



BODHI

International Journal of Research in Humanities, Arts and Science

An Online, Peer Reviewed, Refereed and Quarterly Journal

Vol: 3

Special Issue: 4

November 2018

E-ISSN: 2456-5571



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

www.crrps.in | www.bodhijournals.com

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Mr. P. ASHOK KUMAR

Secretary

It is my pleasure to give this message for a one day International Conference on "**English Language, Literature and Linguistics**" organized by the Department of English and Bodhi International Journal of Research in Humanities, Arts and Science. The English Language, Literature and Linguistics are an approach to understand English language acquisition and learning in a broader context.

This opens the window into unfamiliar world and offers a fresh look at Linguistics and Literature. In today's world, the exposure towards the English language teaching and Linguistics guide to build a better Language and Communication. I am sure you will undergo an immensely rewarding experience. I believe that you will benefit highly from this conference. My Hearty greetings should go to the faculty members of the Department of English and Bodhi International Journal of research in Humanities, Arts and Science for organizing a conference on an important topic of academic interest. My best wishes for the successful conduct of the international conference.



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Er. A. SHAKTI PRANESH

Director

At the very outset, I express my appreciation and sincere thanks to our young energetic and dedicated staff of English Department of our college and Bodhi International Journal of Research in Humanities, Arts and Science for organizing an International conference on **“English Language, Literature and Linguistics”** and the publication of the book college is a main hub of various activities starting from teaching and learning, giving and sharing of ideas, imparting knowledge and experiences, inculcating ethics and values, Innovation of various programs.

I am sure that learning English language teaching methodology and curriculum development will bring drastic changes in the minds of the youth who look forward for the betterment of the acquisition of language. The theme of the conferences is enlightening which will enable the Organizers, Resource person and the Participants to bring together the ideas of English Language, Literature and Linguistic in a different ways. I hope that this book would go a long way in fulfilling the objectives of the organizers.



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Dr. Mrs. S. RAJESWARI

Principal

At this juncture I express my heartfelt gratitude to the faculty members of English department and Bodhi International Journal of Research in Humanities, Arts and Science for organizing an international conference on **“English Language Literature and Linguistics”**. The past few decades have witnessed and extensive interest in linguistics perceptions in English Language and Literature. Contemporary Writers, Linguists have argued that the goals of Language and different aspects in Literature

I welcome with open mind the contemporary writers and the future writers who intend to be pioneers ready to sharpen their parts and expressions; who dare to dream, fulfill aspirations and can inspire others to dream and thus take strides along the line. I believe that you will benefit highly from this conference I wish you very success in your deliberations and a successful conference on behalf of our Institution.

EDITORIAL

We use language and Linguistics as a means of expression, communication and interaction. Teaching and Learning is a process in academia where language is inevitable. Faculty members of any subject would accept that they require a language in the classroom to explain a concept. The study of the *English language and Linguistics* provides the perfect context for the analysis of *literature*, and the study of *English literature* enhances an understanding of the *language and Linguistics* working in practice. The three disciplines complement each other, and offer a great variety – of subject matter and learning and assessment methods.

The articles touch a area of the researchers' interest and emerging trends in language, Linguistics and literature. They also explore the new avenues where people find something could be filled in with. The published articles in this volume bridge the gap in the field of language, Linguistics and literature. The articles are highly informative with exhaustive research and outcomes are quite innovative and enlightening. The readers of these articles will have something to store for their life.

The editorial team appreciates all the contributors for their research novelty and innovative outcomes. We also appreciate all the readers who invest their time to cherish these ideas into practical steps. Language and Linguistics is to express and literature is to follow and live. We sincerely thank the publishers and the team who put their effort to bring out this special issue.

At this Moment we make our Sincere thanks to Management, Principal and all faculty fraternity of English Department for this Successful Academic event backed by their wholehearted contributions and supports, which exhorted us at large that are really appreciably commendable.

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Vol: 3

Special Issue 4

November 2018

E-ISSN: 2456-5571

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PORTRAYAL OF CASTEISM IN ROHINTON MISTRY'S *A FINE BALANCE*

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Abstract

A Fine Balance deals with the painful experiences of four main characters: Dina Dalal, ManeckKohlah, Ishvar and OmprakashDarji and a host of others during national Emergency. DukhiMochi, who belonged to the Chamar caste of tanners and leather workers, decided to send his sons Narayan and Ishvar to be apprenticed as tailors as he had experienced the torturous and humiliating life of the lower castes in his village. The upper – castes made use of the disciplining methods to ensure that individuals were constantly in their fixed place. The novel is full of personal hope of the untouchable characters that their quest for individual freedom may triumph. At the end of the novel, Om is castrated and Ishvar is crippled by the loss of both his legs and is reduced to begging during the authoritarian regime of Emergency. The novel questions the very foundation principles of the Indian Constitution. The book leaves us at the end with uncomfortable issues.

Keywords: Casteism, Emergency, politics, Indian Constitution.

Introduction

"It was the best of times; it was the worst of times ... it was the season of light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us."¹

Charles Dickens' above statement, in his *A Tale of Two Cities* (1859), refers to the French Revolution and aptly describes the national Emergency and casteism portrayed in Rohinton Mistry's *A Fine Balance*. It was shortlisted for the 1996 Booker Prize and won the 1996 Commonwealth Writers Prize. It deals with the painful experiences of four main characters: Dina Dalal, ManeckKohlah, Ishvar and OmprakashDarji and a host of others during national Emergency. He portrays in his novel – politics, sociology, religion, casteism, economics and defense – "a patchwork quilt."² Though *A Fine Balance* deals with Emergency the moving factor in the lives of its characters, it closely portrays the practice of casteism rural India.

The novel begins in 1975 with the accidental meeting of Ishvar, Om and Maneck in a train. Emergency has just been declared in the country and the common people have yet to understand the threat of it. The two tailors, Ishvar and Om, are taken into service by Dina to earn a living through stitching dresses on contract to Au Revoir Export Company. It is the tailors in the novel who are the worst sufferers right from their village to the city of

Mumbai. They are the carriers of the stigma of casteism in the novel.

Interpretation and Discussion

Through Dukhi's story in rural India, we are brought to the time independence struggle in India. It is ironic that pledges of fighting against caste injustice were taken then but are still to be worked upon. The speaker who comes to spread the Mahatma's message says:

"What is this disease? You may ask. This disease, brothers and sisters are the notions of untouchability, ravaging us for centuries, denying dignity to our fellow human beings. This disease must be purged from our society, from our hearts and our minds. No one is untouchable, for we are all children of the same God. Remember what Gandhiji says, that untouchability poisons Hinduism as a drop of arsenic poisonous milk."³

Om dreams of revenge but both Ashraf and Ishvar know the futility of such dreams and instead decide to send Om to Mumbai. Om and Ishvar moves from the "Village by the River" to the "City by the Sea" to escape the atrocities of caste-based politics. Their diaspora exemplifies casteist politics and communal riots uprooting whole populations of poor and politically unawakened masses and directing them into new identities.

The caste system in the Indian society ensures that no vertical development is possible. Migration of rural to urban as extensive as they are even today deprived of

development in the true sense. Casteism plays a key role in a hidden form in the present times.

DukhiMochi, who belonged to the Chamar caste of tanners and leatherworkers, decided to send his sons Narayan and Ishvar to be apprenticed as tailors as he had experienced the torturous and humiliating life of the lower castes in his village:

"During his childhood years, he mastered a full catalog of the real and imaginary crimes a low – caste person could commit and the corresponding punishments were engraved upon his memory. By the time he entered his teens, he had acquired all the knowledge he would need to perceive the invisible line of caste he could never cross, to survive in the village like his ancestors, with humiliation and forbearance as his constant companions."⁴

The upper caste people wielded power and ensured that their domination is never challenged.

"... The villagers saw a sharp increase in the number of floggings meted out to members of the untouchable castes, as the Thakurs and Pandits tried to whip the world into shape. The crimes were varied and imaginative: a Bhangi had dared to let his unclean eyes meet Brahmin's eyes; a Chamar had walked on the wrong side of the temple road and defied it; another had strayed near a puja that was in progress and had allowed his undeserving ears to hear the sacred shlokas; a Bhangi child had not erased her footprints clearly from the Thakur's courtyard"⁵

The upper – castes made use of the disciplining methods to ensure that individuals were constantly in their fixed place. To them, any shift would lead to disruption and so the gaze is always alert, punishments are quick and immediate:

"For walking on the upper- caste side of the street, Sita was stoned, though not to death - the stones had ceased at first blood. Gambhir was less fortunate; he had lead poured into his ears because he had ventured within hearing range of the temple while prayers were in progress. Dayaram, reneging on an agreement to plow a landlord's field, had been forced to eat the landlord's excrement in the village square. Dhiraj had tried to negotiate in advance with PanditGhanshyam the wages for chopping wood, instead of settling for the few sticks he could expect; the Pandit got upset, accused Dhiraj of poisoning his cows and had him hanged."⁶

Hence, when Ishvar and Narayan had dared to enter the premises of the village school after they had spent many hours near it; they are punished for trespassing. It is considered necessary to make an

example of every law – breaker by quick, immediate punishment for disobedience of law. Hence, the teacher sneaked up behind them and:

"He grabbed them by their ears and dragged them outside ... he twisted their ears till they yelped with pain and started to cry ... he released their ears to deliver stinging blows to their head ... holding Narayan, he slapped Ishvar six times in quick succession across the face, then delivered the same number to his brother's face ... he slapped them again till his hand was sore."⁷

The defilement of the untouchables is a cause for various landowners to break upon them all sorts of brutalities. After a day of back-breaking labor, pounding chilies for Thakur Premji, Dukhi is beaten and his wages taken away because the mortar used for pounding had split in two. Ishvar bore on his face, like a caste mark, the scar that he had sustained in hereditary occupation as a leather worker. Helping to shift a dying buffalo from the field of an upper-caste landlord, he is hit on the face by the buffalo.

When Narayan and his two friends decide to exercise their vote during elections, they are subjected to inhuman torture by Thakur Dharamsi:

"Throughout the day, at intervals, they were flogged as they hung naked by their ankles from the branches of a banyan tree. Drifting in and out of consciousness, their screams grew faint ... in the far fields, his men urinated on the three inverted faces ... burning coals were held to the three men's genitals and then stuffed into their mouths. Their screams were heard through the village until their lips and tongues melted away. The still, silent bodies were taken down from the tree. When they began to stir, the ropes were transferred from their ankles to their necks, and the three were hanged. The bodies were displayed in the village square."⁸

This kind of punishment is extremely inhuman, but it is considered essential because it was a way of exercising power. Elections in the village had been a farce where Thakur Dharamsi's men cast votes on behalf of the entire village. Narayan decides to take a stand, and he and his family pay for it with their lives. Om and Ishvar escape as they were at Ashraf Chacha's in the town. The inequality in the different castes damages the integrity and democracy.

There are various atrocities committed on the untouchables. Buddhu's wife refused to go to the field with the Zamindar's son so they shaved off her head and walked her naked through the village square and Dukhi's

wife was raped in the orchard. They were helpless victims and their crimes were varied. Their children were denied the right to education. The novel focuses on man's inhumanity to man faced by the underprivileged in India. To establish social justice and equality, the economically and socially backward castes, tribes and minorities are granted social privileges in the Indian Constitution through the Directive Principles. We get an insight into rural India and come across the atrocities committed on the untouchables. Unfortunately, most of these provisions remain in theory and not in practice.

One finds parallels of the various incidents from the novel to real life. In the autumn of 1981, Harijans were killed in several villages in Uttar Pradesh. The killers, who were Thakur Rajputs, had just one message to send through murder — the untouchable Jatav cobblers had to learn their place in society and the caste hierarchy.¹¹ As Susan Bayly points out,

"According to government figures, there were 40,000 anti-Harijan 'atrocities' between 1966 and 1976, this being the period of Mrs. Gandhi's so-called 'decade of development.'⁹

The novel is full of personal hope of the untouchable characters that their quest for individual freedom may triumph. Hope emerges in the rebellion by Dukhi, when he decides to apprentice his sons as tailors. Dukhi manages to get away with it due to the contemporary wave of social reforms. It was in 1939 when the Poona Pact was signed among Hindu leaders promising the end of the discrimination against Untouchables.¹⁰

By using the name "Dukhi," Rohinton Mistry is presenting the sad lives of the untouchables. Significantly, "Dukhi" is the name of the untouchable protagonist in a short story, 'Sadgati'(Deliverance) by the Hindi novelist, Premchand, made into a film by Satyajit Ray.

Premchand's Dukhi dies of starvation and hard labor upon an already weak body. In contrast, Rohinton Mistry's Dukhi survives the injustices and turns his disillusionment towards a constructive purpose, to release his sons from the occupational stigma of being leather workers. Mistry's Dukhi is more optimistic towards life and dreams for a better future for his family.

Thus at the end of the novel, Om is castrated and Ishvar is crippled by the loss of both his legs and is reduced to begging during the authoritarian regime of Emergency. Maneck throws him self in front of a moving train.

The final and fatal blow to their lives is an unwarranted police raid on the market place. Ishvar and Om are forcibly taken to a sterilization camp of the village, "The hospital wore festive look with loudspeakers and banners. It's like amela – little away from the birth control booth is a man selling potions for impotence and fertility."¹¹

Provoked by Om's act of spitting towards him, the Thakur has a special interest in Om who is suffering from the testicular tumor, say the nurses. They return to 'our city' with a little trolley fitted with small wheels for Ishvar and a rope for Om to pull it.

Rohinton Mistry makes some revealing political approaches. The alteration in rural life, the change in the aspirations of the lower castes, the attempts by the upper castes to preserve the old order is aptly described. He shows the cynical manipulation of elections in rural India by Thakur Dharamsi:

"On election day the eligible voters in the village lined up outside the polling station. As usual Thakur Dharamsi took charge of the voting process. His system, with the support of the other landlords, had been working flawlessly for years. The election officer was presented with gifts and led away to enjoy the day with food and drink. The doors opened and the voters filled through They (the lower caste villagers) placed their thumb prints on the register to say they had voted and departed. Then the blank ballots were filled in by the landlords' men. The election officer returned at closing time to supervise the removal of ballot boxes to the counting stations and to testify that voting had proceeded in a fair and democratic manner."¹²

The novel hints that constant oppression by the upper castes leads to violence and uprisings by the lower castes. When Ishvar goes to register a complaint at the police station about his nephew's castration, the constable on duty is perturbed:

"He wondered if this meant a fresh outbreak of inter-caste disturbances and headaches for his colleagues and himself."¹³

So in a way, there is a hint of the rise of the numerous Dalit Senas in several states in India, as retaliation against the upper caste oppression. The Indian society is decaying from top to downwards. The corrupt leaders have exchanged wisdom and good governance for cowardice and self – enhancement. Exploitation of the low-castes by upper-castes continues. As one of the villagers puts it:

"Government passes new laws says no more untouchability, yet everything is the same. The upper-caste bastards still treat us worse than animals."¹⁴

Conclusion

According to the Indian Constitution, Directive Principles need to be considered while passing laws. Indeed, when India translates these principles into reality, it can justify being a 'Welfare State.' One wonders if the lower castes are getting justice, is there employment for all, are children getting educated, is the government protecting the environment? Is democracy existing in the right spirit or is it that we have adopted it only on paper? Politics has not affected only the Chamars or the other lower classes. It has engulfed one and all equally. No matter to which caste or class one belongs to. Are people like Dukhi getting justice? Are people like Om, Ishvar, Rajaram having employment? The novel questions the very foundation principles of the Indian Constitution.

The book leaves us at the end with uncomfortable issues, with an even more uncomfortable question: Where do we draw the line "between compassion and foolishness, kindness and weakness?"¹⁵ After witnessing atrocities on outcasts and slum people being forcibly sterilized, the reader gets the impression that Emergency with the capital E is but a metaphor for a society where every day is experiencing a new Emergency. One could not find a better way to conclude a comment on Mistry's work than by quoting Iyer's words:

"(...) Few have caught the real sorrow and inexplicable strength of India, the unaccountable crookedness and sweetness, as well as Mistry. And no reader who finishes his book will look at the poor – in any street – in quite the same way again."¹⁶

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GENDER INDICATORS OF IDEAL FEMININITY IN A CANONIZED LITERARY TEXT: A STUDY

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Abstract

This paper attempts to read the poem "Perfect Woman" by William Wordsworth from the position of gender to locate it and explore how the poem handles gender roles and constructs ideal femininity. It studies the institutionalizing of female and male behaviors as represented by Wordsworth. The gender indicators are marked out in the poem and are analyzed. Dale Spender's Man Made Language argues that language produces male superiority. The perceptions of patriarchal society and its representations of women and men are revealed when we study the language of creative writing. The beautiful 'other' of the male world is painted in words by Wordsworth in this poem. Gender location in language is an integral part of the feministic research for which literary works can be studied to understand the literary and visual ideal of femininity.

Keywords: locating gender, patriarchy, man-made language, feminism, the 'other,' feminine

Language is the most structured mechanism of human communication. Written languages have documented human culture and philosophies by which they perennially influence posterity. It is important to study mainstream culture to understand how it locates gender roles reflecting the main systems of human thought. The construction of a social being is achieved through linguistic processes. Cora Kaplan discusses Lacan's view of language as the signifying practice in and through which the subject is made into a social being. She says: "our speech, therefore, does not free us in any simple way from the ideological constraints of our culture since it is through the forms that articulate those constraints that we speak in the first place" (56).

Dale Spender (1980) developed the dominance theory that women have been dominated by men in their expressions. She argues that men control language and it is reinforced in languages and by the use of these languages in texts. She refers to these systematic attempts as the perpetuation of patriarchy (Revised Introduction, *Man Made Language* 1).

This paper attempts to read the poem "Perfect Woman" by William Wordsworth from the position of gender to locate it and explore how the poem handles gender roles and constructs ideal femininity. It studies the institutionalizing of female and male behaviours as represented by Wordsworth. The gender indicators are marked out in the poem and are analyzed. Dale Spender's

Man Made Language argues that language produces male superiority. The perceptions of patriarchal society and its representations of women and men are revealed when we study the language of creative writing. The beautiful 'other' of the male world is painted in words by Wordsworth in this poem. Gender location in language is an integral part of the feministic research for which literary works can be studied to understand the literary and visual ideal of femininity.

The poem "Perfect Woman" uses a male voice who views a woman as a spirit as well as an enchantress. He says in the poem: "She was a phantom of delight / When first she gleam'd upon my sight;/ A lovely apparition, sent / To be a moment's ornament." The perfect woman is a phantom of imagination: the figment of the imagination, delusion, hallucination, illusion, chimera, vision, fantasy, mirage and so on. The word "gleam" means shining brightly, especially with reflected light, making us think of the moon, soft and tender. She is an apparition like a ghost or ghostlike image of a person. She is a moment's ornament, a thing used or serving to make something look more attractive but usually having no practical purpose, especially a small object such as a figurine – especially for a brief period only.

The poet continues to describe the woman: "Her eyes as stars of twilight fair; / Like twilight's, too, her dusky hair; But all things else about her drawn / From May-time and the cheerful dawn." Her eyes are like the stars during

twilight, the soft glowing light from the sky when the sun is below the horizon, caused by the reflection of the sun's rays from the atmosphere. The stars themselves may not be visible during the twilight times and are mild and soft and dim, evoking a sensual pleasure. But, the poet warns us; otherwise, she is bright as a summer day, happy and chirping like the dawn with its birds at the background. The domesticated middle-class femininity is portrayed by Wordsworth bringing in visual images of the soft, tender and kind woman who commands the man's attention. This woman is "A dancing shape, an image gay, / To haunt, to startle, and waylay." She is bright and cheerful entertaining the male viewer with her sudden outbursts of emotions that will not be serious at all. She detains the viewers in conversation or troubles them in some other way, but also she haunts them with her charm – idealized femininity.

When the male narrator of this visual treat goes nearer the object of beauty, he realizes she is both a spirit and a woman: "I saw her upon nearer view, / A Spirit, yet a Woman too!" Her manners are light and she is obviously a virgin: "Her household motions light and free, / And steps of virgin liberty;" Her face is innocent and shows a happy and sweet temperament: "A countenance in which did meet / Sweet records, promises as sweet;" She is a creature, a person considered to be under the complete control of another: "A creature not too bright or good /For human nature's daily food; /For transient sorrows, simple wiles, / Praise, blame, love, kisses, tears, and smiles." The subservient role is clearly defined by Wordsworth echoing the social space given to womanhood of his times. The visual image of a woman portrayed in the poem contains the history of a male imagination of the woman. The nineteenth century perception of the ideal woman is personified by the poet in creating a visual model. The rhetoric of the perfect woman conditioned by ideologies of gender roles has created a space for a woman whose role is to entertain the man by her mind and presence.

Wordsworth continues to paint the perfect model for a socially accepted phenomenon of womanhood and says: "And now I see with eye serene /The very pulse of the machine; /A being breathing thoughtful breath, / A traveler between life and death; /The reason firm, the temperate will, /Endurance, foresight, strength, and skill;" The woman is now presented as a machine, an apparatus using mechanical power and having several parts, each with a definite function and together performing a particular task. The parts of the woman are defined well with their roles to

perform and she continues to work without pausing and resisting. Her breath is thoughtful as she does not speak or do anything without thinking. She is rational and firm in her principles. Her will power is temperate, showing moderation or self-restraint. She endures and suffers patiently. She has the foresight and the ability to predict what will happen or be needed in the future. She is strong, able to withstand force, pressure, and has many skills and the ability and expertise to tackle difficult situations well. The bourgeoisie construction of femininity and its discourse is represented in this poem.

The poet goes on to say: "A perfect Woman, nobly planned, / To warn, to comfort, and command; /And yet a Spirit still, and bright / With something of angelic light." The roles of this perfect woman are: to warn the man when he is in danger and inform him in advance of a possible danger, problem, or other unpleasant situation; to comfort him whenever he needs to be comforted, and attempt at the easing or alleviation of his feelings of grief or distress; and to command him at times when he has to be controlled and to dominate his life with his permission.

The attitudes and ideological investments built in the poem are significant in explaining the social milieu of the era. The social construction of gender space is celebrated by creative writers reinforcing ideologies which have built the patriarchal system. This process of validating male experience through writing includes the perception of the gender role of women. Language through various forms orders, classifies and manipulates the world, says Spender (3).

Kaplan quoting Lacan says that language is the symbolic order (57). Symbolic speech refers to everyday speech as well as written literary texts. Recognizing the social nature of female identity, therefore, is possible through a schematized and designed close reading of literary texts, the metalanguage of any culture.

Feminists view this as the conscious construction of female silences that have strengthened the patriarchal loudness and power. This paper has attempted to explore into these above-mentioned areas of ideologies and has found out that patriarchy does reinforce its status by allotting roles to genders – the angle figurine is given to women, ideal femininity and a dream of the social value system.

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EVALUATING MEMORY AND IDENTITY IN M.G.VASSANJI'S *THE GUNNY SACK*

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Abstract

Issues related to homeland, past, memory and identity predominantly gain centre-stage in M. G. Vassanji's novels. As the novel begins, Salim Juma, in exile from Tanzania, opens up a gunny sack bequeathed to him by a beloved great-aunt named Ji-Bai. Inside it he unearths the past — his own family's history and the story of the Asian experience in East Africa. Its remnants and artefacts bring with them the lives of Salim's Indian great-grandfather, Dhanji Govindji and his extensive family. Memory has been exclusively presented in the novel. Vassanji's works are a testament to the fact how memory and past operate and intervenes in one's life. Though at a particular stage one may feel that the past has no place in a person's life, an adept reading of some of Vassanji's works will certainly help us think over it again. We all are creatures of the past and it has a paramount bearing on the present. He also emphasizes the role played by memory. There is an intersection of mythical and historical elements in the course of the narration. The exiled space from where Salim reminisces is a location of dislocation which resounds with displacement and nostalgia.

Introduction

Moyez Gulamhussein Vassanji is an Afro-Asian author who was born in Nairobi, Kenya in 1950 and brought up in Tanzania. He shifted to the U.S after having obtained a scholarship and presently he is residing in Canada. Vassanji is primarily placed in the diasporic realm as he has vaulted three continents. Hence, issues related to homeland, past, memory and identity predominantly gain center-stage in his novels. The characters ascribe special attachment to their respective homelands. Vijay Mishra writes, "Recalling homelands from a diasporic space is not uncommon among writers of the diaspora" (179). This can certainly be attributed to M. G. Vassanji. In his works, the significance of the ancestral place in the lives of the characters can be seen. As the characters are always on the move, it is but natural that the memories of their homeland cling to them dearly.

About the Novel *The Gunny Sack*

The Gunny Sack (1989) made M.G.Vassanji the winner of the 1990 Commonwealth Writer's Prize for Best First Book of the Africa region. This novel was hailed as Africa's response to *Midnight's Children*. As the novel

begins, Salim Juma, in exile from Tanzania, opens up a gunny sack bequeathed to him by a beloved great-aunt named Ji-Bai. Inside it, he unearths the past — his own family's history and the story of the Asian experience in East Africa. Its remnants and artefacts bring with them the lives of Salim's Indian great-grandfather, Dhanji Govindji and his extensive family. Memory has been exclusively presented in the novel.

Memory, Ji-Bai would say, is this old sack here, this poor dear that nobody has any use for anymore. Stroking the sagging brown shape with affection, she would drag it closer, to sit at her like a favorite child. It would plunge her hand through the gaping hole of a mouth, and she would rummage inside. Now you feel this thing here, you fondle that one, and you bring out this naughty little nut and everything else in it rearranges itself. Out would come from the dusty depths some knick-knack of yesteryear: a bead necklace shorn off its polish; a rolled-up torn photograph; a cowrie shell; a brass incense holder; a Swahili cap so softened by age that it

folded neatly into a small square; a broken rosary tied up crudely to save the remaining beads; a bloodstained muslin shirt; a little book. (The Gunny, 3)

Dhanji Govindji arrives in Matamu — from Zanzibar, Porbander, and ultimately Junapur — and has a son with an African slave named Bibi Taratibu. Later, growing in affluence, he marries Fatima, who bears his other children. But when his half-African son Husein disappears, Dhanji Govindji pays out his entire fortune in trying to find him again. The novel also traces the history of the British-German conflict in East Africa and its impact on the Tanzanians. One morning Dhanji Govindji is suddenly murdered as he has spent all the money and funds that belonged to those of his financiers in Matamu.

