments.
- In a Flipped Classroom, students should walk into class already instructed on the day's topic. To help ensure students do their "homework" one hundred percent of the time, give them an incentive. The video lectures should be short, ideally 5-7 minutes. Also consider gamifying your classroom. By offering an environment where participation and assessments lead to levels won and titles given, students will show up to class excited, motivated, and well prepared.
- Use your Blackboard to facilitate flipped learning: Post video lectures or Podcasts that you've created or found online. Provide online articles or electronic readings for students to review before class. Create automatically graded online quizzes as a knowledge check. Set up a discussion board for students to reflect on course topics and prepare for in class

discussion. Use Achievements, Blackboard's digital badges—to reward the progress of learning. Encourage students to meet virtually in Blackboard Collaborate and work together on projects and share resources.

- On your first class meeting: Discuss with your students the expectations you have for content to be reviewed before class. Ensure that students can access the learning materials; make it clear where and how they will find the content and how they are expected to interact with it. Start small and keep it simple, choosing the lessons that would benefit most from this alternative instructional format. Ask for student feedback along the way to refine your teaching practice for next time.
- Some examples of individual and collective activities in a FC are. Individual- Problem sets/quizzes, Journal responses, Word webs/concept maps. Collective- Critical debates, Case studies, Think-aloud problem-solving with prepared questions.

### Benefits of a Flipped Classroom

- A key benefit of bringing learners together within this environment is that it encourages skill-set sharing and team-building, giving learners additional training beyond the original subject focus.
- No more long, frustrating homework sessions. Students have more time for family, friends, play, and extra curricular activities.
- A flipped classroom promotes student collaboration and concept mastery exercises.
- Flipping the classroom will create a student-centered environment.
- Video lectures are short – typically under ten minutes – keeping students engaged.
- Teachers are available for more one-on-one interaction with students in a FC.

- The flipped classroom provides flexibility – everyone works at their own pace.
- The flipped model puts more of the learning responsibility on the students, while giving them greater freedom to experiment together in the classroom.
- Class time is turned into an active workshop where students are encouraged to question, reflect and experiment.
- Moving lecture content outside of the classroom makes class time more meaningful and engaging.
- By reviewing lecture materials before class, students have more time to reflect and absorb the content.
- Lectures that can be viewed more than once help learners absorb content, especially those whose first language is not English.
- The flipped classroom helps build community. Collaborative projects encourage social interaction among students, allowing them to learn from one another and help each other.
- Flipping learning brings positive changes for teachers. Traditionally teachers engage mostly with confident students who ask more questions. Flipping allows teachers to help students who really need help and challenge the students who are more advanced.
- In the corporate scenario, it offers an opportunity for blended learning.

### Disadvantages of a Flipped Classroom

As with any situation, there are always pros and cons. Here are the disadvantages some teachers may encounter with a Flipped Classroom.

- Some schools and/or students do not have the technology needed for a flipped classroom to be successful, especially those from low-income school districts.
- There is no guarantee students will watch the online lecture at home and come to class prepared. A Flipped Classroom's

success is dependent on student participation.

- Some parents may not like the idea of a Flipped Classroom. Teachers will need to be prepared to meet some resistance.
- Support for a Flipped Classroom may also be lacking from other teachers, school administrators, and students.
- Allowing each student to work at their own pace may be extremely beneficial for the students, but it may lead to a larger workload for the teacher. Having to manage multiple students working on multiple assignments within multiple standards may become time-consuming.
- Standardized testing can become problematic in a Flipped Classroom. A good portion of a teacher's instruction time needs to be set aside to prepare for state mandated standardized testing, which interrupts the flow of the Flipped Classroom.
- There may be decrease in student satisfaction and motivation in FC model . And these problems could reduce the efficiency of FC model.

### Conclusion

The workplace of tomorrow is the classroom of today. Students who have practiced learning skills in the classroom will be assets in the workplace. The three key learning outcomes are: "improved and consistent rates of lifelong learning, improved productivity, and improved innovation and competitiveness," . The classroom is arranged so the students enter and immediately go to the computer to work on the assignment. They are allowed to use their mobile devices, bring their own laptops, listen to music, chat with other students, and interact with the professor. Since the competitive advantage of any organization or business is the employee, a student who understands rapidly changing learning opportunities views e-learning as a tool for success. Also, a student who transfers to the work environment the skill of

adaptability undergirded by the equally potent skill of learning to learn simply for the benefit of learning is an asset. They maximize the blended learning curriculum by using the flipped classroom approach in the workplace. They work at their own pace; collaborate with peers, access knowledge online as easily as their instructors. Recent studies have shown that the flipped classroom method has successfully increased engagement and retention of students' learning, and has even seen an increase in pass rates. As educators equip students with the skills that require them to learn organizational goals and expectations as employees of tomorrow, the students will bring to the workplace learning activities that embrace change and not challenge the inevitable. To be successful in the 21st century, maximizing the blended learning curriculum by using the flipped classroom approach must target e-learning in the workplace for the future. Therefore, simulations that allow students to practice real-work experiences using e-learning are flipping the class without leaving the curriculum upside down.

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## RACISM IN TONI MORRISON'S SULA

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### Abstract

*African-American Literature is called "Literature of Slaves". It is as old as the history of human civilization. African-American literature projects a similar scenario on the horizon of contemporary world literature. The Negro literature has passed through such subsequent phases as black literature, Afro-American literature and finally to Afro-American literature. We must have already noticed the term 'African' in the nomenclature. It is to suggest and signify the primary and priority of the blacks who are from Africa in the context of literary activities. Afro-American literature today opposes several things in the literature of the white Americans. "Negro" now is no longer a marginal character but protagonist who asserts his racial identity.*

*Morrison's first novel was followed three years later by her second novel, Sula, 1973. Sula narrates the struggle of a black community in Ohio between 1919 and 1965. Primarily it tells the story of two childhood friends Nel Wright and Sula Peace, Spiritual soul mates who go their separate ways when Nel marries but reunite ten years later. In addition, it exposes the small mindedness of the black community toward Shadrack, a veteran suffering from post-traumatic stress disorder, Nel's mother, Helene, the financially comfortable new comer from New Orleans, and Sula and her grandmother Eva. The novel depicts the misery life of black people after the World War I and their struggle with the white society.*

**Keyword:** Racism

### Introduction

Toni Morrison's, one of the major literary figures in contemporary American fiction was awarded the Nobel Prize for literature in 1993, and the Swedish academy specially praised her for giving "Life to an essential aspect of American reality". The central motif of her work is the role of race in American life. Toni Morrison was born in Lorain, Ohio, on 18 February 1931 as Chloe Anthony Wofford; she later changed her name. Toni was the second of four children and her parents, George and Ramah Wofford, were working class from southern families. In 1953, Toni Morrison gained a B. A. English from Howard University and in 1955 on M.A. from Cornell University, where she wrote her thesis on William Faulkner, the white southern American writer (1897-1962). In 1958, she married Harold Morrison, a Jamaican architect and had two sons, Harold Ford and

Slade Kevin, Toni and Harold Morrison were divorced in 1964.

Toni has had a distinguished career as teacher, editor and professor. From 1955-57 she was an English teacher at Texas Southern University, Houston, returning to Howard University in 1957 for seven years. Following this period of teaching she turned to publishing and became a senior editor at the New York publishing company, Random House, Where she worked from 1965-85. Alongside her teaching publishing, Morrison began to write. Toni Morrison's first book the Bluest Eye (1969). Her another novel Sula (1973). Which won a National Book Award Nomination and the Ohioana Book Award (1975). Song of Solomon (1977), which looks at identity and history, achieved The National Book Critics Circle Award and the American Academy and Institute of Arts and Letters Award (1977). Tar Baby (1981).

Beloved (1987). Morrison received the New York State Governor's Arts Award and a Nomination for the National Book Critics Circle Award for this novel, which was the first to receive the Washington College Literary Award.

### **Racism in Sula**

The novel opens with the destruction of "Bottom", the black community's land to make way for suburban development. However a tone of loss and reminiscence through the community tales about the bottom was once a lively community with luscious trees, a pool hall, a beauty parlor, a church, a restaurant and many black inhabitants. There were music and familiarity among the inhabitants and laughter could be heard as far away as the nearby valley. While this black community literally becomes homeless, it makes the pain of dislocation with humour in its perpetuation of the white man's joke that set up the community in the first place.

The Bottom got its name from a cruel joke played on a slave. A white farmer once promised his slave freedom and rich bottom land in exchange for some very difficult work. On completion of the work, the farmer did give the slave his freedom, but instead of fertile bottom land, he gave him a hilly parcel of land worn away by erosion. The farmer told the slave that the hilly was indeed bottom land, for it was "the bottom of heaven". The slave unfortunately did not know any better so he accepted the land. Before long the unfortunate slave found out the truth. He had been tricked by his master and given a piece of land that was worth less for farming.

The master said, "Oh no see these hills? That's bottom Land, rich and fertile" "But it's high up in the hill", said the slave. "High up from us", said the master "but when God Looks down, it's the bottom. That's why we call it so. It's the bottom of heaven-best land there is.

### **Conclusion**

Though Sula Morrison shows the readers that African American still face many difficulties when they try to assimilate into main stream society. Discrimination of African American is still strong which is clearly visible in the denied job opportunities for African American in Medallion. Morrison visualizes the friendship between Nel and Sula. The girls realize at an early age at their situation in society is complicated, because their blacks and females. Sula and Nel help each other define their personalities, they provide each other with production the lack, and they fight together against oppression.

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## LOVE AND SACRIFICE IN KHUSHWANT SINGH'S "TRAIN TO PAKISTAN"

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### Abstract

Indian authors have influenced entire world with their writing. Indian authors in English have portrayed India; its rich cultural heritage and societal norms to readers. Khushwant Singh is one of the popular novelists and journalists, known for his clear-cut secularism, lucid and expressive writing. His novel, "Train to Pakistan" is an explicit description of the unfortunate events that led to extraordinary enmity and communal clashes and massacre of innocent people who became victims of the communal agitation flamed by the self-centered politicians at that time. His writing aims to educate readers about the happenings that made affirmed enemies out of the age old friends and turned the event to become the bloodiest and most shameful in the history of India. The characters portrayed in the novel Jugga Singh and Nooran who profusely love each other and struggle in pain at the time of forced separation reassuring good times for each other, is what something unique which novelist like Khushwant Singh could write. Khushwant Singh's revelation of a train packed with corpses, the pathetic massacre of the Hindus in Pakistan, the vengeance of Sikhs, and finally the sacrifice of Jugga to save his beloved is a message and an example to save the humanity and the nation. There is no doubt therefore that Train to Pakistan presents a remarkable example of love, sacrifice, honesty and humanity which essentially is the highlight of this research

**Keywords:** Massacre, Vengeance, Humanity, Love, Sacrifice.

### Introduction

Indian authors have influenced entire world with their writing. Indian authors in English have portrayed India; its rich cultural heritage and societal norms to readers. Indian writers have also striven to add variation to the pre-existent and chiefly dominant genres. An Indian author is known by his literary prowess, his penchant to write about life in India. Famous authors are offbeat writers that have earned a niche in acclaimed literary spheres. Khushwant Singh is one of the popular novelists and journalists. He is best known for his clear-cut secularism, lucid and expressive writing. Khushwant Singh is a post-colonial writer and winner of the coveted Padma Bhushan, Punjab Rattan and Padma Vibhushan awards

The novel Train to Pakistan is the resourceful reformation of the real. The

characters of the novel portray immense faith in the goodness of humans. It brings to light the lesser known blues of India-Pakistan partition 1947 and handles the subject in a matter of fact style without suppression or exaggeration of the facts. The narration of the novel is simple and straightforward. The characters in the novel are fabricated but real enough for narrating truth of the events. It mentions a fictitious town named Mano Majra where the masses before partition live in harmony without prejudices of caste or creed. The situation deteriorates with the news of communal violence in Punjab and Bengal. There was chaos all over and everybody was struggling to survive. Humanity seemed to be dead. But amidst this atmosphere of communal agitation, there were people who retained their human values and did not take part in killing or vandalism. They went up to

the extent of going against their own community in saving the lives of people belonging to other religion.

The book ironically portrays the evil that India's partition created. In spite of winning the freedom the country put at stake things that should have been clearly avoided on amicable basis. The consequence of these things is felt even today among both the countries living as arch rivals with no holds lined. Jugga Singh, the protagonist, falls in love with Nooran, the daughter of local Mullah's (weaver by profession) daughter. It is to understand that the inter-religious love was strictly forbidden in those days. The author genuinely opines that literature should be designed to encourage harmony in the society so that the people of different sorts can live together in peace.

Though bloodshed keeps going on in many villages at the border but people of Mano Majra live like brothers. Apparently, at the time of partition, when Muslims were compelled to leave Mano Majra, the people of both the communities weep bitterly expressing their close affiliations with each other. The train at the Mano Majra Railway station becomes the epicenter of communal tension where common man remains a dumb spectator, deceived by the governing. The news triggers communal clashes and massacre of innocent people who become victims of the communal turmoil incited by the villains of peace who are egocentric politicians.