Part II of the novel is named for Kulsum, who marries Juma, Husein's son; she is the mother of the narrator, Salim. We learn of Juma's childhood as a second-class member of his stepmother's family after his mother, Moti, dies. Among the stories tumbling from the gunny sack comes the tailor Edward bin Hadith's story of the naming of Dar es Salaam, the city Kulsum moves to with her children after her husband's death. And gradually her son takes over the telling, recalling his childhood. His life guides the narrative from here on. He remembers his mother's store and neighbours' intrigues, the beauty of his pristine English teacher Mrs. Gaunt at primary school, cricket matches, and attempts to commune with the ghost of his father. It is a vibrantly described and a deeply felt childhood. The nation, meanwhile, is wrecked by political tensions on its road to independence, which comes about as Salim Juma reaches adolescence. With the surge in racial tension and rioting, several members of his close-knit community leave the country and move to the West.

The title of Part III, Amina, is the name of Salim's great unfulfilled love, and it is also the name of his daughter. He meets the first Amina while doing his National Service at Camp Uhuru, a place he feels he has been sent to in error. Amina is African, and their relationship inevitably causes his family anxiety, until the increasingly militant Amina leaves for New York. Salim becomes a teacher at his old school, and marries, but keeps a place for Amina in his heart. When she returns and is arrested by the repressive government, Salim is hurriedly exiled abroad. He leaves his wife and daughter with the promise that he will send for them but he knows that he will not be able to fend for them. The novel ends with Salim alone, the last memories coming out of the

gunny sack, hoping that he will be his family's last runaway. The gunny sack stands as a metaphor for memory. During the narration, Salim Juma keeps describing it and the role it plays. It is, rather, the role played by history and memory.

Wisps of memory. Cotton balls gliding from the gunny sack, each a window to a world. Asynchronous images projected on multiple cinema screens.... Time here is not the continuous coordinate of Mr. Kabir (who knew all the theorems by heart and could tell you the page numbers in the maths book on which you could find them) but a collection of blots like Uncle Jim drew in the *Sunday Herald* for the children, except that Uncle Jim numbered the blots for you, so you traced the picture of a dog or a horse when you followed them with a pencil here you number your blots, and there is no end to them, and each lies in wait for you like a black hole from which you could never return – (The Gunny, 129)

Negotiating Memory and Past

The ingenious incorporation of incidents like the coronation of Queen Elizabeth, British imperialism, Mau-Mau war and the post-independent political assassinations in Kenya, the Maji-Maji rebellion, German colonization in Tanzania, assassination of John F. Kennedy, the forced exodus of Asians from Uganda under Idi Amin's regime, the bitter-sweet Sino-Indian relations, the momentous Indo-Pak war, the Emergency declared by Indira Gandhi in India, the ghastly communal riots in the Gujarat state of India feature punctiliously in M.G.Vassanji's *The In-Between World of Vikram Lall*, *The Gunny Sack*, *The Magic of Saida* and *The Assassin's Song* respectively. It is also remarkable that characters like Vikram Lall, Salim Juma, Kamal Punja and Karsan Dargawalla had been witnesses to their own country's independence from the colonial establishments. However, the attainment of independence in the four East African states namely Kenya, Tanganyika, Uganda and Zanzibar in the early 1960s provided a catalyst for massive Indian migration out of the region.

In *The Gunny Sack*, the entire narration is built upon memory and the past. The gunny sack itself stands as a metaphor for memory. As the novel begins, Salim Juma, in exile from Tanzania, opens up a gunny sack bequeathed to him by a beloved great-aunt named Ji-Bai. Inside it he

unearths the past — his own family's history and the story of the Asian experience in East Africa. Its remnants and artefacts bring with them the lives of Salim's Indian great-grandfather, Dhanji Govindji and his extensive family. Each object in the sack is a symbol of the past. As he gropes into the sack, he narrates their community's history in Africa. Memory has been exclusively presented in the novel.

Negotiating Salim Juma's Identity

Among the stories tumbling from the gunny sack comes the tailor Edward bin Hadith's story of the naming of Dar es Salaam, the city Kulsum moves to with her children after her husband's death. Gradually Salim takes over the telling, recalling his childhood. His life guides the narrative from here on. He remembers his mother's store and neighbors' intrigues, the beauty of his pristine English teacher Mrs. Gaunt at primary school, cricket matches, and attempts to commune with the ghost of his father. It is a vibrantly described and a deeply felt childhood. When Uncle Goa had applied for school admission for Salim Juma at the behest of his mother, issues of his origin came to the fore which is explained in the following extract from the novel.

'Grandfather's name first', said the application form, and Uncle Goa asked me.

'Huseni,' I said naming my renegade half-caste ancestor and became HuseniSalimJuma forever after.

The rest of my family ignored the whole question and became Dhanji, even the more classy Dhanjee, a name invoking wealth and respect, while I, under the auspices of Uncle Goa and Mrs. Schwering's glaring eye, became: anybody. No trace of tribe, caste, colour, even continent of origin. How much in a name? SalimJuma, the name chose me, and it chose my future and this basement in which I hide with my gunny, where the clip-clop sounds of feet outside remind me of Miss Penny and the Boys' Primary School. (The Gunny, 124)

There is also a meticulous delineation of the nation's history in the novel as it had been shattered by political animosities on its road to independence, which comes about as Salim Juma reaches adolescence. With the surge in racial tension and rioting, several members of his close-knit community leave the country and move to the West which eventually results in hyphenated identities.

Childhood and the years of growing up play a substantial role in almost all of Vassanji's novels. The role of Kulsum, Salim Juma's mother in *The Gunny Sack* is based upon the life of Vassanji's own mother. In an interview titled "History, Magic and Film", with Asma Sayed he mentions,

My mother is a huge influence. I think *The Gunny Sack* is inspired by her. She's also suffered a lot; what a trauma it must've been not only to raise the five of us alone, but to raise several of my cousins - sometimes my uncle would leave his three children with us, so there were often eight of us together. It must have been very difficult for her. But I also remember those times as happy times - the bonds that were created then have lasted. Those childhood experiences are very memorable. (Sayed, 285-286)

Vassanji's works are a testament to the fact how memory and past operates and intervenes in one's life. Though at a particular stage one may feel that the past has no place in a person's life, an adept reading of some of Vassanji's works will certainly help us think over it again. We all are creatures of the past and it has a paramount bearing on the present. He also emphasizes the role played by memory. His characters are people who survive on the periphery of the host societies dreaming of a home. Their lives are full of cherished memories and poignant connections with their homelands. Vassanji's treatment of history is exclusive and distinct. He portrays it with an ambiguous approach leaving much essentially upon the readers to decipher. We can understand the complicated nature of history in almost all his works. Vassanji opines that a writer plays a unique role as a historian. In one of his path-breaking essays titled "The Postcolonial Writer: Myth Maker and Folk Historian," he states that a writer is,

A preserver of the collective tradition, a folk historian and myth maker He gives himself a history; he recreates the past, which exists only in memory and is otherwise obliterated, so fast has his world transformed. He emerges from the oral, preliterate, and unrecorded to literate. In many instances, this reclamation of the past is the first serious act of writing. Having reclaimed it, having given himself a history, he literates himself to write about the present To borrow an image from physics, he creates a field space- of words; images and landscapes- in which to work with, and install the present. (Vassanji, 63)

The novel also testifies a wonderful reference to the railway line construction by Indians. Dhanji Govindji narrates to Ji Bai his adventures to the innermost parts of the African continent as a part of his search for his half-caste son Huseni.

The railway goes all the way to the lake in the interior, and everywhere the train stops there is an Indian settlement. The line was built by our Indians, every stationmaster in an Indian and every conductor is also one of us. Our people are doing well under the British, Bai. (The Gunny, 35)

When Amina returns to Tanzania, she is arrested by the repressive government and Salim is hurriedly exiled abroad. He fears that he too may be implicated of sedition due to his association with Amina. So he runs away from his country and arrives in Lisbon and Canada. Other characters in the novel like Uncle Goa, Zera Auntie, Hassan Uncle and Salim's brother Jamal too leave Tanzania which proved hostile to the Indian community in the post-independence period. Salim leaves his wife and daughter with the promise that he will send for them but he knows that he will not be able to fend for them. The novel ends with Salim alone. He hopes that he will be his family's last runaway. The gunny sack stands as a metaphor for memory. During the narration, Salim Juma keeps describing it and the role it plays. It is, rather, the role played by history and memory.

As a conscious inhabitant of a multicultural society, it is the present that concerns Vassanji. That is the reason we find a particular kind of urgency in Salim Juma to tell his story with all its necessary digressions. There is an intersection of mythical and historical elements in the course of the narration. The exiled space from where Salim reminisces is a location of dislocation which resounds with displacement and nostalgia. The novel ends with a dejected Salim alone in a basement of a flat somewhere in Canada, where the last memories come out of a gunny sack which he inherited from his great-aunt Ji Bai. He earnestly hopes that he will be the last migrant of his family line. The last paragraph of the novel captures his wish:

The running must stop now, Amina. The cycle of escape and rebirth, uprooting and regeneration must cease in me. Let this be the last runway, 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 dreamed was enough. And so dream, Little Flower. (The Gunny, 268-69)

The question that the readers should ask themselves is: Is Vassanji's choice of the imaginative scene as a concluding part of the novel a matter of chance or is it a conscious strategy that makes the reader contemplate the displaced experience of the Asian-Africans and the East Africans over historical times? In this sense, Salim Juma is the product of the locations that he and his community occupied as migrants in East Africa so far. There is a certain kind of displacement in the domestic space which Salim Juma inhabits in his exilic location in Canada. In that displacement, the borders between the home and the world become bamboozled and bizarre. The private and the public become part of each other and force upon the readers a vision that is disorienting. East Africa, seen from the exiled location from where Salim Juma speaks is not just a recess of domestic space, but also an excess of that same place. It is excess in the sense that Salim carries the East African world with him wherever he goes.

Conclusion

The Gunny Sack is a wonderful chronicle of the Shamsi community. Salim Juma's anthropomorphization of the sack makes it an embodiment of the community's collective memory. Salim's sagacious unification of the public and private worlds is an attempt to place on record the community's travails through history.

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FROM THE RELUCTANT AND THE RETICENT TO THE REPLENISHING “OTHER”: READING POSTCOLONIAL NIGERIAN LITERATURE AS A SOCIAL DISCOURSE

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Abstract

Diaspora, relocation, displacement, hybridity, marginalization and difference form the stock issues that ostensibly interspersed in postcolonial discourses. The paper analyses the ubiquitous role of Nigerian narratives which explicitly track down the quandary faced by the “other” to establish their identity and identify their place in history. The Hegel’s concept of Ethical and Antonio Gramsci’s views on Hegemony deserve attention while exploring postcolonial fiction as social discourses. What we perceive is a combination of indigenous as well as colonial perspectives which ultimately shape the thought process of the readers. Nigerian literature authentically recaptures and weighs African experience. Chinua Achebe, Sefi Atta, Abubakar Adam Ibrahim, Helon Habila and Chimamanda Ngozi Adichie are the promising writers who exercised a conscious awakening among Nigerians to stamp their title in all cultural, social and political arena. The novels address several contemporary issues including vacillating political strategies and thus they mould an audience at home itself. The young promising Nigerian writers re-read the inescapable predicament of the subjugated section especially during Biafran war of the 1960s and chaos during the military dictatorship of 1990s. The global literary scene thus witnesses a royal renaissance from the restrained, introverted and close-lipped system to a more optimistic attempt to build a nation without stratification.

Introduction

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The twin process of domination and subordination and segregation by caste, class, race, language, community and colour form the core of postcolonial Nigerian fiction. Helon Habila’s *Waiting for an Angel* (2000) uniquely portrays the rule of despotic military dictator Gen. Sani Abacha. The story revolves around Lomba, a student who lives in Lagos writes for the newspaper, the Dial. But the journalists are arrested and the Dial offices are set on fire. Even Lomba gets imprisoned for three years. Habila extraordinarily delineates the true picture of poverty streets as the fiction gets narrated by Lomba himself, through the third person and sometimes through Kela, a school student. Nigeria’s postcolonial history gets unfolded through several discussions with Kela’s confrontation with patrons and his English teacher at his aunt’s restaurant. The military motif is perennial in Nigerian literature, as Gbemisola Adeoti (2003) opines that:

The realm of fictional literature also bears the imprints of decades of military rule. A military coup provides the dues-ex-machine that resolves the political debacle in Achebe’s *A Man of the People*, although the author later in Habila’s *Anthills of the Savannah* re-views the messianic conception of soldiers, especially in their intervention in civil administration. Soldiers and the military institution provide the butt of Soyinka’s ridicule in plays like *Kongi’s Harvest*, *Jero’s Metamorphosis*, *Madmen and Specialists*, *A Play of Giants*, *Beatification of Area Boy* and the most recent, *King Baabu*. (4)

Lomba gets warned that nobody is going to publish his writings. "Here in this country, our dreams are never realized,"... "Someone always contrives to turn them into a nightmare," says Lomba. His political confinement gets clarity towards the end of the book. Lomba becomes a college drop-out and his girl marries a rich man to meet the expense of cancer treatment of her mother. He has to put aside his novel, but has written for a magazine; that too remains unpublished as its editor gets exiled from the scene. *Waiting for an Angel* uniquely portrays the predicament of writers in Nigeria. Arif Dirlik observes, "Postcolonial theory happened when third world intellectuals arrived in first-world academe" (1996: 282).

Abubakar Adam Ibrahim's *Season of Crimson Blossoms* (2016) is an exigent discourse that records tenaciously how nativism, hybridity, racial separatism, mimicry and struggle for retrieval form the crux of postcolonial Nigerian fiction. The novel depicts the vicious and vitriolic racial discrimination and the pernicious and scathing plight of Nigerian Hausa and Igbo communities. The impecunious living conditions of the marginalized along with ethnic conflicts and assimilation of cultures get interpreted in *Season of Crimson Blossoms*. The novel is set against the background of a conservative Hausa community. The novel records the illegitimate relationship between fifty-five year old 55-year-old widow, Hajiya Binta Zubairu and twenty-five year old weed dealer Hassan Reza Babale. Binta happens to see Hassan while he robs her home. Suddenly she gets reminded of her son who had died in her arms and at the same time, Hassan ponders over his mother who has already left him. Longing for love, urge for sex, attitudes of orthodox societies, political violence, religion, age and class, all come to play here in the novel, which adamantly turns it to be a social discourse.

Hajiya Binta Zubairu breaks all her religious ethics away to satisfy her bodily desire. She is no more reluctant to violate the rules enforced by society. Her strict adherence to Islam could not help her to abstain from illegal affairs. Literature articulates culture, identity, ethnicity, religious and racial differences that define humanity. Postcolonial fiction pertinaciously expounds segregation, polyvalency of culture, postcolonial obsessions as well as anti-colonial resistance. Replenishment of the subjugated demands attention

J.M Coetzee's *Disgrace* (1999) relentlessly explores the exchange of power and domination in postcolonial South Africa. The novel resolutely pictures how a black

man, Petrus attains supremacy over his master Lucy, a white woman. Though she was a victim of gang rape, he became ready to marry her which in turn he demanded her property. The empire writes back. The black wears the mask of the Whites and acquires supremacy. Frantz Fanon in his *The Wretched of the Earth* observes:

Let us waste no time in sterile litanies and nauseating mimicry. Leave this Europe where they are never done talking of Man, yet murder men everywhere they find them, at the corner of every one of their streets, in all the corners of the globe. For centuries they have stifled almost the whole of humanity in the name of a so-called spiritual experience." The tone is new. Who dares to speak thus? It is an African, a man from the Third World... (9)

Elnathan John's novel *Born on a Tuesday* (2016) is the intransigently rancorous account of the religious, social and political temperament of Nigeria. The scathing process - corruption, exploitation, manipulation, subjugation, intimidation and denigration get canvassed through the eventful story of a young boy, Dantala who is caught and perplexed between humanity and searing religious principles.

Chimamanda Ngozi Adichie's *Purple Hibiscus* (2003) exhibits the fusion of Nigerian English along with Igbo words. The use of language in manipulating literary pieces as social discourses has become a trademark of promising Nigerian writers. Adichie's *Half of a Yellow Sun* (2006) chronicles the sardonic and the disgruntled consequences of the Biafran war of the 1960s. The deformed and tormented psyche of the Igbo community during the civil war and the attitude of Hausas and the dyspeptic social establishments and splenetic political shifts get amalgamated in *Half of a Yellow Sun*. An incisive and mordant picturisation of distressful colonial Nigeria crept into the book. Master Odenigbo sends the protagonist, thirteen-year-old Ugwu to school. He reminds Ugwu, "Education is a priority! How can we resist exploitation if we don't have the tools to understand exploitation?" (11). The story progresses through the maturation of the boy. At last he is forced to join the army where he molested a girl. He grows from the houseboy into a man of action. The white man Richard is presented as a "loner and modern-day explorer of the Dark Continent." (62). He tries to interpret the struggling Igbo community but the international press stood in his way. He ends up writing *The World Was Silent When We Died* ultimately the story of the Biafran conflict.

Nigerian postcolonial novels have become a confluence of war and reconciliation; blending isolation and brotherhood, establishing the inevitable role of literature to kaleidoscope what is real and why do we reel. The power of literature to unleash itself as a social discourse by treating it as the collage of historical facts and fiction is recurrent in Nigerian narratives. The injustice and gross failure get replaced by hope and survival. Today world literature exhibits capricious moods of words and deeds to cope up with digital- globalized arena. The conflux of European humanism, Eurocentrism and history of colonial subjugation has become lingering as well as implicit themes of Nigerian fiction. Literature must abstain from reticent and reluctant tendencies to march forward to explore reflexive interstices. The philosophical, anthropological and sociological studies on African literature glamourize the intensive effort of contemporary writers to substantiate their works as social discourses that illustrates the retaliation of the oppressed-colonized. Thus we witness the replenishment of the other.

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A STUDY OF MYTH IN SHASHI DESHPANDE'S HEAR ME SANJAYA...

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Abstract

Myths are very important dimensions of cultural and literary experiences. In the modern age, they have become powerful instruments in the preservation of both history and culture. Literary works tend to create or recreate certain mythical narratives which human beings consider crucial to their understanding of the world. From years myths have been reinterpreted according to the need of the time. But this fact cannot be denied that myths hold a significant place in our psyche. Shashi Deshpande has re-written stories of women characters from ancient Hindu epics. She makes the reader see the other side of the myth. She discovers from the myths what is relevant to our lives today.

Keywords: *Myth, Shashi Deshpande, Hindu Epic, Women Character*

Myths are very important dimensions of cultural and literary experiences. In the modern age, they have become powerful instruments in the preservation of both history and culture. Literary works tend to create or recreate certain mythical narratives which human beings consider crucial to their understanding of the world. Though it surpasses the ordinary human world, traditional values in the form of Hindu scriptures which dominate the minds of human beings even today. Laurence Coupe observes:

... the work of myth is to reconcile, to guide action or to legitimate. We can add that myth-making is a primal and universal function of the human mind as it seeks a more or less unified vision of the cosmic order, the social order, and meaning of the individual's life. Both for society at large for an individual, this story generating function remain irreplaceable. The individual finds meaning in his life by making of his life as a story set within a larger social and cosmic story. (6)

From years myths have been reinterpreted according to the need of the time. But this fact cannot be denied that myths hold a significant place in our psyche. According to Shashi Deshpande "Myths condition, our ideas so greatly that often it is difficult to disentangle the reality of what we perceive from what we learn of ourselves through them."

(Deshpande *WFM* 88). Truly, myths shape people's mind and opinion.

The characters from the epics and Puranas have become stereotypes. And these stereotypes have become the ultimate role models we cannot entirely dismiss. The irony is that the role models are held out only to women, "To be as pure as Sita, as loyal as Draupadi as beautiful as Lakshmi ... Nobody expects a man to be a Rama or a Krishna, an Arjuna" (Deshpande *WFM* 89). It is because these myths have been created by men. Women writers are now exploring such myths and stereotypes. Through such myths, they rediscover themselves, retell their tales and find things relevant to their lives.

Shashi Deshpande has re-written stories of women characters from ancient Hindu epics. Her interpretation is different. "Weaving modern material on the pattern of ancient myth is supposed to be a new approach to antiquity with the aim of fusing it with modernity" (Pandey 26). She presents the stories from the myths differently by breaking the stereotypical images of the characters. She makes the reader see the other side of the myth. She discovers from the myths what is relevant to our lives today.

The entire action in the story *Hears Me Sanjaya...*" (Deshpande *CS* Vol.2 81-89) Takes place in the forest. Shashi Deshpande has given voice to Kunti, the eternally

silent mother of the Pandava brothers in the epic *Mahabharata*. The story revolves around two characters Kunti, also known as Pritha, the wife of Pandu, the king of Hastinapur and Sanjaya, the was the charioteer of blind king Dhritarashtra and also narrated the war to him. Kunti's feelings and reasons behind her actions are revealed and given a voice in the story while she is taking a walk with Sanjaya, the charioteer to the blind King Dhritarashtra.

The conversation between Kunti and Sanjaya is shown to have taken place after the epic war is over. After the large-scale massacres, bloodshed and destruction in which all their sons have been killed, Dhritrashtra and Gandhari (She was the daughter of Subala, the king of Gandhara, Gandhari's marriage was arranged to Dhritrashtra, the eldest prince of the Kuru kingdom in the epic *Mahabharata*) decide to seek peace in the forest after handing over the responsibilities of the kingdom to Kunti's victorious sons, but she decides to follow and accompany them to the forest.

These old people are accompanied by Vidura (Vidura was half-brother to Dhritrashtra and Pandu. He was a son of a maid-servant who served the queens of Hastinapura, Ambika and Ambalika). and Sanjaya. While Vidura after sometime decides to go away on his way, Sanjaya who had talked a lot during the war of *Mahabharata*, reporting all the happenings of the war to the blind king Dhritrashtra falls silent once the war is over. In the strange environs of the forest, while the talkative one has, fallen silent, refusing to talk, it is the ever silent Kunti who has suddenly found her tongue.

Through this monologue, just before Kunti's death in a forest fire, Deshpande provides the readers with a glimpse of what moved Kunti a woman who had to bear a multitude of disasters in her life, very silently. In the *Mahabharata*, Kunti has a very significant role to play. Her actions are important to the development of the story, but sadly no reasons or explanations are given for these actions. Here, for the first time, through this story one comes face to face with the real Kunti and gets to know how she must have felt as a child when she was given away in adoption, when she had to forsake her own first born, when she had to take care of the five young children all alone, when they (Pandavas) had to face the enmity of Duryodhana who saw in Pandavas rivals to his throne. Why did she make Draupadi marry all the five Pandava. These are questions which have never been answered though all readers of the great epic must have wondered about them at some point or the other.

Kunti's life as we come to know it from *Mahabharata* was inevitable one. As a result of having been given away in adoption as a young child to king Kuntibhoja, she loses her previous identity, her name Pritha, and becomes Kunti. She says,

My father gave me away - how easily he gave me away As if I was a bit of property ... I can't even remember if it made me angry. But I remember I was frightened. I thought my father gave me away to his friend because he was displeased with me. And I thought - what if I displease this man too? Will he give me away to someone else? And so I did everything I could to please him, I tried so hard never to displease him. (86)

Thus, Deshpande with a deep understanding of child psychology makes her Kunti react in this way and brings her to life for the readers. In place of being just another name in a great epic, her character becomes real.

The next important episode in her life that Kunti remembers is of the time when she had prayed to the Sun God and given birth to a son. As an unmarried mother, she could not keep the baby with her and was forced to let the baby float away in a basket on the river. Years later she meets the young man Kama, a friend of Duryodhana again on the banks of the river, just before the great war begins. Deshpande's Kunti does not want to be near a river. She says, "The sound of a river makes me uneasy, it fills me with strange thoughts" (82). We know immediately after reading these lines what a river, any river means for her and at once makes us sympathize with her and understand her predicament in place of thinking her callous for abandoning her child.

Thus Kunti's persona is built up block by block, hinted at in episodes marking her life. The skeletal Kunti of the epic *Mahabharata* becomes a real flesh and blood woman in this story. This Kunti is aware of her average looks. She knows that Madri's exquisite beauty is the reason for her husband's doting love for her and she has to bear this knowledge with silent passiveness. This Kunti proves beyond doubt what a fallacy it is to talk of women as the weaker sex. Since the time she gave birth to the Kama, even when she was a mere girl, she did what had to be done.

She put aside her emotions ruthlessly even if it meant her inner being to be ravaged. This Kunti is a strong person almost hard-hearted. She knows fully well that she is killing the joy which had fit up Draupadi's face at the prospect of marrying Arjuna, yet she decides that Draupadi

has to become the wife of all the five Pandava brothers. She did it because it was the only way to keep her sons together. "I can never forget her face as she looked up at Arjuna. But I looked at the faces of my other sons and for their sake, I took away the joy from hers" (85). Kunti wants to face the consequences of her actions bravely. She refuses to give any explanations for her actions years ago to Kama when she meets him on the river bank. She never allows herself the luxury of indulging herself in her emotions. This armor of being emotionless is a necessity for women in this world according to her because she understands well that women were almost always at a disadvantage, that they have to bear silently many injustices in their lives. This is evident from her statement about Draupadi where she says,

When Draupadi came into our home, I tried to tell her ... I thought she could take over my burden. But she was so impatient, oh, so impetuous. I sometimes think that they do girls a great wrong when they pamper them and make much of them as children they make them think they matter. (84)

This Kunti, presented by Deshpande is a woman who speaks to our hearts, whom we can understand, and sympathize with.

She never spoke of the injustice done to her by her father and then by her husband Pandu, the king of Hastinapura. She told Sanjaya that she had always been a strong woman, that's why she survived. As polygamy was prevalent in a monarchical era. Pandu always prefers Madri over Kunti, because Madri was more beautiful than her. She hears the conversation between Pandu and Madri, Pandu uses endearments for Madri but for Kunti there was only one name. When she sees Madri giggles, she remembers, she hadn't even laughed much when she was young.

She is caring, compassionate, dependable and loving and provided guidance when asked. Kunti's husband Pandu died as a result of the curse as he was unable to resist himself from approaching Madri and a guilt-laden Madri gave her life by jumping in her husband's funeral pyre. Kunti wished to do the same; however, she was advised by the sages to carry out her maternal responsibility of bringing up the five Pandava princes who were very young at the time. This marked the beginning of a lifelong duty that Kunti fulfilled with all her heart, leaving no stone unturned to ensure the princess got the right education,

learned the right values, and got their due as the rightful heirs to the throne of Hastinapur. Of course, the journey was a long and painful one that saw the mother and her sons living in the shadow of the caretaker turned king Dhritrashtra and his wife Gandhari and their hundred willful and bullying sons.

Shashi Deshpande presents a woman's picture of a woman. She brings to surface the protesting and defiant aspect of their character. The contexts, figures and situations are mythological, but the responses and reactions of her protagonists are akin to those of contemporary women. The characters are portrayed as reactionary. Thus Shashi Deshpande reinterprets the mythical figures of women to bring out the reality of the contemporary women. In this sense it might be called a deconstructive approach. She deconstructs the ideal male-devised mythological models to search and create a new model for contemporary women.

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ENHANCING SPEAKING SKILLS OF TERTIARY LEARNERS VIA EMERGING LANGUAGE APPLICATIONS

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Abstract

In a traditional language classroom setup, students had been for most of the time, trained to read and write a second language but not to listen and speak. As a result, students are unable to communicate orally when it comes to the second language, but smart classroom could change this notion through the incorporation of mobile applications in the language classroom. Recently, the necessity of English language is felt high among the industries and administration field and hence, educational institutions have a responsibility to provide a better learning platform for the students to enrich their language skills by emerging language applications. The aim of the paper is to use MALL approach to stimulate the learner's mind and help them to change their vision towards using a smart phone and assist them to hone their language skills using their favorite device. The paper foregrounds the necessity of language applications to enhance speaking skill. It further aims also to reveal that how language learning system has undergone a sea of change due to the intervention of mobile assisted language learning. The present study also explains how the MALL approach and Eclectic method helps in enhancing communication skills of the learners within a short span of time.

Keywords: Eclectic Approach, Mobile assisted language Learning, Language apps, Listening and Speaking skills, Self Learning.

Introduction

The need for mastering the English Language is high among various industries and also in the field of administration, so there is a great demand for acquiring the Language skills through various media. In the present technocratic world, learning a language through online platforms such as Mobile apps, Social Media apps have become the order of the day. Thus the present paper is an attempt to demonstrate the ability to merge mobile applications with language learning to enhance speaking, vocabulary, and grammar skill of the learners. There are apps such as Cambly, Hollow English, English Conversation, Fairy Tales, Audio Books, Elsa Speaking, My Wonders Books, Phrasal words apps, which are available with sound, images, and interactions, so it appeals to learners rather than the text book. So learning becomes easy to learn when the teaching method goes with the learner's requirements. Speaking skills is one of the most challenging aspects of language learners. However, speaking skill has been compromised due to time constraints in the classroom. As a result of this mentality inability to express thoughts in the class room activities, low self-confidence and lack of enthusiasm occurs among the language learners. But Mobile applications are becoming ideal support for the language learner to hone their language skills. Moreover, students

are accompanying with their mobile so mobile assisted language learning can create a stress-free learning environments where they can increase their confident level, decreases their hesitation. It helps the slow learners to expose them self.

This paper explains the emerging mobile application for learning a language as a second language specifically for enhancing listening and speaking skills. The primary aim of the research is to explain how mobile application can empower one's pronunciation, accent listening skills and MALL approach and Eclectic approach are involved in this experiment to employ the discourse materials and Mobile applications on the control group and experimental group students.

Survey of Literature

Mobile applications have been used in e-learning, and this type of content is available in plenty and is a developing trend in the present scenario. (Liu, Hwang, Kuo, & Lee, 2014; Wang, Liu, & Hwang, 2017). MALL approach assists the learners to brush up their skill of speaking. This allows the learners to accesses the smart phones to chat, and share their views, correct their mistakes from their peer groups, and to improve their language knowledge in English language within a short span of time. As other fields require digitalisation to show their growth and development, the educational institution has to accept the intervention of modernization to improve

teaching quality and to produce better language speakers to the society. Some existing learning theories related to mobile learning such as collaborative, MALL, situation-based learning through which teachers can promote a better learning environment for language learners. He believes mobile assisted learning will be immensely helpful to pave the way for the self-learning to propose a unique curriculum setting. He has suggested few mobile application such as speak English fluently, crazy English, new concept English, kings soft power word, learn ABC English daily and he had involved the theories like communicative language teaching, eclectic approach and drill and reinforcement to formulate a better learning situation and curriculum.

Brown (2007) considers M-learning as a natural extension of e-learning and has the potential to make learning even more widely available and accessible than we are used to in existing e-learning environments. Collaborative learning is similar to the mall learning which would promote facilitates and enhance ESL learning through social interaction. Effective learning occurs when students break their limitation, in learning. Recently the number of smart phones and I phones users were growing to the top, where students could brush up their language proficiently by accompanying with their mobile phones. The main advantage of mobile learning are permanency, accessibility, immediacy, interactivity; smart phones has been helping the students and teaching community to Improve one's speaking competency through participation in online interaction. Recently students are attached to mobile devices which functions an essential role in one's live and in acquiring language. He has suggested mobile phone, Android Smartphone application related to language learning which formulates numerous applications related to listening skill. It is testing audio books improves one's pronunciation, It can be attained through downloading various English programmes, as such verbal communication can be attained through using Skype, video chats, hike to exchange real-life experiences arranging interactive exercise, role plays etc. These activate could create interest among professional teachers, language learners and these learning strategies will cope with the learner's expectations and requirements.

Learners need to improve their vocabulary, pronunciation, grammar to attain their speaking competence insufficient knowledge of vocabulary can be resolved by mobile applications such as SAT vocabulary, vocabulary builders, vocabulary trainer and vocabulary cats. He has incorporated collaborative and situated learning approaches which could be of immense helpful to reduce the deficiency in speaking skill. A situated learning technique ensures learning in an authentic context and culture. It emphasizes that social participation will help an

individual to acquire language skills. It situated approach focuses on authentic domain activity, situated mentoring, workplace learning, etc.

Collaborative learning interlinks text books and mobile learning paradigm to facilitate verbal interaction and listening competence. These approaches involve as many individuals to learn a language together. Sharing ideas, monitoring evaluation one ensuring individual growth in language competence. Online forums, chat rooms promote the face it faces learning, self-learning, portability, accessibility of technology even at home. At present, digitized materials are seen as authentic as well as context-bound educational resources suitable for both first and second language learning (Cross, 2009) and it could be used to enhance listening skill and also assists with long-term memory (Herron, York, Corrie, & Cole, 2006).

Mariana Castaldi and Flavia Herker (2016) had suggested the communicative approach to promote the sequential growth in language competency. This approach contributes to motivating the language learners whenever taking care under the control group. And they involved the direct method to enhance the students language growth whenever taking care under the experimental group. Mobile assisted language learning approach is giving a great impact on experimental group members. Classroom-based technologies individual study tools network-based social computing, are incorporated in the experimental group to accomplish the expected results

Recently, MALL approach has been identified as a potential technology for second language learners. This approach minimizes the effort of learners by conducting tasks in a fun way. Students are activity participate in the language tasks event at home which enhances the self-regulated learning teachers are considering as a social agent who shapes student's agents concerning language skills and social experience.

Mall approach assists the learners to brush up their skill of speaking. This allows the learners to access it to chat and share their views, correct their mistakes from their peers and to improve their knowledge within a short span of time. As another field requires modernization or modern technologies to show their growth and development, educational institution accepts the intervention of modern technologies in teaching field to improve their teaching quality and to transmit better language speakers to the society.

Language Applications in an ELT Classroom English Launch Pad

This app enables the teacher to offer practical exercises, translation support and virtual white board to refine language proficiency through constant practice.

Culips ESL Podcast

It caters to the beginner, intermediate as well as advanced learners. It teaches day-to-day conversations to the learners. The advantage here is this app allows users to translate to their familiar language.

My Word Book

It is developed by the British Council and Cambridge University. This helps the learners enrich their vocabulary through flash cards.

Voxy

This app is customized to suit the learners' requirements and interests. It helps the users to interact with native speakers and develop their language skills.

Grammar Up

It is a foundation course comprising 1,800 grammar questions on 20 grammar categories.

Lingual.ly

This app helps to learn through games. It also provides a smart dictionary which users can access while playing the game.

Methodology

The Eclectic Approach to language teaching emerged in the 1990s. This method aims to improve the communicative competency and accuracy in the usage of grammar among the learners. Recently, Laser and Freeman (2015) evolved the term "Eclecticism" which refers to the promotion of communicative competency of language learners in a ELT classroom. This method is unique and a valuable tool to enhance communication skills. The other methods such as Direct Method instructs the language learners to use only the target language to improve their speaking skills devoid of mother tongue influence. This approach creates an artificial setting where learners get an opportunity to enhance their vocabulary, grammar and pronunciation. MALL approach uses the web-based tools to enhance communicative competency. The British Council has developed language applications that specifically serves the needs of the language learners. According to recent research, both portable and non-portable devices quickly grab the attention of the learners. The mobile applications promote "ubiquitous learning or u-learning" a worldwide trend (Liu, Hwang, Kuo, & Lee, 2014; Wang, Liu, & Hwang, 2017). Further, there are

various advantages of MALL Approach like flexibility, informative, authenticity and reliability were found by Chen, Kao, Sheu, and Chiang (2002). The present research uses a combination of Eclectic method as well as Direct Method and Mobile Assisted Language Learning (MALL) approach.

Diagnostic Test

An entry test was conducted for the experimental learners which serve as the diagnostic test to analyze the level of the learners. The following aspects were taken into consideration for the analysis: Vocabulary, Grammatical errors, Pronunciation, Fluency, Cohesion and Coherence. Students were asked to speak for five minutes. But students spoke for an average of about two to three minutes. The reasons were lack of appropriate content for speaking, inability to use linking words, fear of mistakes in framing sentences and inadequate vocabulary. From the diagnostic test, the problems of the learners were identified. After analyzing the issues faced by the experimental learners, the researcher suggested appropriate English language applications to rectify their specific problems. Some of the language applications suggested include: Hollow English, Elsa Speaking, English Launch pad, Culips ESL Podcast, Grammar Up, Lingual.ly, etc. These applications facilitate language learners to reduce their mistakes while speaking in English. The experimental learners were asked to use these apps suggested by the researcher for two weeks.

Intermediate Test

The researcher conducted an intermediate test for the experimental group through a speaking activity viz. Role play to analyze their progress. The following roles were suggested by the researcher such as A Strict Principal, Mother Earth, Speaking Tree, Hobbies of Bees, etc. The researcher monitored this activity and found that the learners responded positively and were able to use words appropriate to the context. When compared with the diagnostic test, there is a tremendous improvement in the learner's usage of Cohesion and Coherence from 10% to 50%, Grammatical errors were relatively reduced from 65% to 40%, also the learners were able to pronounce better from 20% to 45% and Students' vocabulary has improved from 30% to 50%. The test demonstrates that there is a significant improvement in the speaking skill of the learners.

Exit Test

The final phase of the research, in which the speaking skill of the Experimental, as well as the control group, were

analyzed. Here, both the control and experimental group were assigned the task of narrating a tale for five minutes. From this activity, it is found that the Experimental learners were able to overcome their difficulties in speaking and performed far better than the control group learners. The usage of vocabulary, pronunciation, etc. were far better than the control group

Result and Discussion

Based on the entry and exit level tests conducted, it has been found that MALL could cater to the needs of the language learner refining their speaking skill in a short duration when compared with the control group. The aspects that are taken for evaluation were: Cohesion and Coherence, Grammatical errors, Pronunciation, Usage of vocabulary. The experimental learners scored 90% on an average when compared to the control group which had an average score of 40%. The study demonstrates that the experimental learners had a better command over the language than the conditioned learners. The major advantage here is, the learning process becomes continuous and hence could constantly practice and rectify their errors while speaking in English.

Limitation of the Study

MALL is quite expensive, as it needs a good internet connection which many middle-income learners cannot afford. It is also challenging to use MALL approach in a hetero-genus classroom.

Scope for Further Research

The current research is conducted only for a short-term and therefore, the accomplished results are temporary, and the study is still at an early stage and further research with this approach has a wide scope to be formulated as a separate pedagogy .

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MOANA – AN OPEN DEPICTION OF TODAY’S ENVIRONMENTAL DISASTER OF OUR NATION AND A CALL FROM NATURE, JUSTIFIED THROUGH THEORIES OF ECOCRITICISM

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Ecocriticism is an interdisciplinary study of literature where ecology and criticism are combined. Ecocriticism was proposed by Cheryll Glotfelty. The study brings out the correlation between the environment and human; Scholars have brought out its various aspects through various literary works. Ecofeminism is one such study that was coined by the French writer Francoise d'Eaubonne. Ecofeminism is an activist movement that grew in the early 1970's in the United States along with the second-wave feminism and the green movement. Mother Nature has been attributed to women, and this can be seen as an element of fantasy, and we can call it Magical realism regarding literature.

Magical Realism is a genre that has magical or supernatural narrations, through which the reality can be described. This device is used as escapism from the harsh reality. In the late nineteenth century women actively participated in environmental movements. In the twentieth century, they strived hard to protect wildlife. Ecological feminism or Ecofeminism is a movement that invites for a rethought about nature. Ecofeminists says that the male-dominated society exploits women through various aspects and this is being reflected on the environment. Ecofeminists emphasized the feminine thinking about nature. Ecofeminist literary criticism depicts the traditional representations of nature as innocent, feminine and the exploitations that are being imposed.

Ecofeminism has a narrative technique of fantasy elements in which the women is manifested in the form of nature. The harsh reality of environmental issues and the oppression of women are both interrelated regarding violating nature is subjugated to the exploitation of women. Ecofeminism helps us to realize the connection between the exploitation of the natural world and the suppression of

women. In this paper we come across the reality of contemporary environmental exploitation through magical narratives elements; also how the female characters are manifested in nature and the way they strive to retrieve the nature to save the world from destruction.

Disney's 'Moana' (2016) is set in Motunui - Polynesian Island, South Pacific Ocean. It is an American Musical adventure film, directed by Ron Clements and John Musker. Musker researched upon Polynesian mythology and learned about the legendry exploits of the demigod Māui.

In the beginning, the earth was filled only by ocean until "Mother Island"(Te Fiti) emerged. Only then there was life on earth, for the heart of Te Fiti is powerfully magical in giving life. But in time, when the heart of Te Fiti is stolen by the great demigod Maui, the whole world emerged into darkness and there was no life after that. Maui was struck by Te ka, a ferocious volcano and the heart of Te Fiti was lost in the ocean, 1000 yrs later still Te ka was looking for the heart hidden in darkness. The key village in the film is Motunui, through which the facts are being described.

Motunui, the island has a long forgotten history of indigenous rights and is on the verge of environmental catastrophe. The four major characters that can be seen as the manifestation of nature; the protagonist Moana, Grandma Tala, Te Fiti (Goddess, The Mother of Earth) and Teka (The burning volcano woman). The heart of the Te Fiti has been stolen by the male demigod Maui. Therefore, the island was endangered by environmental disaster.

The protagonist Moana has been chosen by the Ocean to restore the heart of Te Fiti, Grandma Tala transmutes herself as the stingray after her death, Te Fiti the mother of Earth transforms into a burning volcano Teka and this represents the global warming. Thus the four

major female characters can be seen as a direct manifestation of nature itself and their cry for saving the world from environmental disaster is very loud. *Moana* is the journey of restoring the heart of Te Fiti and saving her island from the environmental calamities. Towards the end, Moana restores the heart of the Te Fiti as well as she restores her islands indigenous rights and leads her island people. Motunui villagers suffer from the darkness of Te ka, they have no fish for fishing, and coconuts were not grown, the trees began to die and the flowers stopped blooming. In time the life on the island will come to an end. At present, we as human beings are facing the same crisis with environmental destruction. Recently on 25th June 2018, there was a volcano eruption in Hawaii Island, The Hawaii volcano eruption has destroyed at least 650 homes. The big island of Hawaii is the largest mountain on Earth from base to peak, most of it obscured underneath the Pacific Ocean.

Weather disaster has affected almost every continent in 2017 such as floods in South Asia, hurricanes and earthquakes in North America, drought in Africa and tsunami threat to Central America.

Our Earth's environment is getting worse and not better, according to a report from WWF (World Wildlife Fund). The report from Rio Summit 2012 says that:

The swelling population, mass migration to cities, increasing energy use and soaring carbon dioxide emissions mean humanity is putting a greater squeeze on the planet's resources than ever before. Particularly hard hit is the diversity of animals and plants, upon which many natural resources such as clean water is based (Rio Summit 2012)

The Living Planet report in 2012 says as follows:

The global demand for natural resources has doubled since 1996 and that it takes 1.5 years to regenerate the renewable resources used in one year by humans. By 2030, the report predicts it will take the equivalent of two planets to meet the current demand for resources. Most alarming is that many of these changes have accelerated in the past decade, despite the plethora of international conventions signed since the initial Rio Summit in 1992. Climate-warming carbon emissions have increased 40% in the past 20 years, but two-thirds of that rise occurred in the past decade.

The present scenario is that we are on the verge of the destruction of our mother Earth, and we are the reason for it in some way or the other. Each of our actions, be it the smoking cigarette, cutting down of trees, throwing plastics into an ocean, dumping industrial waste into the ocean, killing of animals., and so on, every action contributes to the destruction of our planet. If this prolongs, we will soon have to face the consequences of Mother Nature's anger.

As depicted in the film *Moana*, we have already stolen the heart of Te Fiti and for years she has been doomed into darkness searching for her heart. Only Mother Nature has the power to create and recreate life. But we human being, just like Maui have stolen Te Fiti's heart and became the reason for the devastation of the environment. We must restore the heart to save our planet. Government and Researchers are spending a lot of money on finding the possibilities for life on other planets, whereas we are already blessed to live a planet that is filled with full of life. Like Moana, each one of us should thrive to return Te Fiti's life filled heart and restore our Earth. This, in turn, will build up every Nation's togetherness. We as a single nation cannot save our planet. Thus all the nation together should contribute their effort and love for Mother Nature to save our world from environmental disaster.

Thus *Moana* is an open call from our mother nature. It depicts the present environmental disaster that the world is facing due to global warming. In *Moana*, Te ka represents the global warming that acts as a threat to the world. The protagonist Moana thrives to save her island from the destruction, in-turn she saves the whole world. It is time for us to wake up from the darkness and to reunite with our Mother Nature to save our world.

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UNFURLING FEMINISM: A STUDY WITH REFERENCE TO CHETAN BHAGAT'S *ONE INDIAN GIRL*

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Abstract

Feminism is mainly said to be fighting for equal rights. Feministic attitude of a woman is not welcomed. She does not receive any support from anyone. The struggle behind her struggle is immense. A woman who expresses her desire like a man is not considered to be a dynamic person. She is looked at by the society as an adamantine who does not care or worry about the persons who live for her. This patriarchal society designs everything in favour of men. So when a woman voices forth and fights for her rights, the society agitates on hearing that. The response to her request is not proper even from her parents. At times a woman becomes a single gladiator for her rights or to lead a life according to her wish.

Keywords: *Feminism – pursuit of dreams – domestic hurdles vie with society – wish – nullify – complemented by men – determination – success.*

Feminism aims at rights for women on par with men. The three waves of feminism splash their impact on the history of feminism. Discrimination in the domestic domain exists widely in the Indian context. For instance kids of the same mother, a boy and a girl are not treated equally in some places. Else in some cases mothers dislike begetting baby girls. They pray for baby boys. When they deliver a baby girl against their wish, they restrict their girls often saying that they are not boys to follow their hearts. One such character is Aparna Mehta in the novel *One Indian Girl*. She and her spouse plans for a baby boy but she aborts the child when she comes to know of its sex. This paper focuses on the emergence of Radhika Mehta as a successful career woman and chooses her life style against the wish of her mother. The novelist himself has defined the term definition and it will be discussed in due course of the investigation.

Research Questions

1. What is feminism in the view of Chetan Bhagat?
2. Can a girl achieve her dream all by herself by following her heart?

Discussion

Peter Bary says that there is a fine distinction between the terms 'feminist', 'female,' and 'feminine.' "As Toril Moi explains, the first is 'a political position,' the second 'a matter of biology,' and the third 'a set of

culturally defined characteristics.' Particularly in the distinction between the second and third of these lies much of the force of feminism (see Moi's essay in *The Feminist Reader*, ed. Catherine Belsey and Jane Moore)"(Qt. Bary 123)

A portrayal of women in literature is one of the important aspects of 'socialization'. They represent to frame acceptable versions of 'feminine' goals and aspirations. Women in the nineteenth century fictions work for a living; they were not enforced to take up a job "unless they are driven to it." Marriage is the centripetal force of a woman which decided her social status and plight concerning her partner. Her individuality is not prioritized. The protagonist in the novel, Radhika is a determinate character and assertive in her role as a career woman. She too has her slips and dilemmas to endure to attain her dream.

There was a shift in the 1970s that attention was paid toward 'gynotexts' equal to that of 'andro-texts.' Bestsellers in the postmodern era like Chetan Bhagat, Ravinder Singh, Durjoy Datta, and others concentrate on women-centric themes equal to that of female writers. Their female characters are too strong to express their views freely to gain their power and retain their dreams. One such character is Radhika Mehta. As a male writer, Bhagat is successful in concentrating on the 'female phase' while delineating the character of Radhika.

Radhika, a nerd in her school and college days, becomes a successful and dynamic career woman. Even then her mother tries to curb the liberal movement of her. Radhika, a typical postmodern character does not heed to her mother who is the ultimate modern woman. Both of them vie with each other often. Radhika has her road map to flutter her wings in her career and her personal life. Success in her career supports her morally. She does not depend on anyone. She possesses the following postmodern quality. She never mourns over any loss. Even when her personal life faces certain trauma, she accepts that after a dilemma and proceeds with her routine. She accepts fragmented life style. A nerd turned smart and beautiful girl through her experience is vibrant in her attitude and decision making. Her final verdict during her destination wedding planned by her in Goa ends in a tremor. She calls off the wedding without letting the reason to anyone but to the men concerned (Neel Gupta, Debashish Sen, and Brijesh Gulati). It stuns and shocks everyone in the family. In contrast to the shocking parents and relatives, the spirit of Radhika does not hush up her determination. She continues her routine by taking a small break from her work and pursues her dream with confidence that she will find the right match for her.

Radhika is quite in contrast to her sister Aditi, a dashing girl who gets married to a tycoon and settles in her life as an ordinary woman. The protagonist Radhika does not fall in line with her sister as a domestic engineer. She works as a whirl wind in Goldman Sachs Bank in the United States. The whirl wind encounters tornado in her life because of Debashish Sen, who works with an ad agency. He enthalls Radhika's attention and her without any second thought accepts him as her boy friend. They live together but the fact is not known to any of the family members. Debashish who adores and admires Radhika to the core initially, slowly restrains himself from her. He cannot endure the hilarious success of his girlfriend. His interest in her deteriorates which results in the breakup. Radhika sticks to him and persuades him but she fails in her attempt. She goes to the extent of resigning her job and decides to settle as a dutiful home maker as expected by Debashish. The more she requests the most he denies.

The void created by Debashish makes Radhika too agile in her career. But the vacuum remains the vacuum. The suppressed desire of Radhika represses her and ultimately it reflects in her inclination towards Neel Gupta, Partner, Distressed Debt Group, Goldman Sachs. The carnal desire in both complement each other mutually. In

the view of Radhika the affair is again a void. She feels like dangling somewhere as Neel is the father of two kids. Besides he is twice her age. The creeper that longs for care, affection and moral support in the name of love does not find any hold with Neel. She stays aloof from Neel though they two share their bed often in all their business trips.

The roaring success of the lioness's (Radhika) career makes her roar when she fails in her personal life. She questions her identity as a woman during her affair with Neel. She struggles a lot in her personal life to fix her personal issues. The daring spirit of the protagonist is vivid when she moves away from her slips in life. The slips do not even make a pot hole in her career. She never takes any issue as a melting point. Debu' denial disturbs her and Neel's undeclared relationship does not affect her career. She throws away all her past. She never has any throw backs for she knows that they are all setbacks.

Radhika, at last, heeds to the words of her mother to arrange for her wedding with Brijesh Gulati. She has a fragmented life. The damnation in her personal life never obstructs her move. She fights for her wish to get an appropriate match for her. She fights for her wish to get an appropriate match for her. She does not hesitate to wait until she gets one. She does not remain a postmodern woman in the end. Postmodern wishes for a posh life. The feminist spirit in her intrudes her desire either to marry Brijesh or to choose one between her two ex. She wants her spouse to understand her basic longing to be a mother and wife and also boosts her and endorses her achievement in her career.