Vivid account relating to the massacre of Hindus and Muslims is given especially in the border towns of India. People are killed mercilessly and the commoners face lots of suffering. The situation is described brilliantly in the unique style of the novelist. Khushwant Singh attributes atrocities on both sides, the Hindus as well as Muslims; "Muslims said the Hindus had planned and started the killing. According to the Hindus, the Muslims were to blame. The fact is both sides killed. Both shot and stabbed and

speared and clubbed. Both tortured. Both raped."(1)

The British Raj played treacherous role by remaining a silent spectator to the killings. This caused deep crisis to the situation. Sanity, love and affection amongst people transcending caste differences could only bring respite from the crisis.

Khushwant Singh himself had been a witness to the dark events narrated in, *Train To Pakistan*. He was only 32 at the time of India's partition. He honestly admits that he could not do his bit of contribution to prevent communal riots and partition of the country. Khushwant Singh's heart was writhing with pain as he could not do much beyond remaining a silent spectator to the horrific events. Khushwant Singh, thus, wrote the novel, *Train To Pakistan* to relieve himself of the mental tension arising from the guilt of remaining a passive spectator to the chain of dreadful events that followed at the time of India's partition.

Juggat Singh, Iqbal and Hukum Chand are the main characters in the novel. Jugga Singh is a local badmash who is arrested as murder suspect of the money lender Lala Ram Lal. Jugga Singh, at the time of murder was making love with his Muslim sweetheart Nooran. After hearing the sound of fire shots, Nooran gets terrified for life when Jugga says: "No one can harm you when I live. No one in Mano Majra can raise his eyebrow at you and get away from Jugga. I am not a badmash for nothing." (16)

This reflects human approach transcending caste barriers in Khushwant Singh's literature. Khushwant Singh describes the pathetic night before the migration of Muslims; "not many people slept in Mano Majra that night. They went from house to house-talking, crying, and swearing love and friendship, assuring each other that this would soon be over. Life they said, would be as it had always been." (132)

However, the report of massacre of the Hindus in Pakistan spreads like wild fire and

that disturbed the peace of Mano Majra. Following this, Sikhs plan to kill Muslims to avenge killings of Hindus. Fortunately, some sane and God fearing natured people like Lambardar and Meet Singh report the matter to police the Magistrate, and Hukum Chand

Hukum Chand, a great human asks the inspector to release both Jugga and Iqbal. Through characters like Hukum Chand, Meet Singh, Lambardar, Imam Bakhsh and Jugga, Khushwant Singh demonstrates the supremacy of love for the Nation and humanity above everything.

Khushwant Singh depicts creative imagination and herein lies his success to demonstrate triumph of humanity and love over narrow barriers of caste. The riots break out in most of the border villages of India. Despite the provocations of the communal riots, the common people of the village, Mano Majra keep their heads cool. Imam Bakhsh even is not ready to leave the village for Pakistan. He announces:

“what have we to do with Pakistan? We were born here. So were our ancestors. We have lived amongst you as brothers.” (126)

The bravery of Jugga Singh is brought about in the story, when he attempted to save several innocent lives and his lady love, Nooran too. The crises began when horrifying train with corpses entered the village. When the Sikhs decided to attack the Muslims travelling on train to Pakistan and Nooran is likely to travel by the same train, Jugga sacrificed his life. Nooran was Jugga's

motivation. What he did makes him simply incredible. Jugga gets information that the train carrying Nooran is the target of the avengers. They have stretched a rope a little above the funnel of the engine across the bridge to cut the Muslims into two, sitting on the roof of the train. Jugga conks out their mission by climbing the steel span of the bridge, he starts beating the rope severely with a rod. He cuts the rope vigorously and the same time the avengers set him on fire. Fortunately he cuts the rope successfully. Jugga saved his sweet heart as well as other Muslims, but the train went over him and went on to Pakistan.

### Conclusion

Khushwant Singh has given a great example of love and sacrifice through Jugga Singh. Taslima Nasrin, a renowned author has also contributed in presenting the reality of riots in her *Lajja* but she could not create a humane like Jugga Singh of *Train to Pakistan* who sacrifices himself for love. Khushwant Singh really deserves praise for his different style of writing and multifaceted themes.

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## IMPACT OF TECHNOLOGY ON ENGLISH LANGUAGE AND LITERATURE

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### Abstract

*In language teaching and learning, we have a lot to choose from the world of technology. The past two decades have observed a revolution due to beginning of technology, and has changed the dynamics of numerous industries, and has also influenced the trades and the way people cooperate and work in the public. This swift rising and growth of information technology has presented a better pattern to discover the new teaching ideal. As a result technology plays a very significant role in English language and literature teaching. Using technology to make a context to teach English has its distinctive advantages. This paper tries to analyze the Impact of Technology on English language and literature. It also objectives to make English teachers aware of the approaches to use it in an effective manner.*

As the use of English has improved in popularity so has the need for skilled teachers to instruct students in the language and literature. It is real that there are teachers who use 'cutting edge' technology, but the most of teachers still teach in the old-style manner. None of these outdated manners are bad or destructive the students. In fact, till date they are showing to be beneficial also. However, there are several more chances for students to gain self-assurance practice and spread themselves, particularly for ESL students who learn the language for more than just entertaining. For them to have pace with ELT and Literature gain more self-assurance they have to walk into the world of technology.

There is ample information written about the impact of technology in language and literature learning. Supporters for adding technology into the English classroom highlight the positive things of technology. It is vital, however, to take extra critical look at the things of technology on English language and literature learning so that we can maximize the positive and minimize the negative ones.

Computer usage in classrooms maximize student's amount of inactive time and minimize their amount of active time. Physical movement helps to keep the brain dynamic and focused, so it is vital for students to be physically comprised in their learning. With the better use of technology, the physical part of learning is often ignored.

Though, studies showed overpoweringly positive effects of technology on English language and literature learning. It is significant to note that the success of positive effects is the outcome of some common works. Teachers must be learnt and trained to comprehend a variety of approaches and methods to add technology into the English classroom, must have access to the technology while preparation, must have technical aid available to themselves and students, and must be involved in continuing and long-term staff improvement to support the use of technology in English language and literature learning. No matter how classy the technology may be, without these issues, the positive effects of technology on English learning are often lost.

### **Technology in Teaching Literature**

In technology-assisted learning, there is slight literature outside that which describes approaches to harness technology for language learning. However, they are exciting examples which current varied viewpoints and which can thus be used to discuss certain important subjects. The reader will note that the collection also defines examples of repetition drawn from the teaching of literature in its native language, mainly within English studies. This was a thoughtful decision, as the teaching approach used in these subjects has several areas of unity with the teaching of European literature and culture, for clear, though often overlooked, motives. It is exciting to note that as the stress upon literature is lessened in various language courses, language studies modules are increasingly involved within English studies courses in the UK. Schemes such as the 'Read-Write' scheme at the University of East Anglia are observing at the way that the study of literature is used as a foundation for increasing over-all literacy skills, which is remarkably similar to the old-style model used as a part of second language teaching.

### **Change in Student and Teacher Roles**

When students are using technology as an instrument or a support for interactive with others, they are in a dynamic role rather than the inactive role of receiver of information conveyed by a teacher, book, or broadcast. The learner is keenly making ranges about how to produce, obtain, operate, or display info. Technology use permits many more learners to be actively intelligent about information, creating choices, and performing skills than is usual in teacher-led lessons. Additionally, when technology is used as an instrument to support learners in performing reliable tasks, the learners are in the situation of defining their aims, making design decisions, and assessing their growth.

### **Changing Subject Boundaries**

It is interesting to note the distorting of subject boundaries which happens when digital approaches are practical to teaching and research. Technology inspires and facilitates a multidisciplinary viewpoint on learning and on exploration. Hyperlinks in software documents or authoring tackles make it easy (and attractive) to hop between altered subject areas at an impulse, and thus reach in areas into which one would not generally stray. The internet, carrying increased levels of distribution and sharing of information and awareness, also has a significant role to play. The use of expert resources thus inspires the crossing of subject boundaries among and between languages. Cross-discipline cooperation is one of the exciting issues which is elevated in many digital projects. In parts such as translation studies and comparative literature, where the use of resources crosswise standard discipline boundaries is vital to research, this is instantly obvious.

### **Teaching Style**

In language learning in the latest technology, in itself, is not adequate to create a 'learning atmosphere. Content is critical to the fruitful uptake and use of digital resources, just as with classical resources such as journals and other magazines. It is regularly claimed by educational technicians and supporters of the Web alike that the use of available delivery tools such as the Web will increase the academic use of resources, only because the Web assists the delivery of resources straight to the desktop.

Obviously, lack of access to resources is a different barrier to their usage. While it would be silly to argue that creating texts, images, and video reachable by the Web will not lead to better use of these resources by learners, it is the view of this researcher that it is not sufficient to simply create resources available and that the role of the teacher is

critical in ensuring that actual learning occurs when students grill web resources.

### **Closing / Conclusion**

#### **Advantages**

It creates students more eager to learn help students with busy programs, self-determination to work at home on their individual time train students to learn fresh technology skills they can use future in the work place Lessening paper and photocopying charges, encouraging concept of "eco green revolution".

#### **Disadvantages**

Many specialists and knowledgeable people say that, due to such technology in language learning in education, student's creativity is affected, their thinking capacity is reduced. Similarly it's sometime time-consuming from teacher's point of view. It is expensive to install such technology. There can be health concerns too when used over boundary. Some students can't have enough money for getting modern computer technologies.

#### **Conclusion**

Hence, Technology is linked to increases in learner performance when interactivity and additional central features of instructional strategy are valuable to its use. Teacher homework, follow-up staff development, and technical care are critical basics for present technology applications. Deliberate integration of technology in

learning that straight contains teachers reliably permits teachers to include students in vital educational experiences and allow more time for adapted instructional views.

Actual application of technology to aid education contains cautious review and re-planning of the class and school-level program. Research typically suggests that real technology use is a problematic and involved manner of preparation and ongoing care with thoughtful attention of the present and developing technological improvements.

Support for national research and development for technology applications in learning is thoughtful to keep pace with developing technologies. Evidence is increasing that there are still some unanswered queries about learning uses of technology, and then, additional research is needed to update teachers and software designers about the greatest effective and required uses of technology.

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## DIFFERING FACES AND ROLES OF WOMEN IN GITHA HARIHARAN'S "THE THOUSAND FACES OF NIGHT"

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### Abstract

*Contemporary Indian English fiction has gained rapid acclaim at home and abroad. Indian women writers now question the prominent old patriarchal domination over female characters through literature. The image of women in fiction has undergone a sea change during the last four decades from self-sacrificing women to characters searching for identity. "The Thousand faces of night" represents a variety of female characters, mythological as well as real undergoing agony of their desires and ambitions. Githa Hariharan critiques the patriarchal power structure of the Hindu society through this type of contemporary women characters. There are three generation women characters in the novel. They have different faces and play many roles in the novel. They are the protagonist Devi, Sita- Devi's mother, Parvatiamma- Devi's maid servant, Devi's Grandmother – Mayamma, Devi's mother-in-law. This paper analysis about three women characters in detail.*

**Keywords:** Identity, Psychology, Patriarchal, Consciousness, liberal space, traditional boundaries.

### Introduction

Among the new generation of Indian novelists, Githa Hariharan born in Coimbatore in 1954, is a name to be known with particularity in the context of post colonial Indian writings, A writer as well as a social activist. Githa Hariharan's novels successfully represent the traditional values of Indian society integrated with modern thinking and consciousness.

*"Feminist theory argues that the representation of women as weak, docile, innocent, seductive or irrational- sentimental is rooted in and influences actual social conditions, where she does not have power, is treated as a sex object or a procreating machine, has fewer political and financial rights and is abused".(TFN, P.83)*

Her first novel "The Thousand Faces of Night" (1992) won the commonwealth writer's prize in 1993. This was followed by "The Ghost of Vasu Master"(1994), "When Dreams Travel"(1999), In Times of Siege"(2003), and

"Fugitive Histories"(2009). She has also authored a collection of short stories such as "The Art of Dying"(1993), "The Winning Team"(2004), A Southern Harvest"(1993) and "Sorry Best Friend"(2003). Her fictional world also includes newspapers, articles and columns. Her experimentation with style, structure and theme differentiate her from other writers. The quest for identity and self are the important theme in Githa Hariharan's novel. In her novels, she represents social, psychological, educational and cultural problems in an effort to make the reader sensitive as well as sensible to these aspects.

*"The representation of women in literature, then, was felt to be one of the most important forms of 'socialization', since it provided the models which indicated to women, and men what constituted acceptable versions of 'feminine". (Beginning Theory, P.117)*

### **The Thousand Faces of Night**

As a debut novel of Githa Hariharan, "The Thousand Faces of Night" can be seen as the depiction of multiple faces of women characters. It clearly shows the life of Indian women who are caught in the old pattern of customs and tradition. The novel is woven around three generations of women characters such as Devi, Sita, Parvatiamma, Grandmother and Mayamma. The novel starts with the home coming of Devi from America after completing her higher studies. In America, she had an attraction towards Dan, her classmate. She left America because of her mother's letter about marriage proposals. Sita chooses a bridegroom for Devi. He is Mahesh, a manager in multinational company which makes toothpaste and detergents.

Devi marries Mahesh and she suffers a lot because of loneliness physically and mentally. The only companion for her are Mahesh's father-in-law Baba and the maid servant Mayamma. Before marriage Devi heard stories from her grandmother. But after marriage she listened to the stories of Baba. All of a sudden Baba also left the house to see his New York daughter. There arise a gap between Mahesh and Devi and as a result Devi moves out of the house with the neighbouring singer Gopal. Even with Gopal she couldn't adjust because of his dominance over her. At last she comes to home and settled with her mother Sita.

### **Changing Faces of Women**

"The Thousand Faces of Night" presents the life of three females of three different generations. The first generation is represented by Devi's grandmother and Mayamma. The second generation is that of Devi's mother Sita and the third generation is of Devi. All the three generational women although separated by time have a common level of difficulties in their life because of the male counterparts. These women struggle endingly for getting their liberal space

breaking the wall created by patriarchal world.

Devi, the protagonist of the novel struggles a lot and she is a woman, who quest for identity, female bonding, marriage, penance, chaos and dilemma. Devi returns from America after her higher studies. She talks in the beginning of the novel only about Dan, her African boyfriend in America. When she comes to India, her education does not make any difference or impact on her life. She becomes a puppet on the hands of her mother Sita. Though Devi feels satisfied with the selection of Mahesh as her husband, she dislikes him when he becomes her husband. Her grandmother's story made her to think about heroine princess. But when it comes to reality, she creates her own story by manipulating the story of her grandmother and father-in-law. As a daughter, she acts as a studious person but as a wife, she couldn't able to adjust and tolerate. When Devi is alone during her husband's business trip, her father-in-law gave compay to her by telling stories from manusastras, purandara Das, etc. All of a sudden Baba, her father-in-law left to New York to see his daughter. He advised Devi by saying "Whatever is dependent on others is misery; whatever rests on oneself is happiness; this is in brief is the definition of happiness and misery"(TFN,68).

Mahesh tries to dominate Devi in each and every way. He compels her to have baby and go for medical checkup. Like Mayamma, Devi also suffers in her mind about the delay of giving birth to a child. Without any talk about their feeling and emotion of their mind and life, they had a talk about child and being a good wife. He does not allow her to go to job though she likes to go for relaxation. Devi is attracted towards Gopal, a neighbor singer and goes away with him for his concerts and finds that he also try to dominates her. At last she returns to her home and settles there with Sita.

Sita wears many mask and performs many roles in this novel. She as a daughter of



rich Brahmin family. She learns veena which is her passion of life. But as a wife of Mohendran, Devi's father she sacrifices her life for the family. And as a daughter-in-law she abandons the interest of playing veena forever. At last as a mother of Devi, she dominates and takes too many discussions as a father and also as a mother the absence of the male counterpart her husband. She had chosen the decision of sending Devi to America for her higher studies. She is the one who had chosen the bridegroom for Devi. And at the ending of the novel she started playing veena at her home when Devi comes back to her.

Devi's mother belongs to the first generation tells many stories from Myths, Mahabharata, and Puranas. Devi's cousin Uma marries a wealthy man and after one year of marriage life, she returned to Devi's grandmother in order to save her womanhood. Uma comes out of the house because of her drinking husband and father-in-law. Her father-in-law kisses her on her lips on hearing the story of Uma. Devi's grandmother told the story of Amba, the princess who was kidnapped by Bheeshma, the son of goddess on her swayamwara.

Bheeshma lets her free on learning about the king of salwa, who was first chosen by her at the swayamwara. But the king of salwa does not want her as wife as she was Bheeshma's wife according to him. Amba was not accepted by both of them. A woman without a husband she wants to take revenge on Bheeshma. She goes out into the forest and for this grandmother says that,

*"She was no longer a girl. A woman fights her battles alone"* (p.36).

She get a garland to kill Bheeshma from god shiva. Amba and Uma were out of the old customs and tradition. Thus they fight against the patriarchal force injected on them. Grandmother's stories were not ordinary bed time stories. She chooses each story on

particular occasion. Mayamma, the housekeeper in Devi's husband mahesh's house is another voice to the feminist accounts in the novel. For ten years of her marriage, she was cursed for remaining barren. At last she gave birth to a male child when proved to be the exact replica of his father's patriarchal self. She suffers a lot by her son when she was beaten with an iron pan. Only after the death of her husband and her son she could come at peace with her own self. She comes out of the house and got a refuge at Mahesh's house by Parvatamma, Mahesh's mother.

### Conclusion

To conclude my analysis, Gita Hariharan is one of the famous Indian English writers who have been producing a body of Indian literature that is committed to the second generation of post-colonial women writers likes Shashi Deshpande, Arundhati Roy, Manju Kapur, Anita Navi and Shoba De who together created the image of the suffering but stoic woman eventually breaking traditional boundaries. Woman is an integral part of the society. No society or country can progress without the active participation of woman. Although the place of woman in society has changed from age to age and culture to culture, her identity is derived from her relation to the gendered categories of mother, daughter, daughter-in-law and wife.

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## RELATIONSHIP CRISIS: A CRITICAL ANALYSIS IN ANITA DESAI'S NOVELS

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### Abstract

*This paper aims at the views on the themes of Alienation, Detachment and Relationship crisis through her popular novels. As Jawaharlal Nehru says, the status of a society is determined by the status of the women living in that. It is suitable for not only women but also men. In Anita Desai's well constructed novels, "Fire on the Mountain" and "Cry, the Peacock", she portrays the sufferings of either men or women in a misunderstood life or the likely situation. Instead, mental satisfaction and happy married life means better understanding between husband and wife. One needs the genuine help of the other. In this close context of co-existence, mutual respect, mutual understanding and enthusiastic attitude to help each other, and also in the backdrop of relationship crises.*

*This paper shows the Husband – Wife alienation caused by temperamental differences between them forms the very crux of the novel. It leads one's life to failure and unsuccessful. There is also a variety of reasons for the misunderstandings of feelings or emotions in our life. This paper speaks about the depression and its causes in both social and personal life of the humans.*

**Keywords:** Alienation, Detachment, Relationship crisis, Status of men and women, Sufferings, Misunderstood life, Temperamental Differences, Feelings and Emotions.

### Introduction

'Literature' represents the culture and tradition of a language or a people. It is known as the "Mirror of the Society", which reflects the social life and event that takes place. Literature teaches us the social value and pride. It has many origins. The origin which takes place in India is known as 'Indo-Anglian'. The term 'Indo-Anglian' is used to denote original literary creation in the English language by Indians.

Anita Desai is one of the best known and celebrated Indo-Anglican novelists of post-independence era. She emerged on the literary horizon after independence, deliberating on the highly debatable contemporary issues through her novels. Anita Desai is the pioneer of psychological novel in modern Indian English Literature. Female characters are dominated in her novels. The most prominent aspect of Anita

Desai's art is the delineation of character. All her female characters – Maya, Monisha and Sita are obsessed with the idea of death. In the novels of Anita Desai, the central character is a rebel who questions relentlessly.

The realization of their limitations brings the fresh pain. Past becomes a source of consolation, for the present offers no hope to them. The men and women who inhabit the world of Anita Desai resist the temptation to make a compromise with conscience and this inclination has the magnitude of a Promethean ideal. These characters are fascinating figures, full of vitality and are credible enough.

Most of her protagonists are alienated from the world, from society, from families, from parents and even from their own selves because they are not average people but individuals. When these characters have to

face alienation, they become rebels and turn reactionaries. Tension, worries, depression, disappointment, anxiety and fear become their lot and they lose their sense of sanity and mental poise.

Instead, mental satisfaction and happy married life means better understanding between husband and wife. One needs the genuine help of the other. In this close context of co-existence, mutual respect, mutual understanding and enthusiastic attitude to help each other, and also in the backdrop of relationship crises.

#### **Alienation in “Cry, the Peacock”**

The novel, *Cry, the Peacock* (1963) is “a remarkable attempt to fuse fantasy with perceptual experience” (Meena Belliappa:25). It is the faithful description of psychosomatic growth of a female character, who cannot cope up with the practical world of the husband and feels dejected, forlorn and demoralized. It is mainly concerned with the theme of disharmony in the relationship between husband and wife. Desai looks into the reasons for marital discord and illustrates how such discord affects the family.

Sometimes, the inability of an individual to be responsive to the behavior patterns of her partner leads to strain and tension in the relationship, while sometimes it is on account of varied levels of sensitivity, that relationships become strained. In this novel, Maya and Gautama have been projected to live in sharp contrast.

Maya, the central figure, is alive through all she senses and lives intensely for each moment. Her husband Gautama is remote, detached, intellectual and somewhat bewildered by his wife’s hyper-sensitiveness. Both of them are, as a matter of fact, poles apart in their nature. Maya is dreamy, sensitive and emotional, while Gautama is realistic, insensitive and rational. Maya is poetic and high-strung while Gautama is detached, philosophical and remote. Maya has tenderness, softness and warmth while

Gautama is hard and cold. In this way they are plagued with the virus of strained relationship because of their incompatible temperaments and temperatures. The matrimonial bonds that bind the two are very fragile and get fractured. And the growing tension between them reaches its climax when Maya kills Gautama in a fit of insane fury and then commits suicide.

Maya is a prisoner of the past, lives almost perpetually in the shadow world of memories, which engulf her; Gautama lives in the present and accepts reality and facts even though they are not very beautiful. On the contrary, Maya never tries to accept the facts, but she wants to live in her imaginary fairy world. She keeps on remembering her childhood days or the treatment her father meted out to her. She is a father-obsessed child; she feels that no one else loves her as her father did. She seeks another father in her husband. But he does not respond to her accordingly.

Sensitive Maya is terribly upset at the death of her dog that she loses her mental calm and Gautama neglects the emotional yearnings of Maya and says that he would bring another dog for her. In the final estimation, the novel attempts to discover the turbulent emotional world of the neurotic protagonist Maya who lived a carefree life under the indulgent attention of her loving father, and desires to gain similar attention from her husband; but she totally fails in her marital voyage.

#### **Detachment in “Fire on the Mountain”**

Anita Desai’s fifth novel *Fire on the Mountain* was published in London in 1977. It won the Royal Society of Literature’s Winifred Holtby Memorial Prize and the coveted 1978 Sahitya Akademi Award. The novel, on a plain scale, may be considered the story of the agonized cries of Nanda Kaul, an old woman who has had too much of the world with her and so longs for a quiet, retired life. Her busy past now looks like “a box of

sweets". But, on being examined on a broader scale, the novel tends to focus on the feminine sensibility and a woman's inherent desire to know herself in terms of not only her relationship with her family, but also in terms of her individual identity and its relationship with the world at large.

Nanda asks the question: "*Can I not be left with nothing?*" – which is centre to the meaning of the novel. As such, Nanda stands for detachment. In the novel, Nanda Kaul and her husband Prof. Kaul (the former vice-chancellor) do not have a warm relationship. He has cared little for his wife and family. He carried a lifelong affair with another woman.

Nanda could not associate with the family in the desired proportion and her position is no better than a house keeper. Her husband is totally accountable for this. He is such a coward that he could not marry a Christian lady because he could not dare break social conventions. Outwardly, the Kauls are an ideal couple for university community but from inside their relationship is all-barren. The novel further explicates the alienation of Nanda Kaul and her granddaughter Raka. The loneliness and isolation of the two have been presented in it. Specially Nanda feels happy in the barrenness and enjoys in her own company.

*"All she wanted was to be alone, to have Carignano to herself in this period of her life when stillness and calm were all that she*

*wishes to entertain"* (*Fire on the Mountain* : 17).

In this way, this novel manifests Desai's tragic vision of life, in which the innocents are made to suffer a lot. They pay a heavy price for their sincerity and innocence, as ordained by an unkind fate.

### Conclusion

From the view of Anita Desai through her novels *Cry*, *the peacock* and *Fire on the mountain*, it is clear as swami vivekananda's saying, "forget not that thy marriage, thy wealth, thy like are not for sense pleasure, are not for thy individual personal happiness". So, these characters of Alienation, Detachment and Relationship crisis are evil to the human nature.

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## IDENTITY HIDDEN IN NATURE IN MARGARET ATWOOD'S *THE HANDMAID'S TALE*

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### Abstract

Margaret Atwood as a prolific writer remarks that the writer tends to concentrate more on life, as it is in our life, as the writer feels it, experiences it in her *The Second Words: Selected Critical Prose*: "Writers are eye witnesses, I witnesses". (203) A vision of life can be confidently seen in Margaret Atwood's *The Handmaid's Tale*. She clearly exposes her deep anxiety for the society and her political awareness in the novel. She expresses the women-nature relationship, tyranny over women, identity and their status in phallogentric society.

In the Gileadean society the women are segregated in several groups. One among them is a group of women, chosen based on their childbirth capability and they are intentionally appointed for breeding purposes. They are called as "Hand Maids". They are not allowed to knit, smoke, read, write, listen to music and go for walk. They are completely isolated from the society. The women who have the ability to conceive and bear children are being educated in "Rachel and Leah Centres", where they are trained to give up their own desires. If these hand Maids are not successful in completing their education by the end of two years, they are known as un-women and are compulsorily sent to the colonies.