Radhika introduces herself to the readers (vrefremdungseffect – characters address the readers) that she is a twenty-seven year old bank employee as a vice president in the Distressed Group at Goldman Sachs. There is a grand narrative exists in the society that boys have the privilege to lead a life of their own. Though a boy is supposed to be pure in morality his slips and involvement in sexual activities are taken in a lighter vein. On the other hand, if a girl crosses the boundary, she incurs the displeasure of her parents. Radhika too acknowledges that:

You may not like me too much. One, I make a lot of money. Two, I have an opinion on everything. Three I've had sex. Now if I were a guy, you would be okay with all of this. (P 7, *One Indian Girl*)

The inequality that exists in the society infuriates Radhika.

Debu admires Radhika as a woman but her hilarious success creates a tremor in him in the beginning. On the contrary, Neel adores Radhika only for her success in her career. Though the men deny the fact in the end, she opines that like women either to be career women or homemakers men are not given a choice. They enjoy both and it aggravates her individuality. Neel says that it is a 'ridiculous choice.' Radhika questions him:

Just as ridiculous as the choice given to women – fly or nest You want and get both. But a woman must choose? (P 259, *One Indian Girl*)

She also retorts that patriarchal society designs this world including office timings which work well for them. Women struggle to cope with the timings and they need to make both ends meet.

Radhika's father once says she can do anything when she grows up. "The sky is the limit for you"(P 225 *One Indian Girl*). When she grows up she faces many checkmates. Radhika embraces success in her career but she longs for kids, "...wanted messy pizza plates...i phone addicted daughters"(P 192, *One Indian Girl*). Neel cannot accept this. He prefers her to be a dynamic career woman. Radhika is upset when she finds that her affair with a married man does not possess any future for her. Neel tries to convince her that the "mundane stuff" of being an ordinary mother can be done by all. A star in career need not care about familial stuff. And this controversy leads to the breakup of the relationship. This breakup transforms Radhika to go with her mother and at last, she gives her consent for her marriage.

Brijesh Gulati's definition of 'humanist' is highly commendable. He does not favor 'feminism.' He says that "It is not men versus women, it's human versus human...It should be humanist" (P 35, *One Indian Girl*). Discrimination

based on sex is condemned. Male and female should be treated equally with due respect as humans. Brijesh can understand the expectation of Radhika.

You need a man to support, inspire....understand you. Help you be the best person you can be the banker, mother both whatever"(P 270, *One Indian Girl*).

He continues that until she finds one such man, she need not hurry to get settled. Brijesh's perception about her impresses Radhika. She feels elated. The feminist quality in her does not make her pop around Brijesh. She acknowledges his views. The novel has an open ending.

Conclusion

The term feminism itself is a constraint term which is not welcomed by the writer. He is for humanism, treating all individuals alike irrespective of sex. A girl can achieve her dream and target but she needs someone to endorse her achievement. The support of her family especially her partner is an energizer for her to proceed further. One such character is Radhika, who wants her man to be her aide. The role of a woman gets complemented only when she is recognized by her counterpart.

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E-LEARNING A REPLACEMENT TO OUR TRADITIONAL LEARNING OR IS IT?

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Abstract

As John Dewey opines that "If we teach today's students as we taught them yesterday then we rob them of tomorrow" Change is inevitable in everyone's life. Change is healthy as it is a transmission from one step to another. Tradition and changes are an inevitable part of life. E-learning or electronic learning is one of the newest methods of learning that is helping out student's far and wide. E-Learning is a method in which we use electronic media like our laptops and computers to learn things. It is used as the way to enhance learning until the 2000's learning was seen only as a method in which the physical existence of a teacher is required but now with the advent of e-learning we are now able to get educated anywhere, anytime at our convenience. This is the greatest boon to learning as the student can choose and enjoy learning new things at his convenience at the tip of the finger.

This paper is an analysis of whether this method of learning is replacing our traditional method or learning? Is it useful to be replacing our tradition with the electronics? The advantage and disadvantages through electronic media would be discussed.

"Education is the passport to the future, for tomorrow belongs to the people who prepare it for today" these are the words of Malcolm X the greatest revolutionist of all times. Here we see the importance of education and the role it could play in our future. E-learning is a conventionally new method of learning where we use computer, laptops, mobiles, ipads, internet and social medias to enhance our learning.

Traditional Learning

The traditional method of learning was the learning method that has been in practice for a very long time. Here in India traditional method of learning started with the Gurukula system where the teacher had a group of students belonging to the upper class and they were taught all types of skills that were required during those days like archery, medicines, values and many more that were required. Then we started with the classroom method of teaching where students of different ages were put in classes accordingly and they were taught the academic schedule of teaching. E-learning is the next step in teaching technology where teaching through the electronic media is gaining popularity rather than the traditional physical teacher.

E-Learning

E-Learning is the process where a formalized teaching method is used in a classroom or in any surrounding with the help of an electronic media. The form of education could be means of any electronic components and they have gradually started to replace the traditional chalk and talk method which is limited to a class room. E-learning is the next small step to human but a giant step to mankind.

Benefits of E-Learning

No Boundaries, No restriction

Education is something which needs to be learned there are different methods that are used for education and one such thing is E- Learning. It is quite useful as we find that learning through electronic media means no restriction. In early days as we already discussed learning in Gurukulas means education for the high caste people or the Brahmins or Kshatriyars and later when it came to the class room again we had to face problems like only the high class people or people with more money could be educated in the bet method. There were priorities given to students for different reasons but now E- Learning is a method in which there are no boundaries a man from any nation any community any background could be able to learn the same thing as any other student there is no restriction. As there is no restriction of space or number of students when it comes to e- learning any number of students can participate in a lecture and understand a lesson with ought any problems.

Cost Efficient

Through E- learning it is much more cost efficient rather than a traditional method as we do not need a space which is very much necessary in our traditional

method named as 'Schools and Colleges'. We do not actually need to spend a load of money on textbook and notebook. A simple laptop or even a cell phone is all we need when it comes to e-learning. It is even more cost efficient as they do not need to pay a huge fee for the teacher or they do not need to pay a huge amount for clothes or shoes and so on.

Fun and Efficient

It is more fun and efficient as through the electronic media we can directly show the students the different issues related with the topic using the internet. We can add pictures, short movies or definitions directly from the internet which will make the student understand things easily rather than some boring lecture by one single person. It is also efficient as we find that Internet is taking up globally and we have many multinational companies that are being operated and for them e-learning is a boon instead of moving to different places to learn different things we can do things easily at home in front of an electronic media.

Learning through Games

Games have played a major role in e-learning today even a baby is attracted towards an electronic media and through them, they get to learn a lot of things. Young children use many Apps to learn rhymes, math, and vocabulary from a young age. Kids are attracted towards the picture and sound and they are able to learn quickly as they could repeat it an - number of times without the educator getting tired or bored. They could also write and practice without wasting paper. Games make them think differently and efficiently.

Knowledge Easily Shared

Knowledge is something that needs to be shared but in the traditional method of learning the student should be very much attentive and able to memorize and replicate what he gained from the teacher. Even a genius would not be able to repeat the same material or the flow of thought the teacher had taught to a fellow student but with electronic media we can forward the materials and teaching we got through e-learning to any other person and they would be able to see and get the same message that was given earlier thus making it even more special.

Saving Time

When it comes to e-learning we are saving time as we see that to go to an educational institution it is required to be in a particular time. To be there on a particular time, we need to wake up early, prepare ourself, expect changes in weather, transportation, traffic and so on to reach a place and to learn something. Through e-learning the person saves a lot of time and comfort as he does not need to have any special preparation to listen to a lecture he could listen to it in a very comfortable setting in his house and if it is a recorded message he could listen and understand the lecture any place anywhere thus creating it to be a humongous advantage.

Demerits in e-learning

Any thing that comes new will also have its drawbacks e-learning when it tries to replace the traditional methods of teaching we also find many loopholes which cannot be left behind. The main drawback with e-learning is there is no physical or emotional contact between the educator and the person who is educated thus creating a huge drawback.

Isolation

A student is left without a companion when using e-learning as a tool. Already with technology in our day to day life, the time we spend with our family and friends is highly reduced. A person tries to have many friends and to provide positive feedback but in reality, they do not have even a single true friend they could talk to. The students are moving inside a close wall where they find no type of fun or communication. They do not know the true meaning of friendship or learning together or helping each other every single person is turning in to an island which can never be reached.

Health Issues

In a class room setting a person is given a specific time to study and is given a particular type of furniture to sit and listen and so on but when it comes to e-learning the students when looking at computers for a long time have issues like back pain, neck pain, eyesight problem and so on. The students also do not do any physical activity like playing or running and enjoying and so they are more like a zombie in front of the computer rather than healthy kids.

Language

The style a child speaks and writes is also greatly taught by a physical teacher rather than an electronic one. Students nowadays with the auto check option on the computer are not even able to write simple words with ought spelling errors and language is also greatly influenced by what they listen through media thus having no formal way of speaking or writing which will greatly affect the younger generation.

Cost efficiency

Some courses on the internet are free to all users and they use it efficiently but not all courses are free of charge some courses are extremely costly as they are rated according to the country they live in thus making education a fruit that could not be experienced by all.

No Face to Face Interaction

Face to face or one to one interaction is always efficient as we see that when inside a class room a teacher can easily recognize whether a student understood something or not and she could give special attention to the particular student to make him understand things easily. With e-learning this could never be done as there is no face to face interaction with all the students only doubts could be asked by students who are interested and not by all.

Learning a Choice

When it comes to class room teaching-learning is seen as an eminent part to the child whether she wants to listen to it or not. In e- learning we could never monitor whether the student is physically and mentally present when he or she is listening to a lecture. Thus Learning becomes a choice to the listener and not something that could be delivered to all.

Traditional methods and its positive approach

The traditional method and e- learning technique have their own advantage and disadvantages with the traditional method a student are given individual attention and he is being monitored by the teacher. The teacher takes responsibility for the student and hence guiding them on the right path teaching them what is right and what is wrong. The role of a teacher helps in asking questions and getting answers to the questions. Having a friendly relation with the teacher and the teacher is more like a mentor or a friend to the student. There is integration between the peers which motivate and makes the student study more. A teacher could provide the student with notes or extra material that is needed for his standard rather than multiple options on the net. The language is often taught and corrected by the teacher who is the base of all education.

Conclusion

Thus we saw the merits and demerits in E-learning through my view it is believed that e- learning should not replace the traditional method of learning but go hand in hand with the traditional method. E-learning can be used as an aid in class room teaching but it should not be a replacement to a physical teacher and a physical atmosphere. A class room provides a sense of community and not as an isolated individual.

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RECONCILIATION OF CROSS-CULTURAL ENCOUNTERS IN SUNETRA GUPTA'S *MEMORIES OF RAIN*

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Abstract

This paper tries to examine the cultural conflict of the two modes of life, the Western and the Oriental, and the resultant agonizing process of transformation. Sunetra Gupta's *Memories of Rain* (1992) depicts the story partly through the incidents of one weekend, partly through the flashback of a marriage between an Englishman and an Indian girl. The novel nostalgically recreates Bengali culture, especially the Calcutta of the mid-twentieth century. The novel is highly praised for its elaborate prose style, and focusing on the interior lives of her characters. Gupta describes the cultural clashes in various forms, such as traditional versus modernity, the village versus the town, faith versus reason, mysticism versus science and spiritualism versus materialism. An attempt is made to apply cross-cultural perspectives to examine the cultural encounter between West and East, which exhibits the dominance of one culture over the other. Gupta's female protagonists never proceed towards assimilation. On the contrary, her characters stick to their culture and think to a return to the past culture and heritage.

Keywords: Transformation, Culture, Clash, Cross-Cultural, Heritage

Sunetra Gupta is a highly acclaimed novelist, essayist, scientist and translator of Rabindranath Tagore's poetry. She is the author of five novels, including her recent work, *So Good in Black* (2009). Her debut novel, *Memories of Rain* is very much known for her elaborate prose style and psychological narration. Gupta in her novels recreates the complicated bond between the colonized and the colonizer. In her novels, every immigrant female character is in a clash between the newer and own culture. Most women react and fail in their attempt to fight against the rigid orthodox rules but a few women succeed in extricating themselves from the draconian practices of tradition. Gupta's women, however, uphold their Indian traditional culture. Her female protagonists never aim at assimilation, but they are glued firmly to their culture.

Gupta's novels display her unquestionable affection to the places she feels she belongs to, especially Calcutta and Oxford. In all her works, she uses Calcutta and Bengali characters as protagonists. In her *Memories of Rain*, she nostalgically reconstructs Bengali culture, especially the Calcutta of the 1950's and 1960's that shows how deeply she remembers her city, which she has left behind. Gupta's relation with her culture back home is too passionate. In "Returning Home in Sunetra Gupta's *Memories of Rain*," Krishna Lewis comments that

"*Memories of Rain* by Sunetra Gupta is about returns. This novel explores the promises, processes and meanings of a Bengali woman Moni who returns home, with her young daughter, to Calcutta after ten years in London with her English husband" (45).

Memories of Rain is the painful story of Moni. She is an undergraduate student, full of dream and obsessed with British literature and Rabindranath Tagore's romantic poetry. She is studying English literature and is immensely impressed with England and its culture. She has an unusual craze for western values, especially England. England fascinates her dream. Her syllabus of English literature, as well as the intellectual training instilled by her brother, keeps inspiring her to look up to English cultural canon as an ideal and London as the site of pilgrimage to seek knowledge. She is seriously attracted to the colonizer's language; her brother's terrible English disturbs her. In 1978, when rains flooded Calcutta, "to chum the parched fields into festering wounds..." (7), Moni's brother brings his English friend Anthony to their home. Anthony has arrived in Calcutta to undertake his research in Bengali theatre. Meanwhile, he has been mesmerized by Moni's beauty. To impress Moni, Anthony recites from John Keats's "Ode on Melancholy" - "No, no! go not to Lethe; neither twist wolfs bane, tight-rooted .. ." (17). He

appreciates her love for the English poets and writers like John Keats and Thomas Hardy. Both Anthony and Moni get emotionally committed and get married. Then both of them shift to London. Anthony belongs to British culture where the family relations have different dimensions and in the Indian context, they have different connotations. Anthony and Moni represent their respective cultures very firmly. They settle in London where she finds employment in a library, and he takes an administrative job.

In the novel, for a while, all goes well between Anthony and Moni, but soon their affection declines when Anthony meets Anna and his passion for her lapses into mere affection. He seriously falls in love with Anna, who is a tall, attractive, and blonde-haired English woman. Later she becomes practically a member of their household. The England that Moni sees after her marriage appears very different from what she hoped to come across based on what she had studied in English literature. She cannot find her identification with England. She feels lonely during her stay in England. Her dissatisfaction further increases when she knows that her husband has a deep and serious affair with Anna. Anthony takes advantage of Moni's tameness and cultural incomprehensibility to follow a new love affair with ulterior motives. He shares his love with Anna, accepts her as the fourth member of their family and insists on Moni accepting the same. The gulf between the Britain of her dream and the real one is presented in the novel. The suffering of the diasporic individuals is similar whatever maybe their social status. A cultural conflict occurs between Anthony and Moni because of having no shared beliefs, norms or values due to lack of understanding. So here, we notice the cultural conflict between them is caused by differences in their beliefs, in their attitudes, values, and expectations.

Memories of Rain is a novel of excellent fictional merit. It is set in London and Calcutta, and the novel's lengthy, impressive sentences appeal to a reader's senses as persistent as the pouring rain, which saturates the novel. The novel is to be interpreted as a continuous piece of stream of consciousness. Inter-textuality is used by Gupta in her novels not only to knit a dialectic structure, however, joins her text with both western and eastern backgrounds, but to create the individual's space for self identification by characterizing the way in which literary, linguistic, and philosophical texts can be used. The novel is about the ending of the marriage between Moni and

Anthony. It focuses the failed cross-cultural marriage and the East-West encounter with a tragic consequence.

Their love is embrangled in the torment of infidelity and misunderstanding. In the end, Moni takes a robust stand against her husband's unfaithfulness by leaving his company and returning home with her daughter.

In *Memories of Rain*, Moni is brought up with both spiritual songs of Tagore and the romantic poems of Wordsworth. Moni is first orientalized by Anthony but he deceives her after their marriage. Accordingly, Moni returns to her motherland with her daughter, that shows a form of declaration and agitation from her side. The novel seems very less concerned with gender politics than with the imaginative space opened by the reworking of her memories linked with the mythological stories of her Bengali history.

Moni gets to know the actual difference between London and Calcutta. The reminiscences of her native land are changed. Despite the dirt and darkness of Calcutta, she shows firmness in deciding to become a part of her roots. At the beginning of the novel, Anthony feminizes Calcutta with Moni. Likewise, at the end of the novel, Moni compares Calcutta to her discarded lover to whom she must return somehow. She resolves to start her new life as a charitable trust worker in her hometown Calcutta. London is the liminal space where she suffers a lot from patriarchal power and the pressures of diasporic absorption. The diasporic space, which Moni acquires in London, becomes a part of the transformation and re-education for her as she travels between feminized Calcutta of her past life and the imaginary re-formulated Calcutta to which she must return.

Moni's relation with Calcutta is mixed with love and hate. She was born and brought up there. Therefore, she cannot break off her origin regardless of its many inadequacies. She lastly identifies the spirit of Calcutta, which holds close and provides accommodation to all by nurturing the destitute and hungry people; thereby she overcomes her nervousness of the dirt of poverty. She wishes to renovate her unforgotten association with her motherland. She thinks of Calcutta as a city, which embraces and accommodates all but London does not accept people without conditions. Here is noticed the difference between two culturally diverse cities. Moni thinks that it is impracticable to break her close connection with this rotting yet lively city. She believes her move to England as a departure and disloyalty towards her native city. As she considers her return, she is anxious about a pending denial by sharing her discomfort with the city. She determines to retain her continuation with the city: "She will

give her life to the city that she left behind so many years ago..." (109). On the day of Moni's arrival in Calcutta, her parental home is celebrating the Durga Puja with warm welcoming of the Goddess and suitably symbolic of Moni's return to her maternal house. Moni's return to Calcutta is sarcastically parallel with Goddess Durga's salutation annual visit to this earth, her father's home. Moni recollects her thoughts with hope to expect to attend the ritual of Goddess Durga back in her homeland.

Moni's misfortune is that she cannot cry out, she cannot rise and beg, she is made to accept from the start; in front of her husband's want she submits; in front of Anthony's mistress she submits, and all she needs is to keep in mind to leave her feelings in the past. Finally, she takes a position against her husband's disloyalty and infidelity. Her rebellion is anticipated in the breaking of the much appreciated blue

"China bowl," a gift from her husband, an act of figurative cruelty that the author herself interprets as: "...the broken blue bowl is her first concrete recognition of approaching disaster, her first rebellion..." (94). Finally, Moni's diasporic position helps utilize her ethical choice to go back to her place of birth. Her return is not a mark of any discontent but the protection of self-esteem. Her diasporic experience in London allows her to re-evaluate and finally discard the fixed social identities in favor of a more vibrant identity. On her daughter's birthday, Moni wishes their departure to be a heartless shock to Anthony. At the end of the novel, Moni gets airplane tickets and runs away with her daughter to India because she has nowhere else to go. Full of uncertainties, she opts her old family circle.

By considering herself in the feminine role of a charity worker, Moni unsettles the gendered dichotomies of both colonialist and heterosexual desire to prove diasporic identity and cultural transformation as an empowering process. In the novel, Moni triumphs in fulfilling the constructive prospects of diaspora by re-examining her identity within the space of diaspora. Even though she fails in forming her subjectivity in the culturally displaced place, London, she comes to know that to form an identity she needs to return to her motherland. However it is to be understood that the place of her visit is not old Calcutta, she has left previously but a new and revived Calcutta, a third space notably is diverse from the two spaces she occupies in the novel, the Calcutta of her childhood days, and London, where she goes through the phase of re-education. In London, she learns the inappropriateness of

the binary oppositions that ruled her life. By staying away in an alien land, she develops the attachment with her homeland. Eventually, she comes to know that she cannot stay in a culturally displaced place to form a diasporic identity for herself. Her re-education within the space of diaspora is absolute.

Gupta successfully sets up gender dichotomies of colonialist and heterosexual desire in the earlier part of the novel but that begins to be dismantled as Moni starts revising her reminiscences of Calcutta and contemplates returning. During her stay in London, Moni recollects her memories but those are deeply broken and spoiled by the disagreement she keenly feels about the past that fails to give her any sort of comfort. Her memories are also fractured by the contradictory nature of what her life might have been had she not married Anthony and come to this alien land. For Moni, her past was glorious and related to the privileges acquired through her marriage to an Englishman. Owing to this mindset, she was unable to assert the past as her own. It is only after modifying and reimagining her past; she decides to return physically to her homeland.

Every diaspora experiences a physical displacement but in a globalized world, migrants are not treated as aliens. Moreover, the newer migrants migrate of their own will, and hence there is no reason for them to feel the sense of being in exile. The world as a global village gives the feeling of being at home in the cosmopolitan urban stations of the world. Therefore, physical displacement becomes less significant than the internal circumstances, psychological and spiritual gain. Anna's mother, in *Memories of Rain*, is a kind of old lady whom Moni will remember when she returns to India. It is seen that the confrontation with immigrants is not always due to any racial or ethical matter but more a matter of overt dissimilarity in lifestyle. It becomes meaningless to discriminate immigrants based on superficial differences.

The major features of cultural clash in the cross-cultural encounters are noticed as the predominant incidents of remembering the rains here in India and there in England, reflecting the dominance of nostalgia all over the novel right from its title *Memories of Rain*, the sense of estrangement of being oppressed, being subjected to the double marginalized as an immigrant due to cultural clash and an account of her feminine sensibility and the reconciliation that Moni seeks in her return with her daughter to India. The cross-cultural encounters have made Moni undergo these phases of cultural clashes.

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RE-VISIONING THE IGBO TRIBE IN CHIMAMANDA NGOZI ADICHIE'S *HALF OF A YELLOW SUN*

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Abstract

Chinua Achebe has been considered as the greatest torchbearer of Igbo tribe. His legacy has never been replicated powerfully by anyone except Chimamanda Ngozi Adichie. She was inspired by Achebe and wrote three novels glorifying Igbo tribe. Her novel Half of a Yellow Sun (2008) got universal accolade and won Orange Prize for Fiction in 2007. This paper is an attempt to bring out the re-visioning of the Igbo tribe in Half of a Yellow Sun. Chimamanda Ngozi Adichie has categorically stated that the scenario in Igboland is far from reality. The bitter truth and the real living of Igbo people in Nigeria are hidden. Instead, the positive picture of Igboland is projected to make them in peace with Hausa and Yaruba. The prejudice has been candidly shattered by Chimamanda Ngozi Adichie in Half of the Yellow Sun. She ascertains that the scenario in Nigeria is far worst than the prejudiced pictures show. The projection on religion, national motto, nationality and the role of women in Igbo tribe is questionable and far from reality. The novel Half of a Yellow Sun presents the abovementioned projections as false thereby Re-visioning the Igbo tribe in Nigeria.

Keywords: Igbo tribe, Religion, National Motto, Nationality, Re-Vision, Prejudice

Introduction

Nigeria has several ethnic groups and tribes of which the major three are Igbo, Hausa and Yaruba. Britain ruled them as a whole and at the time of Independence, the entire country was given to the North tribe, Hausa. This resulted in a big civil war. The Igbo tribe which was culturally superior to Hausa and Yaruba refused to come under Hausa, the Muslim tribe. A military coup in 1967 resulted in the formation of a new country called 'Biafra'. But pathetically the western countries refused to accept Biafra as a separate nation which resulted in supporting Hausa in the civil war. The civil war lasted for three years. Igbo people fought the civil war with bare hands. Their determination and tenacity were not enough to stop Hausa which had arms and ammunition besides the support of Western countries. Biafra fell into the hands of Hausa. Though they forcibly annexed Biafra into Nigeria, they refuse to live in line with Hausa. The novel *Half of a Yellow Sun* re-visions the Igbo tribe and their ethos in Nigeria.

Chimamanda Ngozi Adichie

Chimamanda Ngozi Adichie is a highly regarded contemporary African novelist. She stormed to the genre of fiction with her first novel *Purple Hibiscus* (2003). The novel is well known for the crudities and cruelties of religion and the impact of colonialism in Nigeria. It is her

second novel *Half of a Yellow Sun* that has won the prestigious Orange Prize for Fiction in 2007. Though the novel deals with Biafra war, it is her re-visioning of Igbo tribe in Nigeria that has won her universal fame. Her recent novel *Americanah* (2013) has created a ripple among the critics for her remarks on racism. All her novels deal with the ethos of Igbo tribe. *Half of the Yellow Sun* depicts the dark side of civil war, the shattering of Biafra and the harsh realities of Igbo in Nigeria.

Plot Summary

Odenigbo, the Professor at Nsukka University leads a pompous life in Nigeria. The western influenced protagonist falls in love with Olanna, twin sister of Kainene. They lead a peaceful life with their servant Ugwu. Turmoil shakes them inward and outward. Odenigbo's mother who dislikes Olanna arranges for a sexual relationship between Amala, a country girl and Odenigbo. The master yields to the ploy and has an illicit relationship with Amala. Though Olanna vehemently condemns the deed of Odenigbo, she adopts Amala's child as her own and brings her up. The outward turmoil was the civil war in 1967. The military coup in 1967 is rejoiced by the Igbo people. They feel that the culturally superior Igbo tribe will have the opportunity to rule their land. They proclaim their land as Biafra. Unfortunately, the western countries supported Hausa.

The land of Biafra was vanquished by Hausa with the help of the western countries.

Odenigbo, during the time of war, forsakes his job and leaves the city for safety. He does some ordinary jobs to secure the living of the family. The initial hope of Biafra gets shattered and Odenigbo, Olanna and baby suffer a lot due to war. Ugwu is forced to join in military service. Olanna's twin sister Kainene who loves Richards, the White who is fascinated to write on Africans, receives cheating from Richards. The novel ends with Kainene getting disappeared in war.