As a result the feeble condition of women and environment in *The Handmaid's Tale* exposes the male domination; they chose to use their knowledge to dominate the environment rather than to preserve it.

**Keywords:** *Feminism, Eco-feminism, Identity, Pollution, Virginity.*

The word 'Feminism' first appeared on France in the 1880's, Great Britain in the 1890's, and the United states in 1910, with the beginning of first wave of feminism. The word 'Feminism' had been used during the mid of 19<sup>th</sup> Century as a synonym for 'Faminty'. The majority of questions in which feminist involvement occurs are about identity, the sense of loss, problem of language, replacement.

Atwood belongs to the third wave of feminism and it arose in the beginning of 1980s, because of the partial failures in some issues like women's sensual feelings and bawdiness of the women in second wave feminism. Third wave feminists also understood that further there was a need to change in gender stereotypes, perspective

about the women and women's identity. The purpose was to achieve the women's individuality and to give up the contentious ideology like "victim feminism" which was constrained in the era of second wave feminism. Most of the writers as Margaret Atwood expose their words through their personal experience. When they shared their own experience their writings will be dramatically and drastically show the status and power of women.

In the mid 1980s, American culture had the new right of system where the men hold the power, predominant in roles of political leadership, moral authority, social privilege, control of property and in the domain of the family, fathers or father-figures held authority over women and children. Margaret

Atwood, a famous Canadian author is anxious about the American culture's new rights and these new rights publicly creates a boundary to women's rights only within the family and restricts the feminist movement in the year 70s and 80s. This initiated Margaret Atwood to write a novel entitled "The Handmaid's Tale" in 80s. Due to the increasing awareness about feminism, the women started to work outside their homes. Over the period of time, women became economically independent and then fell down the New Right's followed in the American culture. However, the patriarchal authority planned to restore the New Rights in American culture where women were dominated by husband or father figures followed in the traditional American family.

"What we prayed for was emptiness, so we would be worthy to be filled: with grace, with love, with self-denial, semen and babies." (204)

It describes how women are abused and how they are forced to be the victims of all the environmental problems. It took feminism in another level known as 'Ecofeminism', the heart of this novel. The nature of eco-feminist will be illustrated by the woman-nature and man- culture relationships in the society.

Eco-feminism recognizes that there is a relationship between the women's rights and preservation of nature. The main goal of feminist movement is to get the essential women's rights in the society. And the goal of ecological movement is to prevent the deforestation and save the nature. The common platform on feminist movement and ecology movement in terms to avoid demolition and preservation results to evolve a combined movement called ecological feminism or eco-feminism.

Gilead is a place of historical importance and the historical events of this region are mentioned in the novel *The Handmaid's Tale*. It is governed by old tribute laws. As per the law the women served as a subordinate of men and punished severely for crimes, like wall hangings and the salvaging that is to

rescue the old tribute laws. There is only one religion. The people of Gilead live with stringent law of sex and the sex is allowed only for reproduction. Because Gilead has adopted only one way of living system and it allows only one god for worship. If anybody has different opinion in this, there will be a severe punishment. As per the old tribute law, the physically handicapped people and infertile women are sent away.

A woman's role in her life is to be a daughter, wife and mother. She is not more than that. She should not be superior to a man. Instead she should only be a backbone for his male companion in his works. In the novel, Atwood presents that every personal right of women is completely removed by the authorities. For example, the protagonist Julie (as identified from her lip reading) is renamed Offred. Fred is her commander's name. In order to identify the handmaids and to whom she belongs they named as Of-fred, Of-glenetc

In Gilead, women are categorized into three: domestics, sex prostitutes and reproductive prostitutes. There are the Marthas, or domestics, the wives, or social secretaries and functionaries; the Jezebels, or sexprostitutes; eco-wives, and the handmaids or reproductive prostitutes. The handmaid were consider as "two-legged wombs, sacred ambulatory chalices" (146), and their duty is to breed the children instead for the rich infertile wives of commanders. They have to act as a surrogate mother for the commanders wives.

In the novel, the author tells the life of a handmaid, the protagonist Offred. She is assigned for child birth from highest commander who has infertile wife and unable to bear a child. She was seized by Gileadean regime and rights and freedom of speech was swiped by this regime. Before the rising of the regime she was a typical young American. She was a college graduate and married. She had five year old daughter and she worked as a computer technician in large library which

is close to Harvard University. Now she is in strict imprisonment in the Republic of Gilead. Her internal strength is to keep her good sense and to survive against strict demand of the regime to produce a child for commander. It is certainly pointless attempt because the commander doesn't have fertile condition. Even though she is in puzzled circumstances, she has questions about the growth of the fundamentalism in this place. She also explores into her own past to observe about her approach and unconcern about the violation against human rights and selfishness because of her background somehow contributed to rights against the women in a patriarchal society governed by the fundamentalists.

*The Handmaid's Tale* visualizes the situation where the men are heartless about the environment and women's feelings explain the men's treatment of the women as 'Other'. Women's oppression mainly results due to their subordination to men. For Beauvoir, women's subordinate position originates from her confinement to the virtue of otherness. Woman is 'other' because she is not a man. Being a woman, she will never be like man, the self, who can define the meaning of his own existence.

The un-women who fail to bear children become lesbians. Those poor women will not be engaged as a surrogate mother. They are forced to cleanup radioactive waste. This radioactive waste is received from the origination of innovation in radioactive research conducted by men to show his strength and the talent in science and technology lead the men to utilize their potential knowledge to expand their capacity towards competition in this conflict world.

The handmaids are prohibited to speak with others at the Red Center. So they murmur in the low voice and they learnt lip reading. Through lip reading they introduce themselves and knew their original names and their whereabouts. Even they communicate by touching each other's palm.

They used to meet and whispersecretly through the holes in the restroom.

Whenever the two handmaids meet for their daily purpose they greet with "Blessed be the fruit"(29). Here 'the fruit' is the symbol of fertility in which handmaids have to prove their 'reproduces' world. Their greetings show that their maternity should be authorized by the god. When the commander reads the Bible to the handmaid Offred "God to Adam, God to Noah. Be fruitful: and multiply, and replenish, the earth" (99), her mind gradually moves into the biblical words. Here, the words 'fruitful, multiply, replenish' represent that women's biological destiny should be blessed by god. This is one of the technique for Aunts in Gilead and those authorities use in order to control the minds of handmaids to prepare them for their reproduction and biological functions. Here, Offred, who listens to the commanders biblical words urgently creeps the god for her wishes of pregnancy: "Oh God, King of the universe, thank you for not creating me a man. Oh God, obliterate me. Make me fruitful. Mortify my flesh, that I may be multiplied. Let me be fulfilled. . ." (204)

Here, Religion shields the patriarchal society to foster male domination over women and to control their biological function in Gilead.

The differences between the classes of women are frankly seen through colours in uniforms like blue, black, grey, red etc. Brown colour like khaki uniform is allocated to Aunts in Gilead in which they control the Handmaids like military. Virgins and things which do not bound to earth resembles 'wives of commanders' in blue colour. Un-women who are not qualified for anything have to wear grey colour which means they have to be ready for anything even to face the shade of the death. Women in Jezebels have to wear like feathers and wings. The Handmaids who were ask to wear Red colour to show that they have to bare the sexual politics and awaited for their results in which they are mentally

affected. Atwood argues in her poem "The RedShirt" the colour red is highly significant: "...young girls should not wear red in some countries it is the colour of death; in others passion, in others war, in other anger, in others the sacrifice of shed blood...

Dancing red shoes will kill you".<sup>47</sup> Offred really enjoys in the commander's secret place where she had the secret meetings with commander. This is the only place she is allowed to talk, to read and even succeed a competition against a man. Due to the breaking of rules against the law of Gileadean, Offred has a small relaxation. However she depends on man's kindness which allows her to pursue this confidential moments. During this moment she felt that she had comfort. However, the people present in the secret place repeatedly inform about her present status and also they disturb her in terms to remind about her past. Moreover Offred likes the commander's pen, a reflection of Margaret Atwood's writings also, "The pen between my fingers is sensuous, alive almost. I can feel its power, the power of words it contains. Pen Is Envy"(196). Offred never tries to take an advantage to pursue the real source of men's power in the male dominated society where the women are not provided with cultural power in the society other than the individual power of women against the Gileadean rule. But she wants to whip the male domination and to get the equal rights.

Due to combination of birth control, environmental pollutants and sexually transmitted infections, the rate of fertility have gone down in the republic of Gilead: "[T]he air got too full, once, of chemicals, rays, radiation, the water swarmed With toxic molecules, all of that takes years to clean up, and meanwhile they Creep into your body, camp out in your fatty cells. Who knows, yours very flesh May be polluted, dirty as an oily beach, sure death to shore birds and unborn Babies. Maybe a vulture would die of eating you. Maybe you light up in the dark, like an old fashioned watch. Death-watch.

That's a kind of beetle, it buries carrion."(122) Republic of Gilead has huge number of entrepreneurs and industrialists in the society. Instead of saving the natural resources for future, the industrialist society also known as capitalist utilizes the natural resources for their immediate profit or their own consumption. Also people are the expertise to destroy the nature and their relation to nature is changed by private property and profit. Capitalism encourages the change in the natural view of the earth and its resources as inactive condition and the majority of the natural resources are under the control of capitalism. People thought themselves as superior in terms of physical, biological, psychological, social and cultural and those are actually a fundamental measure. Also they provide justification among themselves to demolish the nature. In Gilead pollution and diseased environments indicate the sign of nature's anger. Many of the upper class men in the Republic of Gilead are free from germs that are in the form of virus. Gene – splitting experiments result in the evolution of a new kind of virus which causes the viral infection such as mumps in humans. After the spreading of viral infection into the human which results in much damage in the society, remedial measures are been taken to solve these problems.

Margaret Atwood specified in her "The Handmaid's tale" that women are 'natural' and men are 'technological'. In this novel, it is found that the main character of the novel put a lot of effort to remove her conflict identities such as socially approved identity and her authentic identity in the male dominated society. This novel was written in the way of feminine writing where it contains the open decision, packed with deviation, worried about the pluralities and uncertainties as Offred comes out from the commander's house and gets into the van, she is ready to face challenges present in another unknown world.



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## PATRIARCHAL BRUTALITY AND MARGINALITY INFLICTING WOMEN IN GITHA HARIHARAN'S "THE THOUSAND FACES OF NIGHT"

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### Abstract

*Literature has been truly described as mirror of society and it reflects social interactions prevailing at the time when author is evolved in the process of dialectics between society and culture. Githa Hariharan novels focus on feminist elements and The Thousand Faces of Night is not an exception to this. However, Githa Hariharan portrays the marginalize women in Indian society. The Thousand Faces of Night is a story of three women Sita, Devi, and Mayamma. The novel is essentially a women – centred saga. Devi, the major character is representative of the present day intellectual modern women. She has spent two years in the USA as a student and returned to an arrange marriage and traditional Indian married life, which she finds familiar as well as alien and has to struggle in order to adjust. Devi's mother Sita , her mother-in-law Parvatiamma, Mayamma, the old family retainer, Uma and her grandmother are other female characters as one has witnessed the plight of Indian women and the sick social structure. The novelists traces the battle of women in her relationship with man and society. It is the story of Devi's quest for a self-image. The theme of women's existence, survival and identity emerges prominently in the novel. The novel is about the sexual marital experiences of Devi, Sita, and Mayamma. It portrays women as weak individuals, longing for love and understanding. They are the victims of their own gender. Hariharan has focussed on the marginality and subjugation of women wherein she has also allowed her protagonists to strive and survive with dignity and determination and fight with all the odds of life.*

Literature is the expression of the thoughts of society. It is a vehicle of views and ideas. The progressive ideas of a fictional genius spread through his/her works of literature. They are universally received and Indian women writers have tried to depict the feelings of women in an effective manner. Githa Hariharan is one among such ever-memorable celebrities. She is one of many Indian female novelists who have shown cowage and commitment. She is a sensitive and serious writer who has taken sensitive issues of women in reality. Githa Hariharan is a name from among such cherished writers.

Githa Hariharan's novel Khushvant Singh says,

"Hariharan writes with anguish, pain and anger about what is happening to India."

Hariharan's novels are pre occupied with problems of women, individual and society and also concentrates on communalism and concerns of minority in the facially dominated culture where Hindus and Muslims indulge in riots and innocents are subjected to unknown sufferings.

Githa Hariharan's *The Thousand Faces of Night* is a story of three women Sita, Devi, and Mayamma. The novel is essentially a women – centred saga. Devi, the major character is representative of the present day intellectual modern women. She has spent two years in the USA as a student and returned to an arrange marriage and traditional Indian married life, which she finds familiar as well as alien and has to struggle in order to adjust. Devi's mother Sita

, her mother-in-law Parvatamma, Mayamma, the old family retainer, Uma and her grandmother are other female characters. We witness the plight of Indian women and the sick social structure.

The novelists traces the battle of women in her relationship with man and society. It is the story of Devi's quest for a self-image. The theme of women's existence, survival and identity emerges prominently in the novel. The novel is about the sexual marital experiences of Devi, Sita, and Mayamma. It portrays women as weak individuals, longing for love and understanding. They are the victims of their own gender.

Carol Gilligan argues that a woman's "identity is defined in a context of relationship and judged by a standard of responsibility and care."

Feminists believe that there are different traits and values for man and woman. Empathy, care, nurturing, tolerance, sensitivity and self-sacrifice are feminine qualities. While autonomy, individuation, power, careerism are masculine qualities. The feminine characters are considered inferior to masculine characters and also devalued. And so daughters brought up in a patriarchal culture think themselves as inferior and subordinate to them.

Sexism is perpetuated by system of patriarchy where male-dominated structures and social arrangements elaborate the oppression of women. Patriarchy almost by definition also exhibits androcentrism and meaning that is male centred. Coupled with patriarchy, androcentrism assumes that male norms operate through all social institutions and become the standard one to which all persons must adhere. A women's role is constantly defined by her relation to men in her life. She is a daughter, a wife, or a mother; She is never a simple women.

The positive qualities like care, empathy, tolerance and selflessness in a person brings happiness in life and at the same time they are important for human development. But

these good qualities are used against women and they are devalued. The goodness and kind heartedness of Sita and Mayamma is overlooked in the novel and they suffer mutely.

In *The Thousand Faces of Night* Devi is conditioned by her mother, Sita and her grandmother to fulfil her gender role in the patriarchal society. Devi's mother Sita in the novel is victimised. Sita being married at the age of twenty one goes to her in-laws house with the desire to be a perfect wife and daughter-in-law. Sita has succeeded to be a perfect wife, mother and daughter-in-law, but at the cost of self-sacrifice because, one day her father-in-law could not find flowers in front of the god for performing morning prayers. The flowers were not picked and even the floor was not swept. He roared with anger at Sita,

"Put that veena away. Are you a wife, a daughter-in-law?"(30).

Sita in her pride and anger pulls away the strings of her veena and never plays it again. She burns all her photographs in which she poses with her veena. Sita performed her duty as a woman at the cost of the death of the artist in her.

Mayamma is an old house keeper in Mahesh's house. She is illiterate and is the greatest sufferer in the novel. She never complained of her grief and suffered mutely. She is tortured by her mother-in-law for not bearing a child. At last, after long prayers, she gives birth to a baby boy. Her husband one day takes all money and leaves the house. Mayamma's anguish and suffering increases after her husband deserts her. She is overburdened by the responsibility to look after and take care of her mother-in-law and son. Women like Mayamma continue to sacrifice and live a tortured humiliating life because they have no option, no way out. Mayamma, worried and nervous is given shelter by Parvatamma, Devi's mother-in-law and works as a family retainer. Her life is full of unhappiness caused by physical and mental

suffering. She has “allowed occurring all and everything on her, never complained because she felt that the success of life for a woman dependent on her ability to endure and to live bravely facing the odds in this male dominated society”.

Sita and Mayamma had many difficulties in their self-development. Both of them have experienced sorrow and discontentment in their life. They have sacrificed their desires and suffered mutely to survive and to attain ideal womanhood in a patriarchal society.

Devi is a rebellion and is not a passive acceptor of the traditional norms of society. She imagines herself as a strong woman.

“I lived a secret life of my own. I became a woman warrior, a heroine. I was Devi. I rode a tiger, and cut off evil, magical demon’s heads” (41).

Devi always get indifference from Mahesh, when she wants to do something to get away from her loneliness. He fails to develop an affectionate bond with her. Devi refuses to suffer mutely like Mayamma and leaves Mahesh and elopes with Gopal. She realizes that Gopal is also a benevolent despot, who cannot see beyond either the passion of a rage or the various masks of her discrete lives. Devi at last, returns to her mother.

Patriarchy literally means ‘rule of the father in a male dominated family’. It is a social and ideological construct which considers men as superior to women. Patriarchy is based on a system of power relations which men control women’s production, reproduction and sexuality. Patriarchy is ‘father being the head of the family’. The system of patriarchy has prevailed in our society right from ancient vedic period. Githa Hariharan has carefully showed Indian social system and has depicted the patriarchal system in her novel, *The Thousand Faces of Night*. It is a fiction that advocates feminist ideology. In the novel, three women Devi, Mayamma, Sita are all in the crunch of patriarchy. In India the cultural

super sense today is based on patriarchy. The caste system and patriarchy are related to these cultural standpoints. Women’s progress in society is not from myth to truth but from myth to myth which has caused awe and terror in society.

*The Thousand Faces of Night* is full of complex problems. Devi’s attempt to change old ideas into modern concepts miserably fails. Devi’s character stands for victim of cunning patriarchy. The novel is an example for women’s sufferings in the patriarchal cultural matrix of Indian traditional society. In the novel, the author gives a patriarchal example like Devi’s grandmother pretending to listen to the other heralds.

The patriarchy in Indian society has exploited Indian women and kept her in the corner of Indian society and has kept her in an exploited situation. The cogitations made by Githa Hariharan are true, realistic and very much fearless. Her major works wake up against this patriarchal system and demand social justice for women. Thus the patriarchy described by Githa Hariharan is an outcome of her serious investigation made into a systematic mode.

Post- Colonial English Literature has been focussing on the subjugated and marginalised sections of the society. Through their works, many Indian writers have tried to sensitize the society towards the various kinds and forms of domination prevailing in the Indian socio-cultural milieu. The cruel and dehumanising treatment of the downtrodden or deprived backward classes or the patriarchal brutality inflicting sufferings of different kinds on women, marginality of all kinds have been highlighted by the post-independence women writers like Anita Desai, Manju kapur, Arundhati Roy, Anita Nair, Githa Hariharan etc.

The history of human civilization is replete with female devaluation and marginalization. Religions all over the world too have promoted male dominance. Githa Hariharan has portrayed the social cultural

twin construct whereby there is a co-existence of deification and subjugation at the same time. She has voiced the deprivation and oppression of contemporary women. Devi is unable to place herself in the male dominated social set up, either in the form of a submissive wife or a rebellious lover. She tries to retreat from the stereotyped role of an Indian wife and search for herself an alternative identity. Devi's grandmother tries to link the mythological characters to the real life women, Devi herself finds it difficult to do so. She feels that it is extremely difficult for women in real life to rise to such heights of heroism and courage and seek an identical image for themselves. Perhaps this marginality of woman and quest for identity finds vent through the escapist dreams that Devi often visualizes. Githa Hariharan has tried to draw parallels between the text and the inter text in the form of Devi's cousin Uma and Amba, Uma is not able to take revenge of her ill treatment and marginalization. Women have been dependent on men in every society.

Marginality of woman in name of the institution has been customary in the Indian socio-cultural framework. Materialization has converted men into mercenary drudges and commodification of women has taken place in the name of dowry. In spite of the waves of the entire world, women have been marginalised in the Indian society in the name of tradition and custom. The Indian social and familial structure gives primary importance to the reproductive ability of a woman. Githa Hariharan has highlighted this through all the leading characters. Devi and Mayamma are characters belonging to different socio-economic backgrounds. But despite the fact both have to face humiliating situations in their lives, because of their inability to bear a child. The relevance to child bearing is obvious through the grandmother's dialogue, "If you don't have a child, you displease the gods; if the gods are angry, they make sure that you don't have a child" (33). Hariharan has focussed on the

marginality and subjugation of women, she has allowed her protagonists to strive and survive with dignity and determination and fight with all odds of life.

The feelings of isolation and the sense of living a peripheral existence with her husband develops feelings of segregation in Devi. She leaves Mahesh's house and goes to Gopal and accompanies him at every concert. Gopal is wedded to his music and is often engrossed in reciting ragas and rehearsing for his musical shows. Devi starts feeling the same as she used to feel in Mahesh's house. Hariharan has depicted Devi as a modern day feminist who has the quality of self-assertion and self-identification. She takes the right decision at the right time to maintain her independence. All the protagonists in the novel, whether from the text as well as inter text have been victimised in such a way that their individuality has been shown to be under constant suppression, where in breaking free from those chains have been the crux of their existence. Hariharan has shown the marginality and traditionality of all the textual as well as inter textual characters, but has shown their revival. She has not merely concentrated on the struggle and quest for woman, but has shown how they overcome the predicament and seek salvation.

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## NEW PROGRESSION OF WOMEN WRITERS AS SKETCHED OUT BY GYNOCRITICS

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### Abstract

*Elaine Showalter, an American literary critic, feminist and writer, divides feminist criticism into two distinct varieties. The first is concerned with woman as reader, consuming male produced literature, which is called the 'feminist critique'. It is a historically grounded inquiry and its subject includes the stereotypes to women, the misconceptions about women in criticism, its exploitation of female audience. It is essentially political and polemical. It is male-oriented which cannot express what women have felt and experienced but only what men have thought women should be. The second type of feminist criticism is concerned with women as writers. It considers woman as the producer of textual meaning. Its subject includes the psycho-dynamics of female language, the trajectory of the individual or collective female literary career and studies of particular writers and works.*

Elaine Showalter coined a new term for this as Gynocriticism, which is self-contained and experimental in contrast to the feminist criticism. While comparing the three novels - "The Bluest Eye" by Toni Morrison, an American writer, "The Dark Hold No Terrors" by Shashi Deshpande, an Indian writer and "The Purple Hibiscus" by Chimamanda Ngozi Adichie, one can find out the development in women writers in portraying, their protagonists and the choice they made to escape from their predicament.

Pecola, in "The Bluest Eye", wishes for beautiful blue eyes in order to escape from the domestic violence and sexual assault. Sarita in "The Dark Holds No Terrors", an empowered critique' lady doctor goes back to her father's house in order to escape from the sexual extreme of her probing the ideological assumption. Its husband. Beatrice in "The Purple Hibiscus" subjects include the images and stereotypes of slowly poison her husband as his abuse cause woman in Literature, the misconceptions miscarriage for her for the third time. The about women in criticism, the limited role literature is different as they belong to the women played in literary history. It is also female phase (1920 to present). Their effort to concerned with the exploitation and identify and analyze the female experience leads manipulation of the female audience them to this phase of self-discovery. Showalter's especially in films. It deals with the analysis attempt to free women from the male

dominated literary tradition is note worthy. From this women can develop a cultural model of their own writing to express and interpret women's experiences authentically.

Elaine Showalter is an American literary critic, feminist and writer on cultural and social issues. She is one of the founders of feminist literary criticism in United States of academia, developing the concept and practice of gynocritics.

Elaine Showalter divides Feminist Criticism into two distinct varieties. The first type is concerned with woman as reader, consuming male -produced literature. This kind of analysis is called the 'feminist in "The Dark Holds No Terrors", an empowered critique'. It is a historically grounded inquiry, Its subjects include the images and stereotypes of woman in Literature, the misconceptions of women played in literary history. It is also female phase (1920 to present). Their effort to concerned with the exploitation and identify and analyze the female experience leads manipulation of the female audience them to this phase of self-discovery. Showalter's especially in films. It deals with the analysis of women-as-sign in semiotic systems. It is

essentially political and polemical. It is afflicted to Marxist, sociology only in theory.

It is male oriented as one cannot learn what women have felt and experienced but only what man have thought women should be. It resists questions to it. So, the critic has a tendency to naturalize women's victimisation by making it inevitable.

The second type of Feminist Criticism is concerned with woman as writers. It considers woman as the producer of textual meaning. It also deals with history, themes, genres and structures of literature by women. Its subjects include the psycho-dynamics of female language, the trajectory of the individual or collective female literary career, literary history and studies of particular writers and works. As there is no English term for such a specialized course, the author has adapted the French term "la gynocritique" Gynocritics.

The Gynocriticism is more self-contained and experimental in contrast to the Feminist Critique.

The program of a gynocritic is to construct a female framework for the analysis of women's literature. It is their effort to develop new model based on the study of female experience rather than adapt male models and theories. The literature of woman should be different.

It is also essential to construct the past of the literature of women, to rediscover the women writers whose works have been obscured by time, to establish the continuity of female tradition we have studied women writers in isolation. So we have never grasped the connection between the writers and the literary history. When we go beyond Jane Austen, the Brontes, Geroge Eliot to look at other novelists we can see pattern in the evolution of a female tradition.

In the book on English Woman Writers 'A literature of their own' the author called these writers as Feminine, Feminist and Female stages. This period started from 1840's. During this phase women wrote in an effort to

equal the intellectual achievements of the male culture and internalized its assumption about female nature. The distinguishing sign of this period is the male pseudoname and it is a national characteristic of English women writers. The Feminist content of the feminine art is oblique, displaced ironic and subversive.

In the Feminist phase (1880-1920) women are historically enable to use literature to dramatize the ordeals of wronged womanhood. The on-going female phase begins in 1920. In this phase women reject both imitation and protest as the two forms of dependency. Instead they turn to female experience as the source of an autonomous art.

The Feminist analysis is extended from culture to the forms and techniques of literature. Dorothy Richardson and Virginia Woolf are the representatives of the female aesthetics. They began to think in terms of male and female sentences and divide their word into 'masculine' journalism and feminine fiction.