Religion

Nigeria is labeled as the country of Muslims and Christians by all. But Chimamanda Adiche has categorically said that the religion of Nigeria is indigenous. The novels portray the native's close connection with their personal God, Chi. When the protagonist mother meets Ugwu, the servant, she greets him and says that his Chi will break away all the rocks on his path. This clearly shows their deep rooted faith in their God and culture.

Half of a Yellow Sun makes a stunning remark on religion while describing civil war. Someone has written in a compound of a relief center with charcoal over the WCC: WORLD COUNCIL OF CHURCHES and scribbled WCC: WAR CAN CONTINUE. Chimamanda Ngozi Adichie has candidly said that religion is the root cause of war in Nigeria.

National Motto

Adichie vehemently condemns flouting of the national motto in Igbo land. There is no love lasts between Hausa and Igbo thereby resulting in the military coup in 1967. The novel *Half of a Yellow Sun* makes scathing remarks on all four aspects of the motto—unity, faith, peace and progress. There was no unity between Hausa and Igbo after the Independence of Nigeria in 1960 and the novel *Half of a Yellow Sun* portrays the faithlessness of Hausa and Igbo.

Uncle Mbaezi tells Olanna, the major female character in the novel, that the schools in the North do not admit Igbo children. The penetration of deep-rooted hatred has been shown in the field of education too. Olanna retaliates and rejects the offer of her marrying Mohammed, the true follower of Hausa. According to her, Mohammed being a Hausa itself is a qualification of him being rejected by her. The novels also depict the brutal killing of Uncle Mbaezi's family by the Norths for the simple reason that

they belong to Igbo tribe. Abdulmalik's remark that "it was Alla's will"(Adichie 93) further shows the wrath of Hausa towards Igbo.

During the civil war, Richard, one of the major characters in the novel, keep receiving air-mailed newspapers from his aunt. "Ancient tribal hatred"(106), the Herald wrote, was the reason for the massacre. Richard writes an article refuting the idea. He says that the tribes lived together with the little fight here and there as the historic Igbo-Ukwu site attest, but the real reason for the massacre is the divide and rule policy of the British colonialism. The policy ensured that unity does not exist between the tribes in Nigeria thereby making the governance easy and possible.

The novel *Half of a Yellow Sun* showcases the terror of civil war and Igbo people's immense physical and mental agony. These portrayals defy the national motto of unity, faith, peace, and progress.

Nationality

The concept of nationality itself is questioned in *Half of a Yellow Sun*. Odenigbo, the protagonist of the novel states that "the authentic identity to the Africans is their tribe"(11). The novel clearly portrays how culturally superior Igbo was wanting to have a separate nation called Biafra. The whole novel revolves around the Biafra war and their severe consequences on Igbo people. At no point in time, we find Igbo's acceptance of Hausa regime. The defiance of Hausa's rule occupies the major portion of the novel. Though Igbo suffer from Kwashiorkor, their unyielding will and the animosity of Hausa has been the special highlight of *Half of a Yellow Sun*. The whole novel refutes the fact that Igbo is part and parcel of Nigeria.

Role of Women

Another aspect that has been re-visioned in *Half of a Yellow Sun* is the role of women in Nigeria. The colonialism in Nigeria gives the impression that the women in the country are all tortured by the native males. It projected the view that the patriarchal society in Nigeria never paved the way for the betterment of womenfolk. Native men used to assault the native women physically and women were subjugated to torture. The colonialism further projected that it is only the Whites who are capable of protecting the native women. But Chimamanda Ngozi Adichie says through her novel *Half of a Yellow Sun* that the whole concept is wrong. Though the state of women has gone up in the society, the novel depicts them being

used for accumulating wealth which is far worse than the earlier subjugation. The parents of Olanna promising Chief Okonji an affair with her in exchange for the contract depicts the harsh realities of colonialism.

The novel also portrays the excessive craving of Igbo women to appear like White and their miserable failure in doing so. Ugwu, the servant, remembers the words of his aunt regarding the university women—"they try to follow the white people and straighten their hair with a hot comb which results in burning their hair and making their head bald"(10). Though the western civilization is unsuitable the craze of the Nigerian women to imitate the whites ends up affecting them adversely. Chimamanda Ngozi Adichie states that they end up being half-Igbo and half-White. In other sense neither Igbo and nor White.

Conclusion

The projection of Nigeria being united, faithful, peaceful and growing has been shattered thoroughly by Chimamanda Ngozi Adichie in *Half of a Yellow Sun*. She has also questioned the nationality of the Igbo in the novel. Being a feminist, Chimamanda Ngozi Adichie has smashed people's views on Igbo women. She is angry with

both colonizers and Hausa for making the life of women in Igboland miserable. The re-visioning of Igbo tribe in *Half of a Yellow Sun* is an attempt by Chimamanda Ngozi Adichie, the voice of our generation, to show the world that Igbo are not Nigerians but they mentally belong to Biafra, the Igbo country that existed for three years.

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ROLE OF MEMORY STRATEGY TRAINING IN LANGUAGE LEARNING

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Abstract

The study explored the impact made by Memory Strategies to help the learner of English in developing their skills in retaining new information/vocabulary and retrieving them for communication. This study is intended to be quantitative, in which the learners were first introduced to the memory strategies and their benefits. After that in the intervention programme, they were provided with a set of memory strategies of Oxford such as creating mental linkages, applying images and sounds, reviewing and employing action. The results proved that the Memory Strategy Training has positively contributed to the acquisition of new information/ vocabulary, retention, and production as the learners was able to learn the language more easily, effectively and in a self-directed way.

Keywords: *Memory Strategy Training, mental linkages, application of images and sounds, reviewing and employing action.*

Introduction

Language Learning Strategies are fundamental for developing language skills because they act as tools for active, self-directed involvement. Appropriate language learning strategies result in improved proficiency and greater self-confidence in the learners. It is recently observed that there is an increasing number of language learners beginning to recognize the power of the use of strategies in the learning process. It is the role of the good teachers to conduct learning strategy training with students giving them the awareness about its benefits. They can make the training valuable by introducing its application in the regular classroom activities of language learning.

Language Learning Strategies

Strategies are of various kinds, yet it's worth is measured by the way the strategies relate well to the given task at hand, fit the learner's learning style preferences and link well with other related strategies. Oxford (1990) gave a set of 62 strategies that can be adapted in the classroom teaching and learning. The present study is intended to find the impact of Memory Strategies in the English language classroom. Since a particular strategy cannot be termed good or bad and it remains neutral until its use in the context is considered properly, the researchers have taken up ten modules with ten memory strategies to employ in the teaching and learning process.

Memory Strategies Vs Memorization

The level of retention in each is varied, depending on the training and practice fostered to them or adapted by them. Strategy training on memory assists the learners to acquire a high level of storage and retrieval of new information and vocabulary. The mind can store 100 trillion bits of information, and most of it can be utilized potentially with the aid of memory strategies. Thomas de Quincy is right in stating that the memory of an individual develops as he/she lays the more burden on it.

Memorization and application of Memory Strategies are different. Memorization can be considered as a lower order of learning which will not be of much help to the learners. It is easily deleted from the memory and there is a little application of such knowledge and no deeper analysis. When the learning process is through understanding involving cognitive skills, then it is stable and indispensable. In this process, the internalization of information is conscious and analytical to the learner. The present competitive education scenario lays importance not to memorization through rote learning which can become unnecessary and can be done by computer or internet. Whereas, there is a greater need found for the learning based on understanding, analyzing and personalizing the new information This understanding and learning expands the thinking of the learners and brings in a change in them.

Memorization through rote learning adapted in the traditional method of teaching and learning can be replaced by the cognitive-based memory strategies training "to make learning easier, more effective and more self-directed and more transferable to new situations" (Oxford, 1990, p.8). Rote learning stifles the interest of the learners and makes learning monotonous. While memory strategy training proves to be more interesting and effective in teaching and learning.

Memory Strategy and Language Learning

Memory strategy requires mental processing of the new information. Learning vocabulary is not an automatic and easy process, but it is an unmanageable component in any language learning process. Its varied meanings in context and pronunciation, demand structured learning and review for vocabulary acquisition. The different strategies of memory make use of almost all the senses to achieve the target level of vocabulary. The memory strategies inclusive of the four strategy types suggested by Oxford (1990) are adopted by the researchers to study the impact of Memory strategy training on language learners.

Creating Mental Linkages - Grouping of vocabulary under its functions, topic, similarity or dissimilarity and acronyms helps the learners retain them in memory. New information can be associated with its related field or an elaborate network can be created to increase the vocabulary store. The method of linking phrases or clauses in the context of an event in one's own life or a story much cherished would prove to be valuable in the learning process.

Applying Images and Sounds- Vocabulary can be observed or learned consciously or unconsciously with visual and sound sources. The strategies of using relevant pictures or visual coding, meaningful mapping of the new concept, linking the keywords with auditory effects, and combining the rhyming words help to increase the retention of the vocabulary.

Reviewing Well- If the purpose of any learning to be stored in the long-term memory, it entails a systematic review. The review conducted after regular intervals leads to the familiarity of the word and the usage of the same happens automatically.

Employing Action- Involvement of meaningful actions such as physical response instigating the senses and using mechanical techniques with cards, letters, words, etc., provide the kinesthetic mode of learning of language for improved acquisition of vocabulary.

Experimental Group

The experimental group selected for this study is the tertiary level students in the Arts and Science College. The group consists of 40 students. They were the second year students from B. Sc. Visual Communication. Their regular curriculum was blended with memory strategy training to practice new information and vocabulary storage and retrieval. They were chosen for the study as they did not manage the vocabulary needed to express their thoughts and feelings in their communication process.

Strategy Training Materials and Methods

The training was based on the stages suggested by Chamot and O'Malley (1994). Hence the method of strategy training adopted by the researchers involves the four stages such as Preparation, Presentation, Practice and Self-evaluation.

In the preparation stage, the learners were involved in a brainstorming session to find out what they knew about the topic. The objectives of the lessons were clearly explained. The list of new vocabulary to be learned through the lessons was also presented. During the presentation stage, the lesson was explained with the new information and vocabulary to be learned. Their context and implied meanings were discussed in detail with different activities and presentations. This provides a complete view of the lesson to be learned and the language skills to be imbibed through memory strategies. The strategies such as grouping, associating, placing in context, imagery, mapping, keywords usage, sounds in memory, review, physical response and mechanical techniques were presented to the learners as its suitability to the lessons prescribed.

The practice stage helps the learners to apply the memory strategies to learn the new information and vocabulary by understanding its collocation, connotation and contextual meaning and their application. The teacher provides scaffolding in the initial practice sessions and slowly withdraws the support to help the learners choose their own strategy choice and continue independent learning. In the Self- evaluation stage the learners evaluate their performance in learning the new information and vocabulary. They also analyzed the strategies that helped them encounter the problems they faced in learning the languages. They observed their learning process and the experience gained in it.

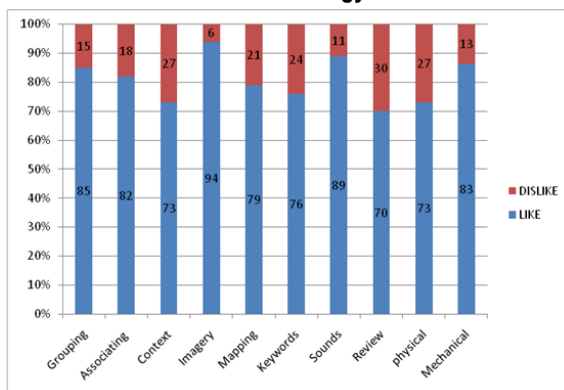
Structured review training was also provided to the learners to help them store the learning in their long-term

memory so that their retrieval is easy and becomes habitual. A test was administered after each session to find out their storage and retrieval level achieved in language learning training sessions. A structured repertoire and review system were also used to support their retention. At the end of the intervention, a test was carried out to verify their achievement level.

Findings and Results

After the intervention programme, a strategy preference analysis was taken. The learners were asked to mark like or dislike for the 10 Memory Strategies introduced to them. The data were collected and compared in Chart 1. The response of the experimental group shows that most of the learners 94% of them liked the Imagery strategy and only 70% of the learners liked the review strategy. The findings of this chart clearly state that the select group prefers the memory strategies use in the classroom for the storage and retrieval of new information/vocabulary

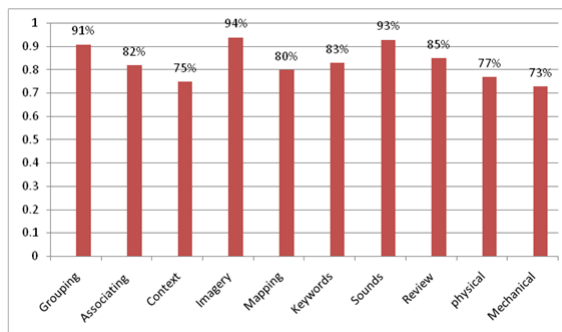
Chart: 1 Learners' Strategy Preference



The test administered after each strategy practice is presented in Chart 2. The test was given on all the 10 Memory strategies introduced to them. It was for maximum 25 marks. The class strength of 40 learners took the test. Their results are compared in the chart below. Most of the learners have performed well and scored above 20 marks. The percentages of the students who have scored more than 20 marks are given in chart 2. The findings show that the students have performed well in almost all the strategies. The highest score is found in Imagery strategy and the lowest percentage is seen in Mechanical Technique Strategy. The overall finding from the chart clearly shows that the Memory Strategy Training has

considerably helped the learners to perform well in the storage and retrieval of new information/vocabulary.

Chart: 2 - Percentage of learners who scored more than 20 out of 25 marks.



Interpretation and Discussion

The findings showed that the learners had acquired the retention skills to store the new information/vocabulary. It was also evident from the test scores that learners had acquired the skill to retrieve the language learned. The learners highly supported Memory Strategy Training incorporated into the curriculum. They found that the classes were more interesting and interactive to learn the language easily. It was also evident that some of the learners did not like the Review Strategies, yet they supported and accepted its benefits. The use of imagery and sound to learn the vocabulary had served them positively. Hence, it is apparent that Memory Strategy Training plays a significant role in language learning.

Conclusion

The main objective of this study was to find out the role played by Memory Strategy Training in language learning. One positive outcome of this study is that while investigating the role of memory strategies the learners found out the other strategies such as cognitive and metacognitive that they have been using in their language learning process. The teachers have had the insight to work on these strategies and blend them in their teaching process. Hence, this study on strategy training is expanding in its every research area.

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A COMPARATIVE STUDY OF 'THE MAN WITH THE HOE' AND THREE POP SONGS

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Abstract

Comparative Literature focuses on the study of literature from different cultures, nations, and genres, and explores relationships between literature and other forms of cultural expression. It also studies and compares texts from a range of cultural contexts, historical periods, or literary movements.

This paper compares two art forms – a poem and three pop songs that expressed the sufferings of labourers in different ages.

'The Man with the Hoe' (1899) a poem by Edwin Markham (1852-1940) and three pop songs namely,

1. 'Take This Job and Shove It' (1977) written by David Allan Coe and sung by Johnny Paycheck.
2. '9 to 5' (1980) by Dolly Parto.
3. 'Working for a Living' (1982) by Huey Lewis & the News.

This paper brings to the light the similtude in the theme of these works and throws light on how these works are thematically relevant to their age. It highlights the truth that through the ages labourers were oppressed and made to suffer. Art forms of different ages have registered this truth and made strong disapproval of these kinds of oppressions. At the end, the paper apprehends the fact that art forms are used not only to entertain but also to reveal the repressions, express the oppressions and to educate, enlighten and enhance the lives of people.

Keywords: The man with hoe, sufferings, peasants, labourers and pop songs

Introduction

Art is an expression of who we are. Through art, we express our emotions such as joy, depression, sufferings and reveal our imagination. This paper compares two art forms – a poem 'The Man with the Hoe' and three pop songs specifically 'Take This Job and Shove It,' '9 to 5' and 'Working for a Living' all of which expressed the sufferings of labourers of different ages. This paper brings to the light the similtude in the theme of these works and throws light on how these works are thematically relevant to their age.

Objectives

- To analyze the poem 'Man with the Hoe' and the three pop songs.
- To compare the poem with the three pop songs.
- To present the thematic similtude and they're relevant to their age.

Material and Methodology

To analyse and compare the chosen art forms the author has taken up the comparative method. The secondary data has been used from different sources like books, journals, and websites relevant to the study. The text of the poem and the lyrics of the songs are the main source of this research article.

Findings

- There is similtude about theme between the poem above and pop songs.
- Art forms of different ages have registered the agony of workers.
- While art forms have evolved with age, truths registered in those art forms remain the same – the plight of common man.

Discussion

The Man with the Hoe- Poem

Edwin Markham (1852-1940) an American poet leapt to fame with this poem. On January 15, 1899, the 'San Francisco Examiner' published 'The man with the Hoe' a 49 lined traditional blank verse inspired by Jean François Millet's painting. Markham captured and crystallized the emotions of the old man in words as Millet did with canvas. This poem is about the exploitation of labourers especially farm labourers by land owners, and it is a protest against the exploitation of labourers. Instantly the poem became sensational and spread across the continent like a contagion and all around the world.

'*The man with the Hoe*' is a poem of social protest. It describes a poor man who is digging with a hoe. The poet describes how this man had been working so hard and for so long that his emotions and hopes have become dead. He had become so weak that he seems to be nearing the end of his life.

Here is the opening stanza, which more than the rest of the poem recalls the Millet's painting upon which it was based:

**"Bowed by the weight of centuries he leans,
Upon his hoe and gazes on the ground,
The emptiness of ages in his face,
And on his back the burden of the world".**

The man was bowed by the weight of centuries which means that it is not only this man and this particular time, but it has been so for centuries. The old man is a symbol of all farm labourers who were made to toil in the land for bare wages by land owners and lords. The labourers were doing backbreaking works as their daily tasks to get their basic needs fulfilled.

"Stolid and stunned, a brother to the ox?"

Here the peasant was compared to an ox. The poem depicts a kind of figure more animal than human, the victim of a lasting struggle for biological survival.

**"Who made him dead to rapture and despair?
A thing that grieves not and that never hopes,
Who loosened and let down this brutal jaw?
Whose was the hand that slanted black this brow?"**

The poet asks who would be held responsible for the man's current piteous status. The poet blames the man's plight on the masters, lords, and rulers in all lands-in other words on the powers of government, business, and society that have forced many people to live hopeless and restless lives.

**"Touch it again with immortality;
Give back the upward looking and the light;
Rebuild in it the music and the dream".**

The poet calls upon the powers that have to correct the situation.

**"O masters, lords and rulers in all lands,
How will the future reckon with this man?
How to answer his brute question in that hour
When whirlwinds of rebellion shake all shows"**

The poet also warns that if the situation of people like the man with the hoe is not improved, there will be "whirlwinds of rebellion."

The poem's interpretation of the worker is that of an oppressed servant to a brutal master who exploits his staff. This is part of a general pattern of exploitation of the poor peasants by the land lords which Markham is shouting out about. *Martin Gardener*, editor of the book '*Best Remembered Poems*,' rightly observed, "No more powerful verse has ever portrayed how farm labour can degrade human beings to the level of beasts." (Gardener). In this poem, *Markham* had originally equated the French peasant with the American farm labourer in a plea for agrarian reform. Although Markham intended his poem solely as a commentary upon the hardships of farm life it had an explosive effect upon its public. As a result, President *Samuel Gompers* (1850-1924) of the American Federations of Labor commented on it in his formal report in a national AFL convention. *Gompers* declared to the assembled delegates in 1905 "Due to the bona fide labor movement of the world, we are living in the time when there is disappearing, and soon will be eliminated, the last vestige of that type 'the man with the hoe' and taking his place is the intelligent worker, standing erect, looking his fellow man in the face, demanding for himself, and according to all, the full rights of disenthralled manhood". (Kwiat and Turpie) (Brinkman)

Thus Edwin Markham's '*The Man with the Hoe*' poem registered the true social scenario of the nineteenth century especially the social milieu and plights of farm labourers who were forced into lifelong labour and poverty. *Markham* did with words what *Millet* did with the brush - captured and crystallized the emotions of the old man. *Markham* went one step ahead by asking who could be held responsible for the old man's agony and warning the oppressors of a nearing uprising and so the need to treat peasants as human beings.

'The man with the Hoe' was in short, a complementary to the trade unionist. A French landscape painter and a popular American poet have provided a name and a concrete focus for this theme which ran through the speeches and writings of AFL (American Federation of Labour) spokesmen in the late 19th to 20th centuries.

Pop songs on labourers

Art has evolved as humans evolved from painting to poem to recent pop songs. 'Pop Songs' or 'Pop music' in its modern form originated in USA and UK during the 1950s. After the Second World War youngsters in USA and UK had become more visible and outspoken as a

result of which they found new art form to express their feelings and thoughts. Pop music, being one of those new art forms, became popular instantly and even it evolved into a culture called '*Pop-culture*.' This pop music has also had an impact on social issues around the country.

This modern mass art form also registered the truth of the exploitation of workers by employers and how the workers live a piteous life. Millet's and Markham's arts dealt with the farm labourers whereas this art i.e. pop songs dealt with the industrial workers and office workers as the twentieth century is characterized by industrialization, globalization, and privatization. These pop songs have registered the problems and sufferings faced by the under paid workers of the twentieth century. Though many pop songs had dealt with the sufferings of workers here only four songs viz '***Take This Job and Shove It, '9 to 5, and 'Working for a Living'*** have been taken into consideration.

'***Take This Job and Shove It***' was written by David Allan Coe and sung by Johnny Paycheck. It was released in 1977.

"Take this job and shove it
I ain't workin' here no more."

The singer asks the listener to take his job, which is not mentioned particularly, and push it because he is quitting the job. He is no more interested in continuing the job as it does not give him enough revenue. He registers this in the following lines:

"Well, I been working in this factory
For now on fifteen years
All this time, I watched my woman
Drowning in a pool of tears
And I've seen a lot of good folks die
Who had a lot of bills to pay."

He has been working in this factory for fifteen years, and all these years his woman has been in tears. It shows that he could not fulfill the wishes of his woman with the income from this job since the job does not provide him enough wages to his labour. Another point to prove the low wages of the employer is that the singer had seen many other his co-workers died to leave behind many bills left unpaid.

The next song is '***9 to 5***' written and sung by Dolly Parton. It was released in 1980. The title '***9 to 5***' which is in numbers refers to the English word 'nine-to-five' to which meaning is given as "describes work that begins at nine o'clock in the morning and ends at five o'clock, which are the hours that people work in many offices from

Monday to Friday" in Cambridge dictionary. It speaks not only about the underpayment of workers but also about the politics that prevail in the administration, intellectual theft and gender inequality in working places.

The song starts with an optimistic note,

"Tumble out of bed
And stumble to the kitchen
Pour me a cup of ambition."

But turns pessimistic from the second stanza and the pessimism pervades the poem till the end. It shows the exploitation of servants by their employer.

"Working 9 to 5
What a way to make a living
Barely getting by
It's all taking
And no giving."

It mentions the intellectual theft prevailing in the current competitive, congested and crafty working environment.

"They just use your mind
And they never give you credit
It's enough to drive you
Crazy if you let it."

It reveals the deceitfulness of higher officials and how people desire to derail others' dreams.

"9 to 5, for service and devotion
You would think that I
Would deserve a fair promotion
Want to move ahead
But the boss won't seem to let me
I swear sometimes that man is out to get me
Mmmmm...
They let you dream
Just to watch them shatter."

Eventually, the song ends with a pessimistic notion revealing the helplessness of the employee.

"It's a rich man's game
No matter what they call it
And you spend your life
Putting money in his wallet."

'***Working for a Living***' is a single track released by American rock band '***Huey Lewis & the News***' in 1982. This song shows the frustration of a worker who is underpaid. Though he is underpaid, he cannot throw off the job as he needs it desperately to run his life.

"Some days won't end ever and some days pass on
by
I'll be working here forever, at least until I die

Damned if you do, damned if you don't
 I'm supposed to get a raise week; you know damn
 well I won't
 Working for a living
 Working for a living
 Working for a living, living, and working
 I'm taking what they're giving 'cause I'm working for a
 living
 Hey, I'm not complaining 'cause I need the work..."

Conclusion

In all these pop songs the speakers are in the first person, and they have shown their emotions about their job, and it impacts on their life while in the *Millet* and *Markham* case they were not the persons who got affected directly and so they showed what they had seen. This aspect can be seen as a development of art, and it's relation with common folk through the ages. In the nineteenth century – the period of *Millet* and *Markham* art forms painting and poetry could not have been affordable to be produced by laymen while in twentieth-century art form pop music has become so prevalent and affordable one. Hence the victims themselves registered their plights. While art forms have evolved with age, truths registered in those art forms remain the same – the plight of common man.

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MACROSCOPIC PORTRAYAL OF CHILDHOOD INNOCENCE IN THE SELECT NOVELS OF R.K.NARAYAN

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Abstract

*Innocence is understood in various connotations and different shades. Narayan's novels have nuclear innocence about the children. The childhood innocence in *The Bachelor of Arts*, *The Dark Room*, *The English Teacher*, *The Financial Expert*, *The Guide*, *The Vendor of Sweets* and *Mr. Sampath* has been taken up for analysis through a macroscopic outlook. Certain observations have been made as regards the novelist's child delineation. The children are realized through their characteristically typical roles. Most of the characters are two-dimensional and some just one. He does not deal with the psychological studies of his child characters, though an interpretation can be given. He seems to be content with the general notion of child psychology.*

Keywords: *Innocence; individual traits; delineation; dimension.*

Introduction

It seems to be a pre-condition to understand the basic meaning of the term innocence with all the different shades of its implication and meaning because innocence represents the core of this section under analysis. It is basically defined as the quality or fact of being innocent, and is understood in various connotations in the Oxford English Dictionary: "freedom from sin, guilt, or moral wrong in general; the state of being untainted with, or unacquainted with, evil; moral purity; freedom from specific guilt; the fact or not being guilty or that with which one is charged; guiltless; freedom from cunning or artifice; guiltlessness, artlessness, simplicity; hence want of knowledge or sense, ignorance, silliness; and of things harmless." It may be pointed out that the above-mentioned frame of meanings will help as a point of reference, as one analysis the nature and treatment of innocence in Narayan's novels.

We find that almost every character in Narayan's novels have a nuclear innocence as the generally shared human attribute and the typology of innocence focuses on three divergent categories of the characters in Narayan's novels: (a) the children, (b) the grown-ups passing through the second childhood and (c) the rustics.

The portrayal of Childhood Innocence

For analysis, the children's innocence in some of the novels is taken for study. The innocent face peeping out of a Malgudi novel is Chandran's brother Seenu, in *The Bachelor of Arts*. Although Seenu remains a blurred figure among Narayan's children, he plays a meaningful role in the novel. Seenu, totally unaware of Chandran's frustration, on account of the latter's unrequited love tells him to "buy a junior Willard bat" (93) for him as the dejected lover leaves for Madras. The boy exemplifies utter ignorance of the adult world and symbolically stresses the absurdity and incongruity in life. He also suggests the paradoxical and ironical nature of life. Regarding characterization, Seenu remains a one-liner or better still, a pencil sketch.

The next canvases the trio from *The Dark Room*, Babu, and his two younger sisters, though given some individual traits, play extremely small roles. They are realized as stock characters and types. For instance, the girl's inherent fascination for the dolls, Babu's for cricket and their basic interest in the story speak for the typicality of the children's world. Narayan seems to project the authentic glimpses of the childhood behaviors as the children sharply react to the absence of their mother and display spontaneity. Happiness as the returns, respond

characteristically to the changing mood of their father and finally get carried away by the cook's mysterious tale: "the girls very nearly threw Babu and held him away from the cook's visual range." (195)

The children in *The Dark Room* may also be viewed symbolically. The daughters, Kamala and Sumati, seem to stress the mother's role played by Savitri. It becomes apparent in Savitri's overall concern for them. As the girls feel excited at the doll's display, the doll seems to reflect Savitri's past of gay abundance and carefree world contrasted against her dull and caged existence of the present. It is her anxiety and deep concern for the children that Savitri sheds her pride and returns home. As for Babu, he seems to symbolize the male point of view. His blunt refusal to be with the sisters and assertion as a male member reminds one the Wordsworthian epigram: the child is the father of the man: As for the characterization in *The Dark Room*, the trio remains, in Forster's world "as thin as the gramophone records." (79)

Narayan's autobiographical novel, *The English Teacher*, presents Leela as she grows from a seven-month-old baby to a four-year-old child. Her character is realized through a judicious mixture of telling and showing. It is perhaps the autobiographical element that makes Narayan soft as he delicately delineates the child's innocent character. The novelist reveals Leela's character through four distinct phases in the course of the novel.

The first phase marks the happy arrival of the baby, underlining the affectionate care of the mother and the excessive anxiety of her father. Narayan seems to have used her arrival to project the protagonist's sense of life and his delicately realized concern for human relationship.

Leela, in the second phase, grows under the benevolent and tender care of her father, after the premature death of her mother. She asks innocent questions like, "Father, why is the door shut?" (112) and equally innocently accepts the explanation that "Mother is given a bath." (113) When the father tells her that she may be able to read a lot of stories all by herself if she pleases Goddess Saraswati, Leela bows the story-teller asking him: "Oh! What will you do then?" (116) The child certainly creates a ripple of innocent laughter. One may, perhaps, feel that Leela of his phase grows and looks more mature than her tender age would permit.

The third phase marks Leela more as a symbolic character than as a motherless innocent child. She initiates her father to the headmaster's 'Leave Them Alone School' and eventually becomes instrumental in Krishnan

obtaining the essence of pure joy and good in the company of the children. The little girl seems to play the catalyst in the life of her father.

Leela in the final phase too may be viewed symbolically. In the reversal of the roles, it is the teacher who seems to learn the root cause of human misery from his daughter. In other words, it is through Leela that Krishnan ultimately realizes the essence of human life in the context of the law of Karma: "The law of life can't be avoided All struggle and misery in life are due to our attempt to arrest this law..... Profound unmitigated loneliness is the only truth of life. All else is false." (203)

Considering Leela's character, on the whole, one may view her as being a tenderly conceived innocent child, ending up as a symbolic character. One can say that Narayan's Leela, at least in the second half of the novel, looks like a child wearing an outsize garment of an adult recalling the epigram: The child is the father of the man.

As one continues to analyze Narayan's treatment of innocence, a few other memorable young characters come into view. They are treated as a group because basically they are not conceived as full-fledged child characters and play adults in the course of time. The group consists of the young Balu in *The Financial Expert*, the growing child Raju in *The Guide* and the school boy Mali in *The Vendor of Sweets*.

In the delineation of Balu's character, Narayan presents a projection of innocence: a sort of innocence of the eccentric. Balu remains the only infant character in Narayan's novel to have symbolic implications. The infant epitomizes Margayya's restored world of values and family relationship. But, more importantly, the infant also symbolizes the continuity of life and a meaningful struggle for existence.

On the scale of innocence, the young boy Raju in *The Guide* stood between the only eccentric and pampered Balu in *The Financial Expert* and the reserved loner Mali in *The Vendor of Sweets*. Narayan presents Raju, like his cousin Balu, without physical attributes but, certainly with characteristically childlike qualities. As a child, Raju seems to have enjoyed the love, moderately through his parents. The father, in particular, seems to have a deciding influence in every sphere of the young boy's life. The influence is first felt as Raju utters his discomfort and disliking for the school. It is again the father who asks him to mind the shop. It may be noted that the inherently free spirit of the boy naturally hates the world of control and confinement. It is here that Raju shares the common

feelings of his age group, dominated by the childlike attitudes.

As the town prepares itself for the installation of the railway station, he too gets excited. He spends most of his time at sight in front of his house and gradually develops a sense of possession for it. The innocuous feeling of the child to want to possess things is seen in this context. Raju, like Balu, is realized as a child-type displaying the traits of that age.

As we turn to *The Vendor of Sweets* to note Narayan's treatment of innocence, we are given such a flimsy vision that we may even doubt its very existence. The last of the trio, Mali in *The Vendor of Sweets*, though plays a significant role in the later stage of life, as a young boy he remains a blurred figure. It is through Jagan that we hear of him being a loner, a motherless boy and rather a reserved son. His fascination for the headache pills may be taken as a childlike trait; it, however, underlines, symbolically though, Mali's instinctive desire for the forbidden things to be projected fully in his later life. As a child character, Mali remains a thumbnail sketch.

In *Mr. Sampath*, child delineation may be taken as a mere pencil sketch presented by Narayan. Ramu, Srinivas's son, comes to be realized as a one-liner. He may be taken almost as non-existent unless, of course, one is determined to look for him. As an individual, he makes a pathetic appearance on account of the total negligence of his father, Srinivas. The hair-thin character may, however, be taken as an oblique comment on Srinivas's unhealthy obsession with the press and his total neglect of the household.

Observations on the treatment of Innocence:

As we consider the nature and treatment of innocence realized through the different shades of the child characters in Narayan's novels, certain observations may be made as regards the novelist's child delineation. At the outset, the novelist does not seem to be interested in presenting his child characters with physical attributes. Instead, the children are realized through their characteristically typical roles. Most of them have two dimensions, and some have just one. He does not deal with the psychological studies of his child characters. He seems to be content with the general notion of child psychology.

The foregoing analysis of the nature and treatment of innocence in Narayan's novels give us a fairly good idea about his child characterization. Though Narayan's notion

of innocence does not remain confined to the thought of the children, he shows its realization through the second childhood too. Symbolically speaking, it may be taken as an experience bowing before innocence.

Conclusion

To sum up, the discussion concerning the nature and treatment of innocence in Narayan's novels reveal the prismatically realized innocence viewed through a variety of human spectacle. Significantly, the pervading nature of innocence in Narayan's novels underlines the equally pervading influence of the cultural ethos, noted in the context of character delineation. As for the treatment of innocence, most of the characters in his typology are realized as minor or secondary characters and dealt with a comic-ironic filter. But most importantly, almost all the characters in this typology have been revealed as flat characters and realized through the extremely short but significant roles like the ficelles, the catalysts, and the foils.

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VALIDATING THE EFFECTIVENESS OF FLIPPED CLASSROOM APPROACH BY AN ANALYSIS OF TECHNICAL ENGLISH LEARNERS' FEEDBACK

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Abstract

Technology today is ubiquitous in human life since people rely on the technology to do most of the activities in a day, and it cannot spare influencing the education sector as well. Blended learning is a commonly found strategy now in English classes with the applications of technology, such as listening audio conversation, watching an audio-visual video, and using PowerPoint presentations. Though they help the teacher in explaining the material, giving a real example, as well as attracting students' interest, in a way, the conventional pattern remains the same as the teacher explains the concepts at the beginning of the class, and as usual gives exercises or tasks at the end. As a result, students remain to be passive, and the teacher of English is once again left with the challenge of equipping engineering students with the proficiency expected in the cut-throat job market. However, here comes yet another feature of blended learning that makes students share the responsibility for their learning and become more engaged in the learning process, i.e., Flipped Classroom. In the flipped classroom, the material is introduced before or outside of class, so the classroom time is used to deepen comprehension through peer/group discussion and problem-solving activities. Through the flipped classroom method, the teacher plays the role of a 'guide on the side', instead of being a 'sage on the stage.' Inspired by this approach, a pilot study was conducted by the researcher wherein 60 students of 1 year CSE 'A' class in MepcoSchlenk Engineering College, Sivakasi were observed to determine the effect of flipped classroom approach through their feedback provided via Google Forms Questionnaire. The responses collected indicate that students prefer and recognize the use of the flipped classroom approach in Technical English classes since they have more chance to practice in peer/group discussions with the teacher as a facilitator.

Keywords: Engineering English, Flipped Classroom approach, teaching-learning process.

Introduction

Instruction in English is a priority around the globe, but instructional methodologies have not always kept pace with the changing needs of students. One of the biggest challenges for teachers is successfully teaching large groups of students, all of whom have different personalities, different competencies, and different learning preferences. The French writer, Montaigne, recognized this issue more than 430 years ago:

"When, according to our common practice, a teacher undertakes to school several minds of very different structure and capacity with the same lessons and the same measure of guidance, it is no wonder that, among a whole multitude of children, he scarcely finds two or three who derive any proper profit from their teaching." (britishcouncil.org.N.p.,n.d. Web.3 Oct.2018.)

For example, lower level students can view materials multiple times and higher level students can breeze through everything more quickly (etapa.com.br. N.p., n.d. Web. 3 Oct. 2018). In a traditional classroom, students of various levels all have to follow the same pace set by the teacher and this is less than ideal for many students (blog.tesol.org. N.p., n.d. Web. 3 Oct. 2018).

Language students are at their most passive stage during the lecture hours such as even when new vocabulary items are introduced. It is often assumed that they listen, but they don't practice such vocabulary for various reasons, and all kinds of techniques and devices (flashcard games, for example) teachers may use imbibed by very few fast learners and others merely memorize for managing exams that won't surely help in the long run in the process of acquiring a foreign language. At least science subjects are allotted with lab sessions wherein students do and learn whereas, for language subjects,

there are only theory hours – I mean it logical, a language is simply taught but it can be enhanced only by practice.

For all these reasons, the essence of flipped learning seems constructive which entails students tackling listening outside the class, and it seems far more logical to allow students to work through this input phase in their own time, and at their own pace before coming into the classroom. Inside the class, teachers allow more time to support learners, guide personalized learning and set up collaborative tasks or games; it gives teachers the room to promote reasoning, problem-solving, and the expression of opinions – and all the many other practical things to do in language (britishcouncil.org. N.p., n.d. Web. 3 Oct. 2018). In this way, they will all have a better chance of getting to grips with it. For ESL/EFL classes, the Flipped classroom approach is promising because it maximizes the number of time students speak English in class and minimizes the amount of teacher talk time(blog.tesol.org. N.p., n.d. Web. 3 Oct. 2018).

Literature Review

The term "flipped classroom" was coined in 2012 by two high school chemistry teachers from Colorado, Bergmann, and Sams (2012) who began teaching with this model in 2007. Flipped learning reverses a traditional model of in-class lecture followed by assignments. The roles and responsibilities of instructor and student are proactive and often require a new or enhanced skill set. The instructor designs intentional learning experiences to engage students. The learner is accountable for exploring materials such as modules, videos, or readings, in a self-directed manner. Students attempt to gain foundational knowledge before class, and then actively apply it in the collaborative classroom (EDUCAUSE Learning Initiative, 2012).

In a flipped learning setting, instructors make lessons available to students to be accessed whenever and wherever it is convenient for them, at home, in class, or even while commuting to and from class. Additional ways instructors may deliver this information is by recording and narrating screencasts, demonstrating or explaining concepts using their computers; and creating videos of themselves, teaching, or creating video lessons from trusted Internet sites. Students can watch the videos or screencasts as many times as they need to, enabling them to be more productive learners in the classroom (Musallam, 2010). Because direct instruction is delivered outside the group learning space, instructors can then use in-class time to actively engage students in the learning

process and provide them with individualized support (Hamdan, McKnight, McKnight, & Arfstrom, 2013).

Travis (2014) claims that further research is necessary regarding the acceptance of flipped learning as a common pedagogical practice. The study of Travis (2014) has shown students' responses regarding one semester in a particular field; more research must be conducted to test the efficacy of flipped learning, such as quantifying the learning of students from flipped learning. Butt (2014) investigated how students' perceptions of the use of class time change after being involved in a flipped classroom structure. Although the results of the study consider student perceptions of the learning experience, it does not comment on the success of the students in obtaining desired learning outcomes of the course. Further research is suggested to study the effect of a flipped learning environment on obtaining learning outcomes. Research that focuses on who benefits from flipped learning, in what ways and in what contexts flipped learning is appropriate, would help educators understand when flipping the classroom would benefit learners and when it might not be warranted (Kyukim, Kim, Khera, & Joan, 2014).

The conclusion of this review is that the flipped classroom has both benefits and drawbacks. There is an agreement between all researchers in the articles that the flipped classroom does promote active learning and provides a more qualitative time during class for individual instruction to the students. Regarding interaction, it is agreed by most students that it does enhance interaction. On the other hand, interaction should not be perceived as practicing the skill of interaction. Instead, most articles pointed out that interaction is enhanced due to the freed up time available since students prepare for class in advance. Regarding drawbacks, perceptions were not unanimously agreed upon among the researchers, but one point made by all was that there is a need for further research and more tools for teachers to create flipped classroom material.

Method Discussion

The Flipped classroom approach and its impact investigation was limited to randomly allotted 1 year engineering CSE A batch of the researcher's institution, MepcoSchlenk Engineering College, Sivakasi. The chosen batch was taught Technical English by the Flipped Classroom Approach, a learning experience where the lecture is recorded on video for asynchronous viewing that allows students to spend valuable classroom time

interacting with each other and their teacher, here the researcher. After researching more about preparing the video material and how to engage students in, during and post-class activities, the researcher flipped the classes for the first unit of Technical English I in Odd Semester, 2018. Accurately eight video lessons were prepared and produced, accompanied by student resource packages, exercises, and quizzes, as well as plans for classroom activities. The video lesson contents were similar to any traditional lecture but were condensed to 10-20 minutes in length. The videos were made using the technical support of the college camera man for better resolution and stability with supporting materials as power point slides on the projector screen. There was also a microphone to fine-tune voice clarity. The video was uploaded to YouTube, and the video URL was embedded on Google sites repository. The student resource packages that were created included fill-in-the-blank exercises that matched the lesson contents. Google sites allowed students to access the lectures anytime and anywhere and the alert was given to students to mandatorily watch and complete the pre-works to get ready for an enriching class time activities. This provided students the flexibility to plan and to take responsibility for their learning.

Fig.1 below shows a screenshot of 8 lessons which were made available in the repository and Fig.2 confirms the researchers "Kinds of Sentences" lesson video embedded on the repository.

Fig. 1 – Home Screen showing lessons in Google Sites

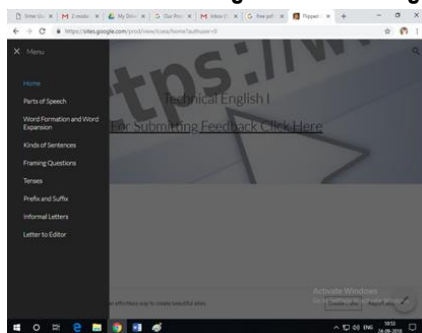
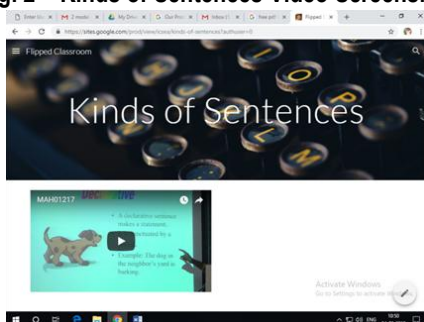
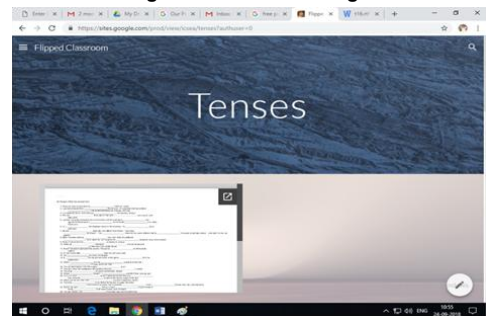


Fig. 2 – Kinds of Sentences Video Screenshot



To incorporate self-pacing, the researcher gave students the learning resource package at the beginning of each lesson. This repository pointed out the various tasks students needed to complete before they could write their first internal test (periodic assessment). The package included video lessons to watch, lesson exercises, and worksheet deadlines (see Fig. 3 for an example of a unit package). Students were free to move at a pace that suited their needs as long as they met the worksheet deadlines.

Fig.3 – Tenses Package



In addition to self-pacing, testing was incorporated once again through technological tools. To implement online testing, the researcher used S-net software available in Jockim Von Schlenk lab, the language lab of the researcher's state of the art institution. It is a learning assessment system to create a database of questions used for conducting tests and quizzes. 50 MCQS were generated using the above-mentioned software to assess the understanding of concepts in each student. Students' performance was satisfactory that reflected their improved understanding of concepts. However, these scores cannot validate the new approach's effect as the same scores are possible with any better traditional teaching-learning process itself. More than students' marks, the researcher's aim is to make sure that this initiative cum new approach is helpful and successful by assessing students' perception. Hence, both the qualitative and quantitative data collection and analysis were done from students' feedback via Google form questionnaire.

It was a double-section questionnaire, the first section was composed to have 10 independent variables, focusing respondents' bio information and the second section measured on the effect of the methodology adopted via 15 dependent variable questions out of which 4 were choice questions (yes/no/may be), 10 questions were 5 points Lickert scaling items causing quantitative analysis of the study. In addition to quantitative data, it was also important to include qualitative analysis to understand the students'

perceptions of the Flipped Classroom in their own words. The open-ended descriptive question was included as the 15th and question end of the study that provided students with the opportunity to describe their own experiences and offer feedback, something which is not possible with a Likert Scale questionnaire. One of the main purposes of the study was to provide educators who are flipping their classes and educators who are considering flipping their classes, with feedback from a student's perspective. Thus, the research questions were designed, meticulously so that a comprehensive understanding of student's perceptions could be attained. Students had spent over one month in the Flipped Classroom, and at this time, they had enough opportunities to develop their likes, dislikes, and other perceptions about Flipped Classroom instruction. In the questionnaire, additional aspects like self-learning interests of the students were added and examined in the Flipped Classroom context. Below figures four & 5 are the section 1&2 screenshots of Google Forms generated for collecting students' feedback.

Fig.4- First Section View of the Form

Fig.5- Second Section View of the Form

Almost all except 1 in 1 year CSE A class, 59 out of 60, responded to all the feedback questions. Students and parents were notified that the survey was a part of the teacher's study as a method to support his/her professional

development. The students' consent was obtained before posting the form so that the researcher was permitted to include the data from the feedback in this study for the publications. Students were explicitly told that they had the right to opt out of having their data used, at any point in the study, even though they all were required to complete the survey. There was one student who couldn't take part in the study as he applied for long medical leave.

The first ten questions were just meant to collect some generic information from the respondents like their name, gender (31/59=52.5% are male, and 28/59=47.5% are female respondents), age (all the respondents are between 17 -19 years of age), native place and their various mediums of education at school. Rest 15 questions assessed what students thought about their Flipped Classroom experience, and whether the Flipped Classroom should be continued as a method of instruction. The thirteenth question (I am willing to take responsibility for self-learning and self-managing the contents of e-material posted in flipped classroom repository) investigated how students are willing to self-pace and self-regulate their learning habits to make differentiation for a better learning environment. This study implemented a mixed-methods approach for data analysis. For this study, Creswell and Plano Clark's (2006) definition was used:

Mixed methods research is a research design with philosophical assumptions as well as methods of inquiry. As a methodology, it involves philosophical assumptions that guide the direction of the collection and analysis of data and the mixture of qualitative and quantitative approaches in many phases in the research process. As a method, it focuses on collecting, analyzing, and mixing both quantitative and qualitative data in a single study or series of studies. Its central premise is that the use of quantitative and qualitative approaches in combination provides a better understanding of research problems than either approach alone. (p. 18)

This method allows for a broad analysis of the data while also ensuring that each participant was heard and understood in his or her own words.

Data Analysis

The data in this study were treated as ordinal data. As a result, mean and standard deviation were considered invalid parameters. Median and mode were the two nonparametric procedures that were used to analyze the

data. The data for each of the 14 questions will be presented in a bar graph, and the percentage of students selecting each response will also be presented. To improve reliability in the data, items were constructed in such a way that some were phrased positively, and one of the questions was phrased negatively (14. The Flipped Classroom has not improved my learning of Technical English). Also, the thematic items were randomly distributed to ensure students did not simply select a single response to all the items without reading them.

There were seven questions that assessed students' general perceptions of the Flipped Classroom. These items: 3, 5, 7, 8, 9, 10 and 11 all addressed general Flipped Classroom applications. The results from the above-said items were overwhelmingly positive. They can be verified from the charts or graphs screenshots which were generated automatically from the total responses. Item 3 & 5 stated:

Fifty-eight of the fifty-nine (98.3%) students surveyed either agreed or strongly agreed with the Likert items 3 & 5 (See Fig. 6&7). Only 1% responded that they either disagreed or chose to be neutral. The median (Agree for both items) and mode (67.79% and 61.01%, respectively) scores support a strong agreement with the statements.

A note about median and mode scores:

Median scores are ordinal and cannot be expressed with a numerical value. However, mode scores are based on population response numbers, and the numerical value represents the maximum amount of students that responded to a value.

Fig.6

3. Pre-class materials and exercises were interesting and relevant to the flipped classroom module.

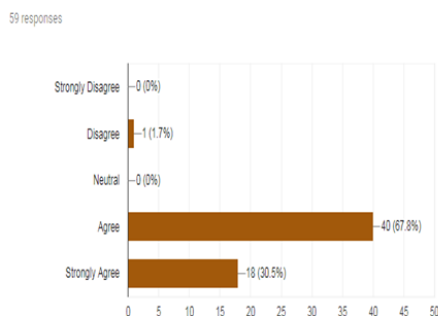
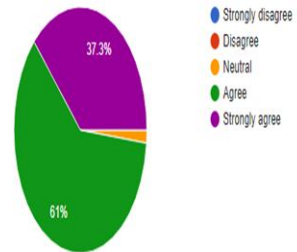


Fig.7

5. Flipped Classroom pre-class materials gave me a good learning experience.

59 responses



Item 7 & 8 stated: 7. The Flipped Classroom gives me greater opportunities to communicate with other students. Again, the results were extremely one-sided, with only four students disagreeing with this statement (See Fig. 8). 8. The activities during flipped classroom session increased my understanding of the key concepts found that 96.6% either agreed or strongly agreed that their understanding of the concepts improved with the chosen approach with one to say neutral and the other only one to disagree the item. These items had median and mode scores that showed strong agreement (See Fig. 9). The median (Agree for both items) and the mode (67.72% and 72.88% correspondingly) scores indicate the favor of respondents to these items.

Fig.8

7. The Flipped Classroom gives me greater opportunities to communicate with other students.

59 responses

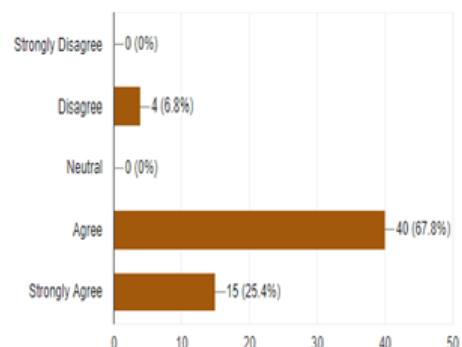


Fig.9

8. The activities during flipped classroom session increased my understanding of the key concepts.

59 responses

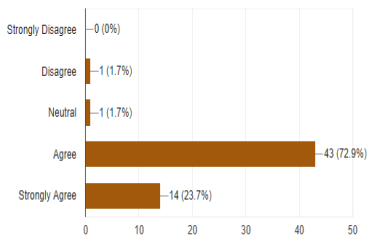
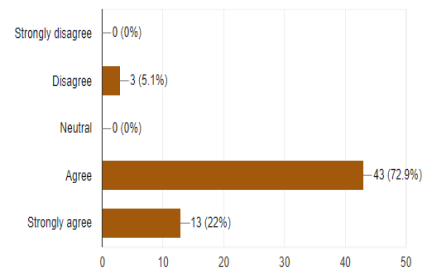


Fig.11

10. The flipped classroom is more engaging than traditional classroom instruction.

59 responses

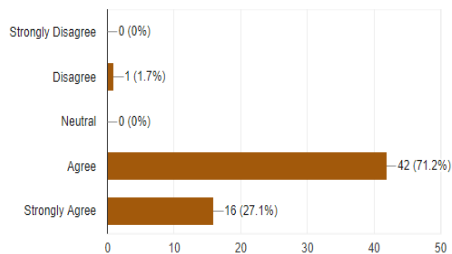


Item 9 & 10 stated: 9. The flipped classroom session inspired me to pursue further learning for the module showed that 93.2% respondents agreed and strongly agreed and the remaining only 6.8% disagreed to the concept (refer fig.10). 10. The flipped classroom is more engaging than traditional classroom instruction found to have 96.6% agreeing and strongly agreeing on respondents, whereas 1.7% is equally shared by disagreeing and neutral responses (refer fig.11). The median (Agree, as usual for both items) and the mode (71.81% and 72.88% in that order) scores reflect the positive impact of the flipped class approach on students' learning.