Feminist Criticism has tried to variety of theoretical approaches to account for the complex permutation of the female tradition. It takes the natural direction of revision and even the subversion of related ideologies. They alter the vocabularies and methods to include the variable of gender. Feminist criticism cannot go round forever in men's ill-fitting English Studies. Its direction is thrifty and unsatisfactory. In 1809 John Stuart Hill wrote about women's literature. As he said feminist criticism must emancipate itself from the influence of the accepted models and guide itself by its own impulses which is the subjection of women.

Gynocritics have begun to free themselves. They speak of a two-tiered system of higher and lower criticism. The higher criticism is concerned with the scientific problems of form and structure. The lower criticism is concerned with the humanistic problems of content and interpretation. These levels are now taking on

subtler gender identities and assume a sexual polarity hermeneutics and hismeneutics.

While the scientific criticism struggles to purge itself of the subjective, Feminist Criticism is willing to assert the authority of Existence. The experienced woman can easily disappear. It may be lost in the diagrams of the structuralist conflict of the Marxist or the class. Experience is so far equated with the irrational. It must be thrown away because experience is not emotion. The feminine unsaid must be located. The search must be done to seek the repressed messages of women in history, anthropology, psychology and in one's self. Women writers are the product of the male-tradition and the women's movement.

The target of feminist criticism is to find a new language and new way of reading. It should integrate our intelligence and our experience, our reason and our suffering, our scepticism and our vision. This enterprise should not be confined in women. The author invites male critics to share it with women. Feminist criticism is a permanent one rather a visiting.

When a comparison is made on three novels written by three women writers, one can trace out the development and progress of the female tradition. They try to change the women's victimization.

Toni Morrison is an American novelist, who won the Pulitzer prize and the American book award in 1988 for "Beloved". Among her favourite authors were Jane Austen and Leo Tolstoy. In 1949 she enrolled at the historically black Howard University, saying she wanted to be around black intellectuals. In this school she encountered racially segregated restaurants and buses for the first time. She did her master's thesis on the topic Virginia Woolf's and William Faulkner's treatment of the alienated".

After the breakup of her marriage with Harold Morrison, she became the first black woman senior editor in the fiction department

in 'Random House'. There Morrison played a vital role in bringing black literature into the mainstream. Morrison had begun writing fiction as part of an informal group of poets and writes at Howard University. She came to know a short story about a black girl who longed to have blue eyes. Then Morrison developed it as her first novel, "The Bluest Eye". Reminiscing on her own experience, and expanding on the point of self-esteem, Morrison tried to speak on behalf of those who didn't catch that they were beautiful. She was deeply concerned about the feelings of ugliness. This idea of ugliness is conveyed through the main character Pecola, who wishes for blue eyes as a way to escape the oppression that results from her having dark skin. Through Pecola's characterization Morrison tries to put forth the negative impact racism can have on one's self confidence and worth.

Morrison's motivations to write this novel is that she was compelled to write this mostly because in 1960's, black male authors published powerful, aggressive, revolutionary fiction. These male authors had positive racially uplifting rhetoric with them which were stimulating.

Morrison has not written a story but a series of painfully accurate impressions. Pecola comes from a financially unstable family. She faced domestic violence, bullying, sexual assault and also she lived in a community that associates beauty with "whiteness", she suffers from low self-esteem and views herself to be ugly. The title "The Bluest Eye" refers to Pecola's wish for beautiful blue eyes. Her insanity at the end of the novel is her only way to escape the world where she cannot be beautiful and to get the blue eyes she desires from the beginning of the novel.

"The Dark Holds No Terrors" written by Shashi Deshpande is published in 1980. It narrates the story of a marriage of Saritha, the protagonist who is a successful lady doctor. The discord and the disillusionment of



the educated women in a tradition bound 'Indian Society' is the theme of the novel. There is the ultimate realization at the end after a stretched mental predicament and a long drawn introspection. Women's quest for self-exploration is the main theme of the novel.

The author also reveals that all her characters are concerned with their "selves" and they learn to be honest to themselves. In the novels of ShashiDeshpande one can find women's self and struggle to free themselves from the restrictions imposed by society, culture and nature.

The protagonist Sarita, a lady doctor, happens to escape to her father's house in the beginning being tortured by the sexual extreme of her husband Manohar. Shashi tries to convey the society that the need of the compromise as a survival strategy in this traditional phase is not a total revolt but a gradual change in the society for which everyone has to work together to bridge the gap between sadness and happiness, between old and new generation.

Purple Hibiscus is a novel written by the Nigerian author Chimamanda Ngozi Adichie, published in 2003. The protagonist Kambili, fifteen year old girl is circumscribed by the high walls and frangipani trees of her family compound. Her wealthy catholic father, Eugene Achike while generous and politically active in the community, is repressive and fanatically religious at home. Kambili's mother Beatrice, often called "mama" is a quiet, maternal figure for much of the work. She suffers two miscarriages after severe beatings from Eugene. She stays with Eugene partially out of gratitude for his unwillingness to marry another woman after

she could only have two children. Ultimately, however, Beatrice cannot cope with Eugene's behaviour and poisons him.

While comparing the three novels one can identify the development or progress in woman writers that is the way they portray the women characters and the choice they made to escape from their predicament.

Pecola, in "The Bluest Eye", wishes for beautiful blue eyes which is improbable. She finds this as a way to escape from the domestic violence and sexual assault. She lived in a community that associates beauty with "White".

Unlike Pecola, Saritha in "The Dark Holds No Terrors", tries to go back to her father's house in order to escape from the sexual extreme of her husband. But it is impossible for her to be happy even there as the past memories of the domestic trauma that she underwent because of her mother are recollected. The patriarchy, changed modern life style and empowerment of woman made the men character feel inferior to women characters. Her economic independence and her position as well established doctor made her to reach that destiny.

But Beatrice, in "The Purple Hibiscus", though she feels she cannot leave such a wealthy and socially important and even benevolent man, she does slowly poison her husband as his abuse caused yet another miscarriage for her.

There is a change in the way the women writers expose their female characters and their choice of destiny. This shows the development of a new model based on the study of female experience rather than adapt male models and theories.

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## STORY GAMES AS A COMMUNICATIVE TOOL

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### Abstract

*A study was done to find out the possibility of learning a language in an innovative manner encouraging the learners to perform tasks consisting of games and stories. Materials were designed to provoke their interest to learn the language in a stress free environment using a play way method. Further, every game task has the combination of framing, narrating, and enacting the stories. Activities were conducted for 30 students at the Jerusalem Engineering College, Chennai and the data were collected using a questionnaire to find the results at the end of the session.*

**Key words:** Story Games, hassle- free environment.

### Introduction

Learners should, first of all, have a comfort zone to improve communication skills and express their ideas comprehensively. Correspondingly, teachers have the responsibility of providing the space for them to share their ideas with the fellow members. John Gabriel (2004: 272) states that "Teachers might do a semantic web that enables students to share their ideas and compare and contrast their own understanding with those of peers". Further, teachers need to analyze the requirements of the learners and should design a material that would help to improve their language in a hassle- free environment.

Generally, learners are fond of games and stories, mingling games and stories in language learning facilitates the learners to learn at ease. Especially, games have the power to grab the interest of the learners. When teachers use it as a pedagogical tool for language learning, they would learn with a great interest. Wright, Betteridge and Buckby (1983:1), point out that "Games also help the teacher to create contexts in which the language is useful and meaningful. The learners want to take part in games and in order to do so, they must understand what

others are say or write, and they too must speak or write in order to express their own point of view or give information".

Just like attention grabbing games, stories have an important role in learning a language that makes the learners to upgrade themselves as creative thinkers, great writers and a problem solving experts. John Cameron (2001: 159) believes that "Stories offer a whole imaginary world, created by language, that children can enter and enjoy, learning language as they go".

To substantiate these ideas, an instructional material consisting of stories and games to enhance their communication skill was designed and implemented for the students at the tertiary level. Hence, students felt that they were learning a language in a stress -free atmosphere.

### Aim

The aim of the study is to find out the interest and involvement of the learners at tertiary level while performing a communicative task through games and stories to share their ideas with their fellow learners.

**Learners**

The target learners are tertiary level learners.

**Materials and Methods****Task 1 – Guess out the word**

Materials used	Word Card
Class Organization	Pair Work / Group Work
Timings	5 minutes to guess the words, 10 minutes to frame the story and 5 minutes for discussion
Skills	Listening, vocabulary building, writing

**Procedure**

**Step 1:** Two students from a group are invited to start the game.

**Step 2:** Word card which consists of five words is given to one student and ask to give hints to his partner to find out the words in the word card.

**Step 3:** The rule of the game is that for giving hints the student should only use words and related words and not sentences.

**Example task:** Words in the word card are;

Word 1: ACCIDENT

Word 2: BUS

Word 3: SCHOOL

Word 4: CROWD

Word 5: HOSPITAL

**Step 4:** Student A give hints for the 1<sup>st</sup> word Accident, he has to give only 3 hints and Student B has to find out the word within the time limit

Student A: Injury (1<sup>st</sup> hint)

Student B: Blood (1<sup>st</sup> guess)

Student A: Hospital (2<sup>nd</sup> hint)

Student B: Patient (2<sup>nd</sup> guess)

Student A: Ambulance (3<sup>rd</sup> hint)

Student B: Accident (word found)

**Step 5:** Other members of the group have to note down the words which Student B finds and with that word they are asked to frame a story with a moral

**Step 6:** The same task with different words would be given to the other groups to play.

**Learning outcome**

- Learners enjoyed working in groups and actively participated in the task.
- Each team was excited in finding out the word and came up with wonderful stories.

**Task 2: Pick Ball**

Materials used	Colour balls (Red, blue, black, Green, yellow and orange)
Class Organization	Group Work
Timings	1 minutes to collect the ball, 10 minutes to frame the story and 5 minutes for discussion
Skills	Creative thinking, speaking and writing

**Procedure**

**Step 1:** Each group is invited to select a colour ball of their choice.

**Step 2:** The groups are called to read the theme which is pasted on the ball.

**Step 3:** Teams have given a task of framing a story with the theme which is pasted on the ball and the ball must be given a major role in the story

**Example****Learning outcome**

- Students framed exiting stories with the ball as a main character.
- Some team even framed funny stories in an impressive manner.

**Task 3: Flash News**

<b>Materials used</b>	<b>News paper</b>
<b>Class Organisation</b>	Group Work
<b>Timings</b>	5 minutes to read a news item, 10 minutes to frame the story and 5 minutes for enacting the story
<b>Skills</b>	Reading, writing

**Procedure**

**Step 1:** Each group is requested to select the latest issue in the newspaper

**Step 2:** They are asked to read the selected news item in front of the class.

**Step 3:** Teams have to give suggestions for solving that issue and enact the same in the form of the story.

**Learning Outcome**

- Students came with amazing solutions even for the great issues like implementation of GST, though they took time to solve the issue.
- Students gained knowledge and confidence in finding out the solution for the current issues.

**Task 4: Word puzzle**

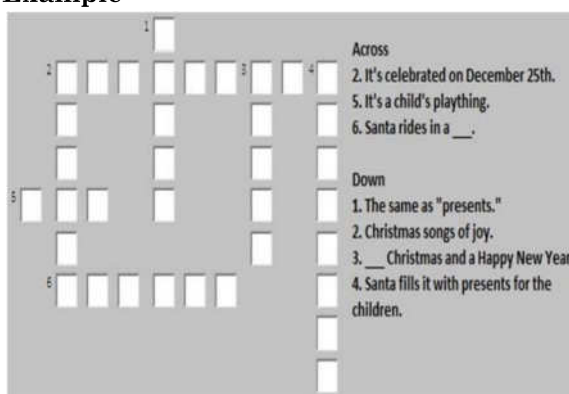
<b>Materials used</b>	<b>Word puzzle handouts</b>
<b>Class Organization</b>	Group Work
<b>Timings</b>	10minutes to solve the puzzle,10 minutes to frame the story and 5 minutes for discussion
<b>Skills</b>	Vocabulary building, writing

**Procedure**

**Step 1:** Handouts consisting of word puzzle are provided to each group.

**Step 2:** Each group gets 10 minutes to solve the puzzle.

**Step 3:** Teams get instruction to frame a story with the solved words.

**Example****Answer****Learning Outcome**

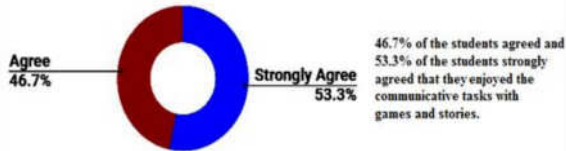
1. Students eagerly participated and enjoyed the Puzzle activity.
2. Each team came with great stories by using the solved words.

**Findings**

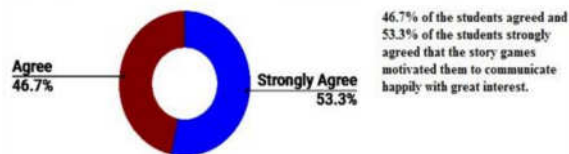
- The primary data was collected from 60% of female and 40% of male respondents.
- Data was collected by giving a feedback questionnaire at the end of the session. scales consisting of the options Strongly Agree, Agree, Disagree and Strongly Disagree were administered and all respondents gave only positive feedback by selecting the options either Strongly Agree and Agree.
- Data was analyzed in the spreadsheet and responses were represented by the pie chart.

## Data Interpretation

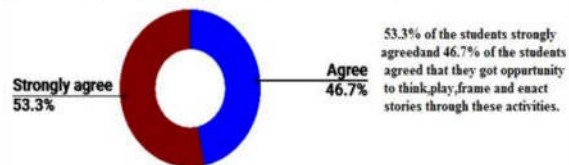
Q1) I enjoyed the communicative tasks with games and stories



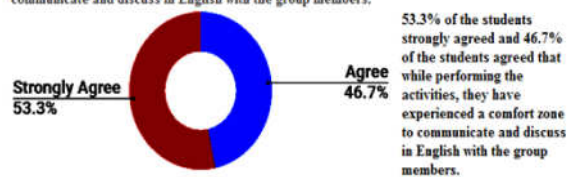
Q2) Story games motivated me to communicate happily with great interest



Q3) I got the opportunity to think, play, frame, and enact stories through these activities.



Q4) While performing the activities, I have experienced a comfort zone to communicate and discuss in English with the group members.



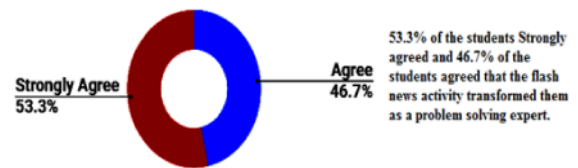
Q5) I gained confidence to communicate in English.



Q6) The designed tasks helped us to think and create innovative stories.



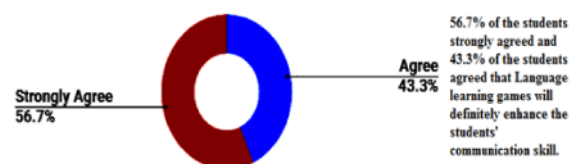
Q7) The Flash news activity transformed the students as a problem solving expert.



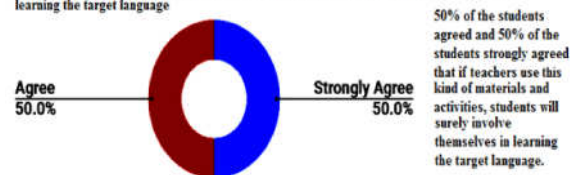
Q8) Language usage is spontaneous when it is achieved within the given time.



Q9) Language learning games will definitely enhance the students' communication skill



Q10) If teachers use this kind of materials and activities, students surely involve themselves in learning the target language



## Conclusion

By analyzing the students' data, it is clear that they enjoyed learning the target language in a playway method. Further, incorporating games and stories in communicative activities made them to think critically and helped them to develop their skills in a hassle-free environment. When students are given a chance to think generously, they come with great ideas, even for some most difficult issues. Hence, tasks should be designed in a way it should arouse the interest of the students and motivate them to learn the language with involvement and interest.

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## COMMUNICATION SKILLS TO ENGLISH MEDIUM TEACHERS IN RURAL AREA THROUGH GRAMMAR COMPETENCE

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### Abstract

*Developing communication skills of students in the English language is one of the major goals of English teaching in India. This paper examines the Communicative competence of teachers teaching in an English medium school in view of improving communicative skills among the students. Communication is possible only when the pupils are exposed to the language. Pupil studying in English medium schools from rural areas solely depend on their teachers for communicative skills because most of the students enrolled in English Medium schools in rural areas are first generation learners. Their parents have the minimum educational qualification and from Telugu medium background. They are not exposed to any other language than their mother tongue, Telugu. So the only place that they can be exposed to target language is at school. Hence the teachers are expected to attach greater responsibility to improve their pupils' communicative skills in the target language. But all most all the teachers are from Telugu medium background and hence they are forced to translate sentences and apply mother tongue grammar rules to target language while communicating. The researcher's campus observations of an English Medium School revealed that all most all the pupils studying in that school use double past tense. On observing communication skills of teachers, the researcher felt that pupils' communicative skills purely depended on teachers communicative skills in the target language as all the pupils are first generation learners for the target language. The researcher followed an experimental method and observed pre and post test methodology to enhance teachers' communicative skills at the school. The present study is an attempt to enhance communication skills( use of simple past tense) of teachers in order to improve pupils' and teachers 'communicative competence in that particular area.*

**Keywords:** *teachers, pupils, communicative competence, Simple past tense, English medium teachers, rural area.*

### Introduction

It is believed that knowledge of English is a license for advanced knowledge and better employment opportunities. English is the medium of instruction in almost all the branches of higher education without which it is very difficult to pursue higher studies. Careers in flourishing areas such as information technology, commerce, private or government job sector, education and multinational companies require a good knowledge of English. Hence, in today's context, everybody wants to talk in English to succeed in life.

### Aim

The aim of the research is to initiate the teachers of rural English Medium schools to the knowledge of communicative skill( Simple past tense)in English to increase their competence to help students to grow in better English speaking environment in view of a better future.

### Objectives

- To help teachers to express past events and actions in simple past tense correctly in simple past tense.

### Hypotheses

- Learning to express past events and actions in simple past tense correctly in simple past tense for a short period of time may help teachers from Telugu medium background teaching in the English medium.

### Communicative Competence

According to Canale and Swain (1980), Without knowledge of the linguistic code, communication would be absolutely impossible. It is every speaker's ability to connect sentences in a meaningful and coherent discourse. The properties of communicative competence according to the Common European Framework of Reference for Languages (CEFR) Language use, embracing language learning, comprises the actions performed by persons who are individuals and as social agents develop a range of competencies, both general and in particular communicative language competences. They draw on the competencies as their disposal in various contexts under various conditions and under various constraints to engage in language activities involving language processes to produce and/or receive texts in relations to themes in specific domains. This idea suggests that language competence is the ability that allows learners to establish successful communication in a foreign language, in genuine contexts, and through everyday tasks found in real life. Being competent implies more than knowing the linguistic code; it also necessitates being able to negotiate meaning and to interact socially in the target language. Principles of CLT Learners develop their ability to communicate in genuine contexts since contextualization is a basic need. Language in context, as Byram explains, contains cultural traits. The contents of a language course are based on social communicative functions and not merely on linguistic structures. Students work in groups to establish meaningful negotiation when they

are involved in role-playing activities, problem-solving tasks, dramatisations, and simulations of situations in real life. Classroom materials and activities are authentic, as they reflect typical real-life situations. Language is created by the individual, frequently through trial and error. Hence, making mistakes is part of the learning process.

### Materials and Methods

An experimental and exploratory research methodology has been adopted to conduct this research. The researcher administered a pre test to test existing proficiency in speaking skills in English and after the intervention, they were conducted a post test to test their proficiency in speaking skills in the target language. Firstly, at about 25 fill in the blanks are prepared, photocopied and given to each a paper to 35 teachers belong to the same English medium school to fill in the blanks selecting a correct form of the verb given in the bracket as pre test. secondly, all the papers are collected and marked the score in a paper. Black board and smart board are used to explain them the mistakes that are committed. First and for the most conjugations of familiar verbs like eat, write, go come were written on a black board in a table and explained the conjugations of the verbs. Secondly, all the subjects were written and explained the agreement of the subject with verb as follows:

Sl.No	Present tense (V1)	Past tense (V2)	Past participle (V3)	Present participle (V4)
1	go	went	gone	Going
2	eat	ate	eaten	Eating
3	write	wrote	written	writing
4	come	came	come	coming
5	draw	draw	drawn	Drawing
6	speak	spoke	spoken	speaking
7	drink	drank	Drank/drunk	Drinking
8	read	read	read	Reading
9	Run	ran	ran	Running
10	Walk	walked	walked	Walking



**Table 2 (Persons)**

Persons	Subject singular	Subject Plural
First	I	We
Second	You	You
Third	She/ He	They

**Simple Present Tense**

Formula: Subject + v2 + object,  
Subject + did + V1+ object

After giving the formulas for past tense, number of words conjugations they were asked to frame sentences of their own each 10 and voice them out to the rest of the group. They wrote sentences like 'I came to school yesterday.' 'We went to market in the morning.' You drew a picture on a black board.' 'She wrote with a pen.' 'He walked on a corridor.' 'They ate in a restaurant.' Next, they were asked to convert these sentences into negative sentences. All most 90 percent of them wrote sentences like 'I did not came to school yesterday.' 'We did not went to market in the morning.' You didn't drew a picture on a black board.' 'She didn't wrote with a pen.' 'He did not walked on a corridor.' 'They did not ate in a restaurant.' The researcher drew the following tables as follows and drew their attention to Tables 4 and 5 and explained the content of each table and asked them to repeat the content of each sentence for 10 times. After the repetition, they were divided into 7 groups of 5 in each group. Then they were asked to create 10 similar sentences in each group using 'did'. All of them wrote correctly and voiced out those sentences from the book correctly. Then the researcher asked each of the group members to frame similar sentences of their own and tell those sentences in the classroom. 80 percent of them were able to say confidently and correctly. 10 percent of them made mistakes, and corrected immediately without anyone's help. 10 percentage them made mistake and the researcher brought to their notice that the

mistakes that they committed. The group was alive and active and open to learn from mistakes. Some of the individual variation we see in adult second language acquisition and performance can be accounted for in terms of differential use of the conscious Monitor. Studies of case histories suggest that there may be three basic types of performer (Krashen, 1978; Stafford and Covitt, 1978; Kounin and Krashen, 1978). Some of the individual variation we see in adult second language acquisition and performance can be accounted for in terms of differential use of the conscious Monitor. Studies of case histories suggest that there may be three basic types of performer (Krashen, 1978; Stafford and Covitt, 1978; Kounin and Krashen, 1978). Which have individual variation in monitor use. 1. Monitor Over-users. may not perform well as they are conscious out the correctness of the language and wait for the approval from their monitors. as a result they lose their fluency in talking. 2 Monitor under-users. These are performers who have not learned, or if they have learned rely completely on the acquired system. 3 The optimal Monitor user. Our pedagogical goal is to produce optimal users, performers who use the Monitor when it is appropriate and when it does not interfere with communication. Many optimal users will not use grammar in ordinary conversation, where it might interfere. Optimal Monitor users use their learned competence as a supplement to their acquired competence. Some optimal users who have not completely acquired their second language, who make small and occasional errors in speech, can use their conscious grammar so successfully that they can often produce the illusion of being native in their writing. (This does not imply that conscious learning can entirely make up for incomplete acquisition. Some unacquired rules will be learnable and others not.

**Table 3 (Subject + v2 + object)**

First person singular	I	went	to bed at 10pm last night.
First person singular	We	went	to bed at 10pm last night.
First person singular	You	went	to bed at 10pm last night.
Third person singular	She	went	to bed at 10pm last night.
Third person singular	He	went	to bed at 10pm last night.
First person plural	They	went	to bed at 10pm last night.

**Table 4 (Subject + did + V1+ object)**

First person singular	I	did	go	to bed at 10pm last night.
First person plural	We	did	go	to bed at 10pm last night.
Second person singular	You	did	go	to bed at 10pm last night.
Second person plural	You	did	go	to bed at 10pm last night.
Third person singular	She	did	go	to bed at 10pm last night.
Third person singular	He	did	go	to bed at 10pm last night.
Third person plural	They	did	go	to bed at 10pm last night.

**Table 5 (did + sub + V1+ object)**

First person singular	Did	I	go	to bed at 10pm last night?
First person plural	Did	we	go	to bed at 10pm last night?
Second person singular	Did	you	go	to bed at 10pm last night?
Second person plural	Did	you	go	to bed at 10pm last night?
Third person singular	Did	she	go	to bed at 10pm last night?
Third person singular	Did	he	go	to bed at 10pm last night?
Third person plural	Did	they	go	to bed at 10pm last night?

**The important usage of Past Tense**

- used to indicate an action completed in the past.
- indicate past habits.
- Negative in the simple past tense is formed by adding did not or didn't to the root or the main verbs.
- The past form of all regular verbs end in 'ed'. eg. jump - jumped, dig- digged etc.
- The past form of irregular verbs vary. eg. go- went, see - saw, sing - sang etc. vary.

**Conclusion**

In the group maximum samples are optimal monitor users. They corrected their mistakes and used them correctly in the context. A few percentage of teachers were monitor over users. They became conscious of making mistake and lacked confidence. Few of the teachers were monitor under users. There wasn't any chance in their performance. The study at the end of the

experiment reveal that there is an improvement in using simple past tense after the treatment shows out of 35 samples non obtained 25out of 25 marks in pre test where as in post test 8 samples got 25 out of 25 marks.15 of them obtained between 25 – 30 and the rest of the sample obtained between 24- 15 marks. Enhancing communicative skills of English Medium Teachers at rural areas, from vernacular medium has been easy with well motivated adults.