Fig.10

9. The flipped classroom session inspired me to pursue further learning for the module.

59 responses



Item 11 & 12 stated: 11. I agree to the idea/method of Flipped Classroom Design of my teacher. There was an absolutely positive response that all students (100%) support the flipped class design of the teacher/researcher (see Fig.12). 12. More lectures can be conducted in the flipped classroom mode had mixed responses, 6.8% (4 nos) didn't respond positively to the idea and 5.1% (3 nos) just bluntly replied may be, however, more preferred, say 88.1% (52 nos) supported the idea of more lectures to be conducted via flipped approach (see Fig.13).

Fig.12

11. I totally agree to the idea/method of Flipped Classroom Design of my teacher.

59 responses

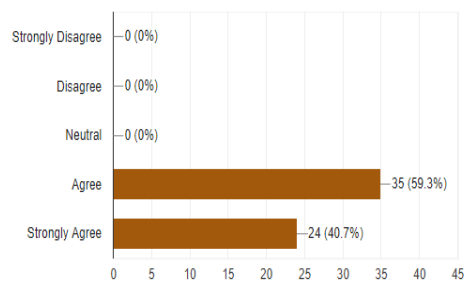
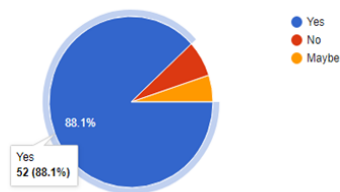


Fig.13

12. More lectures can be conducted in the flipped classroom mode.

59 responses

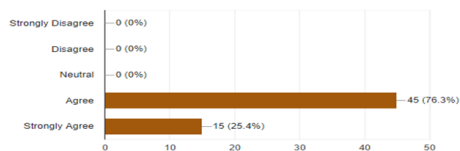


Item 13 examined how students felt about being in a classroom that was self-paced. Specifically, if they liked self-pacing, is it easy to self-pace themselves, and how they felt about self-managing the posted content materials. Item 13 stated: *I am willing to take responsibility for self-learning and self-managing the contents of e-material posted in flipped classroom repository (Google Sites).* None disagreed, or the entire class would like to self-pace. 76.3% (45 nos) agreed and 25.4% (15 nos) strongly agreed with the statement (see Fig.14). The median showed agreement, and 76.27% is the mode score for this specific item that made us understand that students favored self-pacing.

Fig.14

13. I am willing to take responsibility for self-learning and self-managing the contents of e-material posted in flipped classroom repository (Google Sites) .

59 responses

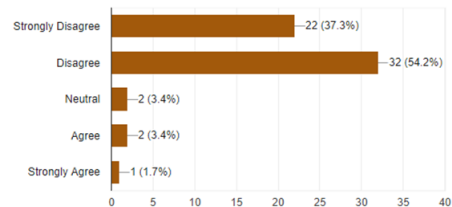


While students were optimistic about the Flipped Classroom to improve their learning of technical English, their responses for item 14 stating: *The Flipped Classroom has not improved my learning of Technical English,* seem to oscillate. That's why though 91.5% of responses disagreed with this statement; there were 8.5% of 6% of students who agreed/disagreed/ neutrally felt about the statement (See Fig. 15). Nevertheless, the results illustrated media as Disagree and the mode to be 54.23%, which supported the assumption that the Flipped Classroom had a positive impact on students' perceptions of learning Technical English.

Fig.15

14. The Flipped Classroom has not improved my learning of Technical English.

59 responses



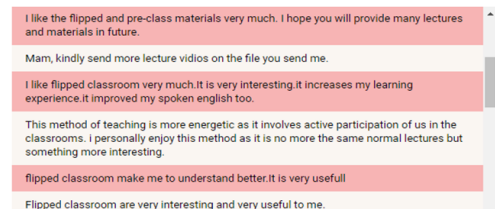
Qualitative Analysis

Refer the Fig.16 for the screenshot of the students' responses to the open-ended question - 15. *Kindly state any other comments you wish to make about the Flipped Classroom like its advantages, disadvantages and further recommendations to improve learning via Flipped Classroom.*

Fig.16 – Screenshot of Open-Ended Question Responses

15. Kindly state any other comments you wish to make about the Flipped Classroom like its advantages, disadvantages and further recommendations to improve learning via Flipped Classroom.

59 responses



Each student response was coded into common themes that emerged through the open-ended question. Themes were drawn from significant similar multiple responses to an open-ended question who responded about the advantage of the Flipped Classroom. Responses that had more than one student answer similarly were also described as a percentage regarding the number of students who answered in the same way. All the responses were coded into themes as listed below in the table and they contribute to the qualitative analysis.

Theme	Frequency (Percent, n=59)	Response Examples
1. Interesting and Useful	24 (40.67%)	<ol style="list-style-type: none"> 1. It helps to improve my English knowledge. It is more interesting and easy to learn English. 2. Flipped Classroom teaching is a whole new level advanced teaching methods. In this method, students don't have to sit and listen to boring lectures instead they can study whenever they are interested in studying. 3. Flipped classroom is very interesting and very useful to me. 4. This method of teaching is more energetic as it involves the active participation of us in the classrooms. I enjoy this method as it is no more the same normal lectures but something more interesting. 5. The flipped classroom is so interesting. I wish to go ahead. 6. It's more interesting than the boring lectures.
2. More Flipped Class Materials Needed	18 (30.50%)	<ol style="list-style-type: none"> 1. The concepts they teach in flipped classrooms are more basic. Still, more advanced lectures can be added for better learning. 2. More lectures and worksheets can be posted on the site. 3. I like the flipped and pre-class materials very much. I hope you will provide many lectures and materials in the future. 4. Advanced level worksheets can be included to improve ourselves in the concept. 5. The flipped classroom methodology is quite interesting. If more worksheets are added with some difficulty would do this one a more interesting way. 6. Flipped classroom method is very handy and impressive; extra worksheets can be given for extra practice 7. Its good method of teaching as it makes students interact more in classes. Higher level worksheets can be given, and tests can be conducted frequently. 8. Great...This learning methodology seems quite innovative...Still, many more exercises can be given to improving our skills. That's it.. Thank you, Mam!...
3. Suggestions	8 (13.55%)	<ol style="list-style-type: none"> 1. Improve the sound quality. 2. Groups can be shuffled even more so that we can communicate with the entire classroom. It's good. 3. Need for interesting lectures with a few native language contents. 4. Mam, kindly send more lecture videos on the file you send me. 5. Pleasant morning mam, I may be happy if you provide an answer to worksheet below the question for my answer checking. More than that the flipped classroom is awesome.
4. Downsides	5 (8.47%)	<ol style="list-style-type: none"> 1. Still, there are some students in the class who are having technical issues in using this method. 2. Flipped class good but another person go to the other websites. You have created only go to a website not go another website. 3. The flipped classroom methodology can still be more advanced. 4. Some technical issues should be rectified so that many tasks can be done.
5. Miscellaneous	4 (6.77%)	<ol style="list-style-type: none"> 1. No regrets. 2. No comments. I like the class the way it is right now. 3. Good. 4. Very good type of experience for students.

Findings

This study investigated student perceptions of the Flipped Classroom. Both quantitative and qualitative analyses were used in an attempt to provide a broad and balanced investigation into student perceptions of the Flipped Classroom. The quantitative data provided an overview of the general opinion of the students surveyed; the qualitative data helped give each student an opportunity to address in more detail some of the issues of the Flipped Classroom. Both the results prove the validity of the flipped classroom approach in understanding technical English course. Though the opinions tended to be positive, there were a few students who were against the technical issues that are manifested with the use of technology.

Limitations

Although every precaution was taken to carefully prepare and conduct the research, there were some limitations. First, the number of participants in the study was small. There were 59 participants who were from the teacher/researcher's flipped Technical English class. Therefore, to generalize the results for larger populations, the study should have involved a larger sample size of English learning students taking a variety of different leveled courses from different teachers. However, as a pilot study with small sample size, this inquiry can still provide some indications of student perceptions of working in a Flipped Classroom and may also establish some foundations upon which further research may be undertaken. Second, since the course-in-charge was also the researcher, students may have wanted to satisfy their teacher by providing positive responses. Despite these limitations, it must be strongly emphasized that students prefer this approach for better language learning experience.

Implications

In order to meet out the educational demands of 21st-century students, it is important to use innovative approaches in the teaching-learning process. Since the number of researches regarding flipped classroom approach is increasing day by day in the world, this study can attract the attention of educators about the potential of approach and can form a point of view how to use it in their courses. The positive development in desire, interest, and motivation of educators using technological equipments will increase the effective use of this approach (files.eric.ed.gov. N.p., n.d. Web. 3 Oct. 2018). No longer does a teacher need to provide a synchronous lesson to his or her students. Technology can liberate the teacher to move

towards an asynchronous student-centered learning environment where each student receives a personalized education program.

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CONFLICT BETWEEN THE SELF-CENTRED AND THE SELF-LESS IN ARUN JOSHI'S THE CITY AND THE RIVER. A CRITICAL STUDY

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Abstract

Arun Joshi is one of the most significant Indian novelists of the human predicament. In the advanced modern society, man has neither desire nor zest for life. He struggles for liberation and redemption. Joshi's last novel *The City and the River* deals with how human beings are free to make their own choice in the circumstances in which they live. It also explores the relevance of God to man and affirms that "the world indeed belongs to God and no one else". The final message of the novel is conveyed through Yogeshwara's words: "He is the Will, His is the force." Joshi skillfully constructs two opposing entities *The City and the River*. The mighty River is an embodiment of selfless love. When the limit of ruthless cruelty is reached her, she starts rising and almost engulfs the whole city and everybody in it. To solve life's problems one must have an unqualified surrender to His Will.

Arun Joshi's *The City and the River* (1990) is a commentary on the times. It unfolds the story of the city by the river. It is a parable as it portrays the conflict between the self-centered and the selfless. The city represents the self-centered and the river for the selfless ones. The novel deals mainly with two themes: the political and the spiritual. The political theme centers around the Grand Master who is politically ambitious. He rules the city which is noted for its tyranny, hypocrisy, deceit, selfishness, corruption, violence and destruction. It has a chaotic and spiritually sterile atmosphere. The selfish Grand Master does everything to retain his power. *The City and the River* dramatizes the conflict between man-made laws and those God.

Awadesh K. Sriivastava states, "In *The City and the River*, Joshi works on a much vaster canvas which encompasses within its range time, God, man and nature through an allegorical strategy." (148) The city is governed by the Grand Master, who is the son of a Grand Master. Though he likes his people, he feels that they have lost faith in him. The fear-psychois in the Grand Master's mind drives him to the worries for the future, and the joy of the present recedes to the past. Even in his dreams, he keeps himself oscillating between fading and dying images. In his regime, people are categorized into four distinct groups on the lines of the profession-based stratification- the aristocrats, the brick people, the mud people, and the boat people. Each group lives in the area earmarked for it. The Grand Master is not happy with the

Boatmen and he considers them as rebellious and stubborn. When he goes on his night watch, he hears a music coming from the river. He hates music, and he orders that all the musical instruments of the boatmen should be destroyed.

One can observe ruthless efficiency in the Grand Master who wants to become the king. Being the symbol of selfishness, the Grand Master wants to dominate everybody. The boatmen and others represent the selflessness as they do not compromise with the Grand Master and consequently, they suffer from weariness and loneliness. They are all committed to upholding Truth, Justice, Peace, and Love – values linked with the "River." They fight against the life prevalent in the city which is the symbol of soulless civilization. They remain champions of justice. A middle-aged woman of great courage makes it clear that she and her people owe allegiance only to the River, their Divine Mother. Vexed by her stubbornness, the Grand Master orders large scale of arrests. During the festival of the Great River, the boat men are ordered to wear sport-shirts, and they had to salute the Grand Master. Bhumi Putra is arrested for his use of a parable to explain to his students that Truth cannot be suppressed for long. The city has a dictatorship, and there is no legislative body. The dwellers have a sorry tale of their own to narrate. They suffer from alienation, weariness, rootlessness, and meaninglessness in their lives.

In ancient civilization, humanistic values like honesty, faith, tolerance, generosity, patience, and innocence were prevalent. They have gradually degraded in modern

civilization. Consequently, they have led to the deterioration of the individuals. The selfish Grand Master is deprived of human values, ideals, and morals. He wants to look after his interests rather than that of society. He prefers to command everybody by using his power. Religion has no significance for him. He misuses his power to bring every body under his control. As a result, the boatmen are in turmoil. Every one of them is caught in the whirlpool of discontent, frustration and utter dejection.

Like the other heroes of Joshi, the Grand Master also is an outsider who makes desperate efforts to keep rapport with the world. When a boatman and a clown who had laughed at the Grand Master are arrested, a new era is inaugurated. This incident fills the citizens with "fear and foreboding" (23). The Professor who decides, to tell the truth, is jailed. He goes on a fast and dies in the gold mines expecting "a new world" (167) Later, there is an open clash between the boatmen and the Grand Master's forces. Two hundred boatmen are brutally killed and thrown into the river. The Grand Master follows the way of all dictators, first to elevate himself by becoming the king and then to ensure the succession of his son to the river.

The traditional primitive culture of the Boatmen is to worship the river. But they are now forced to take an oath of allegiance to the Grand Master and to salute him in place of the river. All their lives, they had saluted the great river which was their mother. They would take a handful

Of water from her and let it run down from their close-cropped heads. They do not know how to salute a man; he is a Grand Master. The headman of the boatmen is a woman who is arrested and sent to the Gold Mines. She undergoes many tortures, and her eyes are gouged out when she replies, "I spit on the Grand Master" (164).

The Grand Master uses the services of the commissioner of the city though he has no respect for him. He is "fond of him as one grows fond of one's dog" (79) When there is a struggle between the boatmen and the Grand Master's forces, the Grand Master's forces face defeat. It makes the Grand Master furious. Boatmen are poor, but they are more in number. To reduce their number, the Grand Master enforces family planning and enforces a rule that there should be only one child to a home. Siddhartha Sharma comments, "Tyranny and repression, hypocrisy and deceit, selfishness and corruption, violence and destruction are rampant in the "city" of the Grand Master. (82)

There were awe and terror among the boatmen. Villages are bombarded from the air and the huts set on fire with bullets. The farmers are robbed of their farms. Thus, The state prisoners are confined to undergo inhuman physical and psychological torture. The farmers are robbed of their farms. Thus, The Era of Ultimate Greatness turns into the Era of gloom and suppression of the boatmen. Brahmadutta Sharma remarks,' The malpractices resorted to to gain and retain power and the malpractices resorted to to eliminate dissent. The responses of the victims range from total surrender to uncompromising resistance" (241)

When the Grand Master makes the commissioner the Minister for Trade, he makes an alliance with the same Education Advisor to oust the Grand Master to be the next Grand Master. .Bhatnagar opines that this symbolizes the conflict of Structures.

When there is a perpetuation of sinful hierarchy, one structure emanates from the other to challenge it, and ultimately leads to the birth of another which will challenge the latter in due course of time. The absence of structure ultimately leads to the birth of another which will challenge the latter in due course. The absence of structure means the prevalence of anarchy in the city, and when anarchy prevails, the city is bound to be destroyed wither by the internal forces struggling with one another, or by any external force. (101)

The City and the River is a political allegory, and it satirizes the abuse of power and the violation of the traditional norms and violations in a city. It provides a sharper vision of the divine reality. The title symbolizes the juxtaposition of two opposite forces: One man-made, the city and the other, natural, the river. To the Grand Master, the river is simply the flow of water which can have only material value. He never feels that it can purify, regenerate and also destroy. But the river is everything to the boatmen. When the son of the Grand master attacks the rose farm, which sheltered Master Bhoma, the river turns furious. It comes forward to punish the evil doers.

The city has to reconcile with the river because the city evolves out of the river and not from the city. The death of the city is the end of selfishness. The whole city is doomed in the fury of the river. The river selects an illegitimate child and takes him on an oarless boat. The city which is impure, faithless and selfish is placed by another world of hope and affirmation. It needs a Jnani who will lead the people to the path of righteousness. The

omniscient river eternally flows on, and tit waits to devour the city of steel if it is not kept pure.

In the words of Subhash Chandra, "Death and destruction overtake those who are selfless and self-sacrificing as well as those who are self-seeking and ambitious. But it does not make the vision of the novel somber". (272) The city which represents the self-centered is doomed to destruction. It is consumed by the purifying waters of the benevolent mystic river. The Grand master rests on his luxurious palace, and he is the last one to come to know that the river is in spate. Though he is advised by the astrologer to reach safety, his attempts fail. He gets himself drowned. When the sins of the city stand cleansed, a new city emerges from the ruins of the dead one. The omniscient self-less river eternally flows on. It is apparent that it waits to devour the city of steel and glass structures if it is not kept pure and safe through sacrifice.

T.J. Abraham finds similarities between *The City and the River* and *Macbeth* where hunger for power is the spring of action. The river symbolizes the Great Trinity. The destruction of the city symbolizes the struggle between the self-centered and the selfless. The novelist suggests that the struggle between these two is not permanent. The reconciliation between the two is always there. The river wipes out everything to start a new one. At the end of the last cycle was the beginning of a new one, like the snake eating its tail. Through creation and disintegration, mankind progresses. The recurrent cycles of birth and death are common, and man can attain salvation only through self-purification.

Human life is brief, and it is in contrast with the timelessness of the eternal as mentioned in the Gita. "Arjuna, all beings were unmanifest before they were born, and it will become unmanifest again when they are dead; they are manifest only in the intermediate stage. What occasion, then for lamentation?" (The Bhagavad Gita 2.28). Master Bhoma conveys a similar message to the Boatmen.

The guns can kill your bodies. Yes. Are You, then, afraid to die?What is a man, however powerful, that he so fills you with dread, that you let him come between you and your und your understanding If you choose the death of your soul above the death of your body, then no one, man or God, can help you (146).

The elite ministers and councilors of the city are conscious of the wrong they are doing as they practice the bad faith. Freedom of the press is restricted by the Grand Master. The impact of Gandhian thoughts are traded in the

activities of the Great Yogeshwara, the HeadMan and Bhumiputra. To achieve victory in life, one has to be humble. This is reflected in the word of the Hermit who advises the Minister of Trade not to be ambitious but to defy the Grand Master. "A man aspiring to rule this city must first learn to be the slave of this city." (113).

At the end of the novel, The Great Yogeshwara answers the Nameless-One's question whether he would always be with him. "I shall always be with you, my child. In any case, we ate only instruments- both you and I – of the great God in the highest heaven who is the Master of the Universe (264). As the Grand Master is corrupt and ungodly, the ruin of the city is inevitable. The novel focuses on the inevitable periodic destruction and regeneration out of which a new order emerges.

Yogeshwara's parting words to the Nameless One proclaims the possibility of man's freedom from the bondage of cycles.

"..... The main thing is to prevent this endless repetition, this periodic disintegration. But to achieve this, we need purity.

"Purity?"

"Yes, the city must purify itself if it is not to dissolve again."

"Purify itself of what?"

"Of egotism, selfishness, stupidity"

..... The city must strive once again for purity. But purity can come only through sacrifice. That perhaps was the meaning of the boat men's rebellion" (262 -263)

As in the words of Awadesh K.Srivastava, "the conflict between the City and the River, in the novel is a conflict between two opposing worldviews-the one evil, self-centered and materialistic and the other purified, selfless, cosmic. The final disappearance of the City under the primordial waters of the river can be said to stand for the merger of the weak fleeting, flawed creation into the powerful, eternal and supremely good". (149)

A good writer's works should hold out great promises for the future generation. Joshi conveys his message of peace through love and understanding in all his works. As a great writer, Joshi's objective is to wake up man, to transform him and to usher him in a better world of truth and peace. *The City and the River* manifest the relevance of God to man's choices. Through the character of The Grand Master, Joshi conveys the message that it is meaningless to usurp the souls of men and that it ends in suffering and destruction, The unquestionable faith in God and surrender to Him is the only solution to mankind's threatened existence.

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MORPHOLOGY

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Man has always been interested in language, as he has always been interested in others forms of human behavior since man is as much talking being as he is a knowing being. His unending curiosity about himself and his surroundings is at the root of the emergence of the vast store of knowledge that he has gone building.

Man communicates with other beings through various means, and indifferent ways. For the production of any speech in any language, we need pulmonic air stream mechanisms. Each language has its speech sound system.

There are two ways which we communicate with other human beings, (i) Spoken and (ii) Written. Writing systems are the inventions of the later stage in cultural evolution. All the languages in the world have its speech sounds. These speech sounds can be divided into smaller units till we have the smallest indivisible unit, i.e., a single distinguishable sound called, a phoneme.

Then phonemes combine to make larger units of sounds which have a meaning unit called morpheme. Morpheme unites together to form larger units of words and combining of words we create sentences that to be called syntax We have to analysis the meaning of the sentences, called Semantics.

Here, we discuss the word formation of words by the combinations of sounds into minimal distinctive units of meaning called morphemes. A morpheme cannot be broken into smaller units because it does not make sense. The level of morphology is linked to phonology on the one hand and semantics on the other. It deals with the rules of combination of morphemes to form words, as affixes are attached to single morphemes to forms words. It studies the changes that take place in the structure of words.

E.g., take - took - taken. It signifies a change in tense.

Segmentation

A large number of words can be divided into segments are said to be determinate concerning segmentation.

Examples: Singing - sing - ing
Girls – girl – s
Enable - en - able
Wanted – want – ed
Childishness – child - ish – ness

Morphemes can be classified into Free morphemes and bound morphemes. Free morphemes can stand independently that gives meaning, but Bound morphemes cannot stand alone which always depend on free morphemes. In English, affixes are generally added either before or after the base form. The affixes that come before the base form are called Prefixes, and the affixes that come after the base form are called Suffixes.

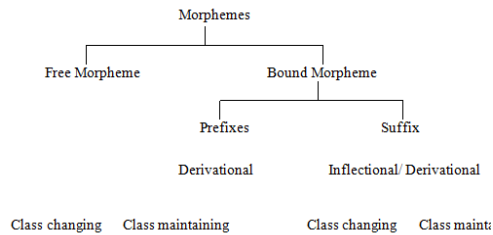
Prefixes in English generally changes the meaning of the base form. Some of the prefixes and their meanings are:

Prefix	meaning	examples
i) Anti	against	anti-corruption
ii) Bi	two	bi-monthly
iii) Co	with	co-passenger
iv) Counter	against the counter	attack
v) Dis	away, without	disable
vi) Ex	former	ex-president
vii) Inter	between	inter –school
viii) Post	after	post graduate
ix) Sub	under	sub way
x) Un	not	unable

On the other hand, affixes are classified as inflectional affixes and derivational affixes. Inflection is a change made in the form of a word to express its relation to others words in the sentence. Derivational is the process by which new words are formed from existing words. Derivational is class-maintaining if the original word and the new word belong to the same class and is class –changing if the two words belong to different categories.

Examples

- (i) Boy – boyhood, play - display - Inflectional affixes
 (ii) Sing –singer, able - enable – derivational affixes



Morphological analysis of a Few Words

Unforgettable

Un forgettable

Forget able

For get

Enlightenment

Enlighten ment

En lighten

Light en

There are three types of words: Simple words, complex words, and compound words:

- (i) **Simple words:** consist of a single free morpheme.
 (ii) **Complex words:** consist of a base and a derivational affix – enable
 (iii) **Compound words:** consist of two or more free morphemes which are independent by them selves.

Examples: personalities

Personality - s

Personal ity

Person al

Respectively

Respective ly

Respect ive

Zoological-garden

Zoological garden

Zoology ical

Zoo logy

Morphophonemics

The study of the phonemic structure of morphemes i.e. the change that morphemes undergo in certain changes is called morphophonemics. The changes that take place in the values of phonological features are stated regarding various types of rules.

Zero modification: there are some words, do not take some of the inflectional affixes and remain invariable: sheep, cut, put

Suppletion is the replacement of the entire form. In English the forms, "am," "is" "are" "was" "were" are the suppletive variants of the form "be."

Syncretism is the use of a single, non-divisible unit to manifest more than one component of meaning. (He runs)

Assimilation refers to the change of one sound into another sound because of the influence of neighboring sounds. Assimilation may be progressive and regressive.

Examples:

bets /t/ -----/s/

Leads /d/ -----/z/

Asked /k/ -----/t/

Bagged /g/ -----/d/

Mobile – immobile

Ability - inability

Syncope is the elimination medial vowels or consonants.

Once, else

Clipping: some words are used in shortened form by subtracting one or more syllables from a word.

Ex:

Photograph --- photo

Aeroplane ---- plane

Mathematics ---- maths

Laboratory - -- lab

Acronyms:

An acronym is formed by joining together the initial letters of other words and is pronounced as a word.

Ex: AIDS - Acquired Immuno Deficiency Syndrome

LASER- Light Amplification by Simulated Emission of Radiation

Blends: Two words are sometimes clipped, and the clippings joined to form a new word.