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## SEARCH OF IDENTITY AND REMEMBERING THE PAST IN M.G.VASSANJI'S THE GUNNY SACK

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The notion of 'diaspora' does not seem at first to be the province of post-colonial studies until we examine the deep impact of colonialism upon this phenomenon. The most extreme consequence of the disparity in wealth between the west and the world, extended by the economic imperatives of imperialism and rapidly opening a gap between colonizers and colonized. The movement of refugees, in particular, has often re-ignited racism (and orientalism) in many communities world-wide. (Bill Ashcroft 217)

Diasporic literature brings the concept of quest of identity, hybridity and nostalgic memories of their homeland. The migrants are forcibly or voluntarily displaced economically or personally from their homeland. The migrant writers' main theme is presenting of nostalgic memories of their home land. There are a few expatriate writers who express their dislocated identity like Salman Rushdie, Rohinton Mistry, JhumpaLahiri, Anita Desai, AmulyaMalladi, VineelaVijayaragahavan, Abraham Varghese and Vassanji are some of them. Diasporas are categorized by ethnicities or nationalities like African, Canadian people who moved from South Asian regions like India, Pakistan, Bangladesh, Sri Lanka. They are termed as South Asian diaspora.

MoyezGVassanji was born in Kenya and raised in Tanzania. He co-founded and edited a literary magazine. He has published six novels, two short stories and one memoir (travel book).He won the first Giller Prize for his first novel *The Book of Secrets* in 1994.Again he won the Giller Prize for his *The In-Between the World of Vikram Lall* in 2003.

*The Gunny Sack* won the Regional Commonwealth Writers Prize in 1990. Vassanji's works are based on East African Asians, particularly Indians, that even mostly the Indian Muslims. Vassanji writes about the Indian community, native Africans and colonial administration. Vassanji, in his fiction examines how his characters are affected by migration. Vassanji, in his "Of Places Called Home" avers that "the East African Asian society is complex and contradictory as any truly multicultural society needs to be." (*The Hindu* 11).The Asians tend to live and to close their own communities. There is hardly any inter-communal violence, and nothing to compare remotely with the communal but casteism seems to be routine in India. Vassanji endeavours a route of his people like the East African Indians. They are twice migrated to alien country and they need a route to discover their identity in the alien soil. As he writes:

In the early 1960s, there was a thriving community of Asians who saw themselves as Africans. In Tanzania most would speak two Indian languages plus Swahili and English. Among the elite there was excited talk of the 'new African Asian' identity. There were Asian politicians and budding writers. (*The Hindu* 11)

In Vassanji's novels like *The Book of Secrets* and *The In-Between World of Vikram Lall* reveal the secrets of Africa's politics, the relationship between black and white, black and Indians respectively. He means that inter racial clash, cultural clash too. First of all, he shows the real trauma of migrants,

immigrant whose dreams and expectations were totally meltdown. The immigrants were left in lurch in an alien country, the superior of whites were in the thought of separating, betraying, and they want to destroy them completely. In this particular juncture, the indigenous people put the immigrants off from their society which makes them feel putting out with kindness.

Hybridity is highly visible in post colonial literary theory, there many types of hybridization in various culture like the African connection over the European is the main example for multiculturalism. *The Gunny Sack* focuses on four generation of Asian Indian Shamsi community, the novel begins with Dhanji Govindji who leaves India in 1880's to Africa. Tanganyika is known as modern Tanzania. The last generation ends with the narrator (Kala) who born for a African mother and Indian father who at last moved to North America in twentieth century. The story moves with the old gunny sack which contains the old memories and old relations of their family and community which unfolds the past, reminiscence of Africa and untold stories of Africa.

*The Gunny Sack* is definitely a family saga, incorporating the necessary temporal and spatial displacements. Soon the novel becomes a community 'Saga', a parade of the varied struggles, and manners of the Indian community. Dhanji's son Huseni who is through his African slave . Bibi Taratibu is Huseni, due to dishonor Huseni disappears suddenly his wife Moti remarries and dumps Juma into her maternal side, he grows up like a second class son. Juma marries Kulsum takes the family responsibility. Jibai who is main character of the novel carries *The Gunny Sack* which unfolds the story of Africa particularly about the pain and plight of half casteism, hybridity, displacement etc. *The Gunny Sack* also explains the colonial period of Africa under Germans and independence but also about the comic tragic and poignant

human experience, their colonial experience in Africa and transplantation to Canada.

All the diasporas experience these "Racial discrimination" it shows the alienation of the Indian is a part of the wider problem of power relations. History occupies an important place in immigrant writing, recreating history not only to define his own self in the alien world but also to put on record the events of their past for the future generation to make a root and route to them. 'Past' which occupies a central role in immigrant diaspora who completely intakes the pain of half casteism. The author who sets the story and move it towards the immigrant diaspora and it completely intakes the pain of half casteism. In *The Gunny Sack* the narrator explains the story from a gunny sack tied with sisal string and containing odds and ends saved by the narrator's great aunt Ji bai over her eighty odd years.

In Harris's formulation, hybridity in the present is constantly struggling to free itself from a past which stressed ancestry, and which valued the 'pure' over its threatening opposite, the 'composite'. It replaces a temporal lineality with a spatial plurality. The complication of time meeting space in literary theory and historiography, with its attendant clash of the 'pure' and the 'hybrid', is well illustrated by the contradictions that have arisen in the Canadian situation. In Canada, where the model of the 'mosaic' has been important cultural determinant. Canadian literary theory has, in breaking away from European domination, generally retained a nationalist stance, arguing for the mosaic as characteristically Canadian in contrast to the 'melting-pot' of the USA. (TEWB 24)

The author here talks about the inter-racial relationship and clash in the same country which gives struggle to survive in the alien land. The indigenous people does not accept the survival and existence of other people rather than them like British, Asians, especially Indians, Arabs and others lodged in

trading and the African natives exploited as and for other menial chores and the living approach accordingly differed. The assortment of residential vicinity varied allocating comfort zones to the English and Suburbs to the Asians and interior regions to the natives. Being a minority and non-native the Indian undergoes a traumatic experience due to a sense of insecurity and acrimony of homelessness.

I, like my forefathers before me, have run away. But what a price they paid. Dhanji Govindji, his self-respect and his sanity. His son, the joys of family life, the security of community life. My father Juma, I don't know what price he paid for running away it was Hassam Pirbhai who paid the cash price but he did pay a price for coming back. He joined his tormentors. And in joining them he lost his compassion for those of whom he was also a part if only a quarter. (TGS 75)

*The Gunny Sack* accommodates an intra-Asian feud between the Indians and the Pakistanis verbally and physically abusing each other. Vassanji displays the process of hybridization of culture with special orientation to the escalation of Indian mores. The author explains clearly when a person separated from a community for example Juma in this novel after death of his father he felt lonely even after moving with other group because he is a half-casteism he cannot causally move out with a full grown African. Here, Vassanji portrays the longing and belonging the longing. Starts from the belonging place. The half-casteism that is hybridized people were separated from both the community. They feel alienated and exiled in their own country. Their generations also will affect in this issue, they were treated like slaves. during the colonial period. The whites exploited many black family and they become hapless in their own land. Vassanji also shows the in-betweenness in his novel *The Gunny Sack* the characters like Juma and Salim who were affected by the hybridization

and suffers in in-betweenness. Vassanji portrays the old colonial Africa the pain of displacement: The running must stop now, Amina. The cycle of escape and rebirth, uprooting and regeneration, must cease in me. Let this be the last runaway, returned, with one last, quixotic dream. Yes, perhaps here lies redemption, a faith in the future, even if it means for now to embrace the banal present, to pick up the pieces of our wounded selves, our wounded dreams, little one, we dreamt the world, which was large and beautiful and exciting, and it came to us this world, even though it was more than we bargained for, it came in large soaking waves and wrecked us, but we are thankful, for to have dreamt was enough. And so, dream, Little flower... (TGS 308). In the colonial period of Africa there were two colour black and white, but Vassanji shows the other colour gold and he shows the other side of African slaves, longing of Indians and belonging of natives, in-betweenness of both the community and half-casteism which makes them to suffocate in their own land. Vassanji recreates the history and he shows beautifully to the intimate details of the family life. He examines the cultural clash in his every novel like in *No New Land*, *The In-between World of Vikram Lall*, in this novel he shows the parallelized cultural clash and politics between Africa which seems to be a civil war between indigenous and permanent settlers like Asians. The belonging and longing, in-betweenness plays vital role in the novel.

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## WOMEN EMPOWERMENT IN INDIAN WOMEN NOVELISTS A HISTORICISTIC STUDY

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Anita Desai is at the spearhead of a literary movement towards women empowerment. Her approach is threefold and two layered, threefold in being psychological, sociological and historical, two layered in considering women in her native surroundings and as a wife in an alien household. The oppression of the woman is not necessarily man. Social taboos, culture dictates, political compulsions and economic dependence are greater oppressors than the father or the husband. Anita Desai considers all these aspects in her novels. Her treatment is in great psychological depth and juxtaposes an unconcerned man with a devoted wife. AD's world in her novels is that of men and women who belong to more or less the same cultured group, educational levels and economic status. Her treatment is elaborate and exhaustive and trivial events are examined and that the microscope of her critical scrutiny. Feminine sensibility which had been unheard of in the earlier centuries gives place to women experience, frustration, disillusionment, dejection and depression. AD contours the sensibilities of women as sharper as and more refined than those of men.

### **The Social Aspect of the Female**

Psyche reveals many startling facts. Everything about women is distinct from men. A woman's account is synoptic whereas masculine discourse is feeling less. The main domains are love, marriage, diverse, social taboos, post diverse rehabilitation, freedom and the conscience. Many of these domains are treated by other novelists of the same period. Harold Bloom recommends historicist study to feel the pulse or the throb in the society. Among the many writers, this paper considers women immigrants from India to the west. Among them are Bharati Mukherjee, Nayanthara Sehgal, Shashi Deshpande and Kamala Markandeya. Bharati Mukherjee's characters are women of greater inner strength and they surrender their conviction an identity. They heroically face challenges. Anita Desai's characters are a contrast of them. As A Desai is a reserved feminist, her characters are ruled by old values and even migrating to Bombay and Delhi is an adventure of them. Mukherjee's

characters have strongest feminist persuasions. In a new society, they create a new identity and assert their individuality.

They put up a determined fight against oppression and exploitation. Neither patriarchy nor matriarchy gains the upper hand. As they are dynamic, they balance the centripetal and centrifugal forces of the individual and society hold it in a dynamic equilibrium. Which, when disturbed may end in total collapse on total anarchy. there in the *Tigers Daughter* (Novel) usually illustrates Bharati Mukherjee's position. Similar is the case with Dimple in 'The Wife' where she finds her individually imprinted by her dominating husband. Dimple unable to hear this inequity ends up with killing him as a sacrifice at the altar of self-liberation. The strong does not stop there. The Indian woman manifests herself and commits suicide.

Bharati Mukherjee's characters are not fossils, frozen in the tomb of time but women who are modern, who experience displacement, dislocation and immigration.

Another novelist is NyantharaSehgel who was the autobiographical narrative. Her sensibility inspired by the women who were in the forefront in India's struggle for independence. Her first novel, *A Time to be Happy* is a veritable portrait gallery displaying a spectrum of women. There is the woman of easy virtue. There is a seyleless social worker and woman from the social milieu of Bengal. Nyantara Sehgal close not enquire into the dinogical or the traditional but maintains a like contract with the women who skim on the surface of life but not without dipping here and there into emotional depths. Sehgal's women are emancipated in breaking away from male chauvinistic dominate on but she keys them tender leash as she portrays them tender leash as she portrays there characters as maintaining a balance between individual liberty and social stability. Another novel, *'The Day is Shadow Deals with the Struggle of a Young'*, beautiful and daring Indian woman to trapped under the burden of a brutal divorce and crushed by the agony and unhappiness of a male dominating society. The problem of divorce and disintegration of marriage in a typical Indian setting are brought out in this novel. Her discourse in feminist in tone and tempered by the Indian ethos Sehgal's fiction focuses attention on Indian woman's search for freedom and self realization on diagnosis of marital tensions caused by extramarital relationship, temperamental incompatibility, east-west encounter and lack of communication.

Torment of broken marriages, loneliness, suffering and frustration constitute the forces of conflict. SashiDeshPande's characters are fresh and blind representations with

authentic presentation of freedom from the abstractions. Her characters are not stereo types but individuals. Her unique strength is that she depicts a mental anguish and conflict of the modern educated women.

Instead of studying women, in domestic or social equation, she develops an abstract paradigm and makes her characters tackle the problems at interpersonal level. She bears the multiple levels of oppression which masque in the rami faction of the domestic and biological configuration. Her immortal characters are Indu, in *'Roots and Shadows'*, Saru, in *'The Dark Holds no Terror'*, Jaya in *'That Long Silence'*, Urmila in *'The Binding Vine'*, and Bumi in *'A Matter of Time'*. Her women characters are of 30-35 age group. Kamala Mar Kendeya has several novels to her credit and quite interestingly, all of them have metaphors far titles and all metaphors are feminine.

*'Nectar in a Seire'* as a Feminine metaphor commends on the way the nectar that a woman promises leaks away in the sieve of the male dominance. *'A Handful of Rice'* is symbolic of the women as provider of food, a veritable Annalakshmi, *'Some Inner Fury'*, eloquently professes the pent up anger of women kept under check by their self-control of traditional values.

The quest of the novelists is to identify the social status of women who have moved from being a slave to a claim of equity to the ideal of female identity. Contrast of conflict led to depression and despondency but soon metamorphic into confidence and conviction. The step is not to speak of gender at all but to carry on with a human sensibility as distinguished from the male sensibility and female sensibility.