Ex: Brunch - Breakfast +Lunch

Telecast –Television + broadcast

Inventions:

New words have to be given to new inventions. They come to stay as a part of the language>

Ex: X-rays, Television, Laser

Borrowings: English generally borrows words from other languages.

Ex: Guru from Hindi
Catamaran from Tamil
Bazaar from Persian
Sheikh from Arabic

Compound Formation:

Compounds are formed by joining two or more bases.

Examples:

- (a) Noun +Noun
Motor cycle, gold fish, horse- race, fire-engine

- (b) Noun + Adjective
Trustworthy, home sick, sky-blue

© Adjective + Noun

Paleface, blackboard, common sense,

- (c) Compounds with verbs/adverbials/verbal nouns Man-eating, easy-going, record-player

Language is dynamic which continues to acquire new words with the passage of time. Some words also go on disappearing, as time passes, due to a variety of reasons.

GANDHIAN ETHICS IN R.K.NARAYAN'S *THE VENDOR OF SWEETS*

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The term Indo-Anglian is used to denote original literary creation in the English language by Indians. Today there are a large number of educated Indians who use the English language as a medium for the expression of their experience of life. Some eminent Indians such as R.K.Narayan, Mulk Raj Anand and Raja Rao continued to write in English and Indo-Anglian literature continues to grow and flourish and attain higher and higher peaks of excellence. The Indo-Anglian literature is different from the Anglo-Indian literature. The former is the genre written and created by the Indians through the English language, the later is written by the English men on themes and subjects related to India.

The Indo-Anglian writers of fiction writing with an eye and hope on the western readers This influenced their choice of the subject matter. Their works represent essentially the western idea of India. But at the same time, there are elements of Indianess, Nationalism, and Patriotism glorified by the Indian writers in their works.

R.K.Narayan is regarded as one of the greatest Indian writers in English. He was the most artistic of the Indian writers, his sole aim is being to give aesthetic satisfaction, and not to use his art as a medium of propaganda or serve some social purpose, as is the case with Mulk Raj Anand. As is the custom in the south, 'R' in the novelist's name stands for the name of the village to which his family belonged-Rasipuram in the district of Salem. 'K' stands for the name of his father, Krishnaswamy. He calls himself simply 'Narayan' and never Narayanaswami.

He graduated from Maharaja College, Mysore in 1930. First, he worked for some time as a clerk in the Mysore secretariat, and then as a teacher in the village school. But these professions did not suit him; his ambition was to become a writer. So, only after a month or so he gave up his job as a school teacher, and decided to devote all his time to writing. In those days, it was unthinkable that an Indian could become a successful writer in English. His father also did not like the idea, but Narayan went ahead with great confidence and soon achieved eminent success

as a novelist and short story writer. As a Novelist, Narayan was fast becoming a success.

His major novels were *Swami and Friends* (1935), *The Bachelor of Arts* (1937), *The Dark Room* (1938). *The English Teacher* (1945), *The FinancialExpert* (1952), *Waiting for Mahatma* (1955), *The Guide* (1958), *The Man-Eater of Malgudi* (1962) and *the vendor of Sweets* published in 1967.

R.K.Narayan and Raja-Rao are considered to be the pioneers of Indian-English fiction. The novelist belongs to the time of freedom movement of India. So many of his novels represent Gandhian thoughts and ethics The best example is his famous novel *The Vendor of Sweets*. During the freedom movement, Gandhiji became a socio-political figure.

He is an immense source of writing and has influence different disciplines and many writers from different fields like History, Politics, philosophy, Literature, Sociology and so on. He served as a central figure of the writings of that time. Gandhiji not only struggled for India's independence but also taught the people of India to love one another and advised them to show bitterness towards violence. His Satyagraha is inspired by boundless love and companion. He was a speaker of truth, and he does not like falsehood. These principles of Gandhiji were very well exhibited in the novels of Narayan especially used in *The Vendor of Sweets*. One or in another way the characters of this novel explore Gandhiji himself or his views.

Gandhi lives throughout the novel *The Vendor of Sweets* in one way or the other. Sometimes he is worshipped as a staunch nationalist and sometimes he is denounced as an evil influence. Sometimes he is referred to as one inspiring the youths of India to take part in the national movement and some times he is described as encouraging us to observe Satyagraha.

In this novel, Jagan is a staunch follower of Gandhiji's ethics and principles throughout his life. He always keeps the Charkha with him and spins. He leads a simple life as Gandhi had preached and practiced, keeping

only two suits of dresses. Believing in the Non-Violence of Gandhi, he wears the shoes from the skin of the cow which has died its death. He never loses temper, never becomes violence and never rebels. He uses the Gandhian principles of Ahimsa and Non-Cooperation to solve the personal problems of his life.

Jagan came under the spell of Gandhiji. As inspired by his natural feelings, he had joined the movement for freeing India from foreign rule. He gave up his studies, home, and normal life, and violated the British laws of the time. Under the influence of Gandhi Jagan leads a humble, honest life. He uses pure cow-ghee because Gandhi was opposed to the buffalo products. Gandhi had prescribed the spinning for the economic ills of the country and for calming the deep agitation of the mind.

Jagan spins and watches its growth with sensuous pleasure. The slight whirring noise of the wheel and the thread growing out of it between one's thumb and forefingers are very comforting, stilling the nerves and thoughts. He had made a vow before Gandhi that he would spin every day of his life. He has got to do it whether he is at home or in a forest. He is deadly opposed to his son's eating of beef because he, like Gandhi, worships the cow. He is always proud of Gandhi's ideals and tells others that Gandhi fought for the abolition of the caste system and now it is disappearing. Gandhi and the Gita are the two foremost ideals for him, and he reads the Gita constantly.

Like Gandhi Jagan believes that one should conquer his taste if one wants to conquer his self. Though it is ironical that has adopted the business of sweet-vending which stimulates people's taste, rather than curbing it, it is creditable on his part to enunciate this philosophy in spite of his sweets-vending business. When he refuses to give more than two lakh rupees to Mali for his fantastic story writing business, he tells him that " I am a poor man" and brings in for his support to his ideal man: Gandhi always advocated poverty and no riches. *The vendor of Sweets* presents a typical Gandhian followers life. Right in the opening paragraph, one finds him exhorting his nephew to conquer senses. He strictly follows the Gandhian way of life to the minutest details-eating natural salts, wearing Kadhi, spinning charkha, reading Gita and writing a book on nature therapy.

Jagan is a naturalistic philosopher and promoter of natural life, and natural diet like Gandhi was. As a lover of nature cure and natural diet, he takes twenty drops of honey in hot water and prescribes to every day. A twig from Neem tree instead of the bristles which are made of the hair from the pig's tail and equates Neem tree. He tells

his daughter-in-law, Grace that it is a natural antiseptic which purifies the blood and supplies iron. He becomes an example and declares him as a lover of Neem twig who dies at ninety without a single tooth lose in his jaw.

Jagan is shocked when one fine morning his twenty-year-old son Mali declares that he can't study anymore. Through his cousin, Jagan learns that Mali has his heart on becoming a writer. When Jagan realizes that there can be fabulous money in Mali's pursuit, he is greatly elated and calls his son a genius. He only hopes that his son will also emulate his philosophy of simple living and high thinking. The cousin finds it difficult to digest this claim about simple living and wants to know why Jagan should run a trade, make many and accumulate it. Jagan's answer is typically hypocritical so characteristic of Gadhites.

Mali leads his life against the principles of his father, Jagan. Jagan can no longer endure Mali and his sinful life. But his response is typically Gandhian. He does not kick out Mali as Non-Gandhian would have done. But he follows the Gandhian way of Non-Violent, Non-Cooperation or passive resistance to teach Mali a lesson he reduces the price of his sweets to one-fourth of their price. Through this way, only Jagan attempts to make his son on a good path. As a participant in Gandhi's Non-Cooperation movement Jagan continues to practice Gandhi's ideas in his daily life. He wears clothes made of material spun with his own hands.

He spins for an hour every day and produces enough yarn for his sartorial requirements. He never possesses more than two sets of clothes and sells the rest of the yarn to the handloom committee in exchange the cash. Though it is less than five rupees a month, he feels a sentimental thrill in receiving it. Being a follower of Gandhian thoughts, Jagan leads his life with satisfaction and honesty. His faith in Gandhiji's words offers him a happy and peaceful business as well as life.

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DIASPORIC CONSCIOUSNESS AND EXPERIENCE OF WOMEN IN CHITRA BANERJEE DIVAKARUNI'S *THE MISTRESS OF SPICES* AND *THE QUEEN OF DREAMS*

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Abstract

*Diaspora is a global phenomenon which denotes the communities of displaced or relocated people who move from their homelands to new lands for social, political or economic reasons. 'Diaspora.' Means 'to scatter'(like seeds)or 'dispersion'(Greek for spread) or 'Galut'(Hebrew for exile), and in the study of cultural movements, it refers to a loss of homeland, a shifting of population from one locale to another. The term 'diaspora' is used to refer to many people or ethnic population forced or induced to leave their traditional ethnic homelands to other parts of the world. Other terms used in similar contexts are 'expatriate,' 'immigrant' and 'exile' although there may be differences in the nuances of usage implying differences in shades of meaning. 'Expatriate.' Originating in Latin refers to one who is away from native land. In today's world, 'diaspora' as a descriptive term covers the whole of a migrant community by passing the divisions made in the earlier literature between the first and subsequent generations of migrants, that is, between exile and expatriation. Chitra Banerjee Divakaruni, an Indian – American award-winning author, and poet who migrated to America is conscious about her own identity and experience. Hence her works reflect the sense of rootlessness and alienation. In her novels *Mistress of Spices* and *The Queen of Dreams*, she explores the problems of an identity crisis, emotional isolation and the experience of migration. In these novels, she depicts diasporic women protagonists Tilo and Rakhi who live in two cultures, struggle because of their exile experience and question their identities. These novels abound with the diasporic consciousness of isolation, mental trauma, dispersion, unresolved dilemmas, unsettled conflicts, unread complexities, and unanswered questions.*

Introduction

Diasporic literature is inevitable in an era of globalization, and upward mobility wherein men and women cross oceans in search of greener pastures. In the age of globalization, immigration has become an important stage in human evolution. As the immigrants can absorb the best of both native and alien, they grow into international citizens. There are three types of diaspora: To the first category belong writers who detest the idea of being called immigrant writers considering themselves as mainstream Americans. The second category is the group of writers who shuttle between different continents. Within this group, some write about their immigrant experiences, while others physically live there but write of their home country or about characters who go as aliens and try to fit into the western world. The most complicated case is the third category of writers whose origin is India but whose work has no connections as such with the mother country. Migration has become a global phenomenon, especially in the middle-class professionals, for economic compulsions. It compels to face the life code of the new country that has induced a consciousness of borders and a nationality in the psyche of the immigrant. The immigrants carry their

original culture with them and simultaneously change to survive in the new world after all, culture is a manifestation of the human psyche. The literary migrants who live away from their roots and culture develop a distinct sensibility. Many contemporary writers prove the quest for national identity by defining, redefining, analyzing and explaining it from all possible angles especially for a woman because male migrants face fewer problems than female migrants.

Many Indian writers migrate from their native place to other countries for their intention. Diasporic women writers also deal with this important issue in the present day in a different fashion than that of a male writer in perspective distinctly different from that of their male counterparts. Chitra Banerjee Divakaruni, an Indo-American writer, writes about immigrant women. Her major themes center on love, friendship, assimilation, the self identity of South Asian women. With the rise of women's diasporic writing the images of immigrant women have often been discussed in the literature. Indian women writers in foreign lands are equipped with better themes than the perennially penned subjects like rights of women, injustice, gender inequality and so on. Chitra Banerjee has distinguished

herself as a ground-breaking novelist in the genre of South Asian diasporic literature. The 'skilled cartographer of the heart' the award-winning novelist and short story writer, Chitra Banerjee Divakaruni, proved her mettle as one of the most prolific and vociferous voices of the Asian American immigrant women.

In almost all her novels she has explored the physical and psychological tensions and tortures caused by the angst of a transplanted life to which the immigrant women are subjected. Chitra Banerjee focuses on the diasporic Indian women caught between two opposing worlds—the worlds of acquired values and adopted values. Divakaruni's novels manifest migration, mobility, and diaspora in its varied forms. The reason for setting abroad also varies. It delves into the difficulties inherent in adjusting to a new land, but it also creates a perception of the land left behind in all its neutrality. The characters engage themselves in an active process of remembering.

The diasporic consciousness of Women in The Mistress of Spices

The Mistress of Spices is the first novel of Chitra Banerjee Divakaruni. Tilo, the protagonist of the novel, takes her name from Tilotamma, the divine dancer in Indra's court. But she brings another meaning to her name. She associates herself with til, the sesame seed. In this sense, the divine and earthly are united in Tilo. When she decides to give up the divine and restrict herself only to the human. She takes another name Maya, a name with profound mythological and philosophical associations. Maya, in the Hindu philosophy, is feminine and is the principle behind the entire material universe. It is considered as an illusion. When Tilo assumes the name Maya, she once again reasserts her earthly and feminine character.

Tilo's friends are serpents. All her mythic knowledge has been imparted to her by serpents. The serpents are usually a manifestation of the mother goddess and are therefore a symbol of the fertility. By association, it is a symbol of the feminine. Divakaruni uses conventional myth and symbolism to the new feminine world that Divakaruni envisages. It is a world across the rainbow, which is ironically a conventional symbol of hope where women rescue other women. Tilo's beginnings are as uncertain as her future as the seer and the mistress of spices. First named as Nayan Tara, who is at once gifted with special qualities and being able to foresee the future, a gift which brings followers and believers to her. This foreseeing

makes her rich. The face of luxury, however, can be even so dangerous as Nayan Tara discovers when the pirates come looking for her. Then she begins her initially reluctant to travel to a distant world which she neither understands nor desires. In her travels with the pirates, she finds herself swept into the islands of spices, travel which demands of her the stripping of her every existing identity.

Of the serpents she says, "They were the first among all that the spices were to take from me" (MS 24) With the old mother, the initiation of the five strips her of her past, of everything she remembers until she even falsifies her being by hiding within the body of the old woman. The stripping of identity thus seems to be an essential prerequisite for the discovery of a new, perhaps true. Tilo, taking into American society at Oakland, running a grocery store in a dilapidated part of the town at once merges myth and reality. Her gift makes it now possible for her to peer into the lives of the migrant's life of hope, suffering, loneliness, and pain. The merging of Tilo's gifted sense of understanding migrants not only provides an immediate insight but also creates a perspective from which such a predicament could be solved. Her gift the spices endows her with an inner eye through which the sufferings of the alienated, the persecuted and the denuded find a voice.

Tilo, however, does fall very early as in the novel in her desperate attempt to help others and ultimately herself. Twice Tilo goes out her shop to help Geeta and Haroun. She could easily succumb to the temptations of smell super market as her basic human instinct had only been suppressed an along and had never disappeared. Tilo's journey is itself one of self-discovery, but one which entails sacrifice, surrender, and duty. They are more sensitively portrayed than the narrator's quest for identity and meaning, one which predictability brings her back to the already accepted role of being socially and physically responsible rather than deny the reality of human experience.

This diasporic identity, the shift of Tilotamma to being the bougainvillea girl and beyond points to the way expatriation can confront everything. The reality of every day's existence is while retaining its capacity to confront, to dream and to hope it takes people to go away from it. The modern port era has made such a drastic change in women's writing that they have created the space of their own through their literature. They tend to exist with the male-oriented writings. Divakaruni's narration is a new version of women's writings. There are so many revolutionary changes in the novel as it claims to be a post modern fiction.

Tilo possesses an evolving identity that is unpredictable and filled with possibilities, forever growing and changing with her every new environment and each passing moment. The formation of identity is a process whereby others create the self, where external forces determine the development of the individual and where identity does not necessitate an obvious developmental path. Divakaruni's interlaces emerging modernity with minority traditions to reshape the life's condition into a free-flowing, rippling, equitable and real. Divakaruni's gestures towards feminist solidarity by moving Tilo away from the established epistemological apparatus that contrast tradition with modernity.

Finally, the novel closes with Tilo, renaming herself as Maya, which can mean many things such as Illusion, spell, enchantment, etc. A name that embodies the multiplicity of her identities. Thus the character, Tilo that Divakaruni creates, is capable of living in a world in which the individual exists not as a unified one, but rather as many bounds by no borders and infinite in the possibilities of creating consciousness and inverting identities. Thus the homelessness and cultural clash appear subtly sometimes and emphatically sometimes in her novels.

Diasporic Experience of Women in The Queen of Dreams

Queen of Dreams, by Divakaruni is not about the dreams but the family and relationships. Rakhi is the central character in Queen of Dreams. Choices plunge Rakhi's life from childhood. She often struggles between her choices. Rakhi's dream is to become a dream interpreter like her mother, Mrs. Gupta. She is remembered of her mother's words " My work is to dream. I turned the words over and over in my mind, intrigued. I didn't understand them, but I was able to say them to someone someday"(QD 7) Once Rakhi stresses her mother to find whether her mind is preoccupied with dreams, but she gets a negative reply from her mother. Rakhi suffers mentally after knowing from her mother that her mind is away from dreams. Rakhi says: "Her words like a door closing, with her as the other side, beyond my reach."(QD 37) Rakhi's sufferings are that she mingles her own life with her mother's, she is unaware that each person's life is unique and imitation is impossible in life.

Rakhi though upset, accepts her mother's advice and warnings about the risk of the dream interpreters life. She longs for dreams, but once she realizes that she lacks the dream power, she precedes her life bravely. She stops

forward to the next step in her life. She accepts to live normally by marrying Sonny, her next choice in her life. Rakhi is not like normal playing kids. She never socializes much with the children of her age instead spends her time with her mother. Parents are the role model of their children, and obviously, they extract their behaviors and reflect as they are. She analyses her mother's gift is a boon which saves many person lives who are in trouble. Rakhi longs to know about her mother but her mother's avoidance about her native country India increases Rakhi's hunger for knowing about the Indians. Rakhi, during her childhood, begs for night time stories expecting Indian stories but Rakhi fails in her attempt. Deprived of her mother's past and her connectivity towards India, increases Rakhi's curiosity and longingness, her mother tries to wipe out the memories of India and wishes to strike her roots in California, She stresses often in her daughter's mind by uttering " it was just another place, not so different, in these essentials, from California"(QD 4) But Rakhi is not satisfied with her mother's reply. She understands that her mother is hiding her past.

As an adult Rakhi's path is rocky. She marries Sonny, the famous Disk Jockey player at a famous nightclub. Marriage becomes sweeter at the beginning of life and gets complicated when life moves on. Rakhi loves him a lot till the particular day which has spoiled her marriage life. Rakhi feels isolated in her life. A child's desires to live like her mother. She often follows her mother's way of life style. Since Mrs. Gupta never shares her sorrows with Rakhi, the daughter does not develop the social skills which are necessary for effective communication with her family and friends.

Rakhi plans to divorce him because of the strange incident which takes place at a particular night. Sonny invites Rakhi to a night club where he works as a Disk Jockey, but it ends in a disaster that she is being raped and the loud music prevents Sonny from hearing his wife's cry. As per Indian tradition though a woman finds herself powerful, expects her husband to care and safeguard her from the strangers and he should know to read the change of attitude of his wife and help her. If she feels insecure at her husband's presence, sure the relationship will end.

Rakhi is not an ordinary woman. She wants her reputation and finds her husband never believes her when Sonny attempts to contact his wife to prevent their divorce; Rakhi does not respond to him. Sonny unaware of Rakhi's refusal pleads Rakhi to live with him. Since she expects her reputation as she is aware of her sufferings, she takes

a stubborn decision and leaves her husband. She has many choices to live with Sonny, but she bravely steps out from her life. After the divorce, she creates her own choices in her alienated life. She finds her choice to be a good painter and to run her own business Chai House for the betterment of her life with a stable income. Chai House is only a dream business for both Rakhi and her friend Belle.

They suffer a lot since they cannot overcome their competitor Java the fastest growing shop. It has almost pulled down Chai House, and Belle's desire about Chai House is about to get shatter. Rakhi invites her mother to find out at the problem, and her mother tells her that their drawback is that they run the Chai Shop in a western notion of Indian, Rakhi, having imbibed the American culture by birth and Indian through blood, she traps between two cultures.

Mr.Gupta helps her to retain and saves her shop. Rakhi wishes to lead a life of a successful woman. She never allows ego to dominate her because she knows her Chai House is at a critical stage. She has valuable reasons to avoid her father. At first, she hesitates to get his help but realizes that the survival of Chai House is much more important to her. She understands the reality of life after her mother's death. She uses her changes in a better way, Mr.Gupta helps his daughter to transform the Chai House into an Indian snack shop. To add more flavors, her father fulfils her desire by telling his old Indian life.

All the stories are very fresh and alive even after years, reveals his attachment towards it. Immigrants, who are busy with day to day survival, cannot find time to recollect it since they feel alienated by doing so. But if sometimes arise to share the past Indian life, without hesitation they narrate to the second generation immigrants with newly added colours and make them sense the witness of those stories in reality.

Divakaruni presents Rakhi's character in a very different way. If her choice is wrong, she bravely fights to make it successful, and if it results in vain, she no longer

hesitates to modify her choices in life. She divorces Sonny, manages to live alone and struggles to run her Chai House, and once she finds chances to rejoin with Sonny, she accepts it.

The diasporic characters have a lot of choices and sufferings in their life. There are so many chances, and choices are scattered around them. Each has various choices in his/her own life. Better choices make them better. If the choices are wrong, suffering play a vital role. They should try to change the wrong choice as a right choice instead of being stagnant in the particular choice.

Conclusion

Displacement, thus in Divakaruni's novels resulting due to migration, immigration, travel or exile offers the possibility of providing positive spaces of assimilation. It largely offers a chance for development and cross-cultural dialogues resulting both in alienation and assimilation. Diaspora thus experiences various kinds of displacement. But it is their inner consciousness which makes them adjust, accommodate and even adapt. Chitra Banerjee astonishes her readers with her exquisite individualistic styles, themes, and techniques. Being an expatriate women writer, she vividly portrays the lives of immigrant women, their loss, their alienation, social inequalities and ideological structures of Indian and American societies, Assimilation and acculturation in the diasporic realm. Her women characters emerge as new women who claim their own space. She is a representative of the Indian women's liberation, autonomy, and independence in a new society.

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THEME OF CULTURAL ESTRANGEMENT AND RACISM IN DESAI'S "BYE-BYE BLACK BIRD"

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Abstract

Anita Desai is one of the major voices in the modern Indian English fiction. Her *Bye-Bye Blackbird* stands as a perfect replica of xenophobia that is resulted out of intense craving for a foreign land. In this novel, the theme of Cultural Estrangement and Racism is explored from a different perspective and dimension. The novel is about the condition of Indian immigrants in England, their social, cultural and racial displacement. It explores the love-hate relationship of the immigrants towards their adopted land, their sense of alienation, their several attempts to adjust and integrate into an alien society, and their final realization that total assimilation to a foreign culture is an impossibility. Anita Desai deviates from her earlier theme of the treatment of the psychic tumult to her self-afflicted characters in this novel. She reflects the topical problem of adjustment faced by black immigrants in England owing to the fast-growing bias of the white against the increasing number of coloured on their soil. She analyses their problem by delineating realistically the situation of three different characters Dev, Adit, and Sarah and by exploring the effect of racial hatred on their sensibility. Dev and Adit, immigrant Indians who find themselves trapped in England which is an alien country for them, suffer from a loss of identity because in the charged social atmosphere of England and they find themselves uprooted from their moorings.

Keywords: Alienation, Immigrants, Racism, Culture

Anita Desai's *Bye-Bye Blackbird* reflects the influx of Commonwealth immigration in the 1950s. It is the story of many Asians who seek out greener pastures in the western world. Fed up with the state of things in their country, they move out into foreign shores only to be disillusioned at the cold reception they get there. It does not matter whether one is an Indian or a Pakistani or a Bangladeshi – all are grouped as Asiatic and looked down upon as they make their cities dirty and polluted. The novel describes the interaction between the locale and the individual acquires a new dimension, for, the tension here between the white locale and the immigrant black bird involves issues of alienation and accommodation that the immigrant has to confront in an alien and yet familiar world. The migratory bird black bird is drawn to and repelled by the white inland as its new habitat.

In the first part of the novel, Dev who arrives at England was humiliated in the public and private places. This treatment towards Indians by the British people developed a kind of distress in him. In the second part, Dev adopts to the lifestyle of Britain and despite his ill-treatment by the countrymen he feels comfortable to stay there. In the third part Adit who was comfortably running his life in England becomes homesick for India and leaves England with his wife.

Anita Desai explores the existential problems of adjustment, belongingness, rootedness, exile, etc. in the novel. Dev, Adit, and Sarah, the three important characters of the novel, come to reckon their reality in three different ways; but none of these can do it completely. The question of being an exile in one's land is raised through Sarah who has chosen to marry Adit to fill certain gaps and chasms in her life. But it is very doubtful whether she succeeds fully. However, her life-affirming attitude and faith in making sincere efforts for assimilation into an alien culture are perceptible in her decision to come to India with Adit and Sarah also emblemizes the effort of reducing tensions due to racial discrimination.

The novel explains the tale of two Bengali youths and their sufferings in an alien land. It is the story of Adit and Dev, two immigrants to London. For Adit and Dev, it is an alien and isolated land, whereas for Sarah it is her motherland. But just because she got married to an Indian, she was also alienated from her society, family and even from her self. Desai gives a picture of immigrants, whoever it maybe, may it be Dev and Adit, who were isolated in England, or the native girl, Sarah, alienated from her neighbors. For Dev and Adit, it is the country which alienated themselves. For Sarah, it is her husband and her society failed to understand her individuality. Thus, Desai

gives yet another idea of alienation where it not only occurs for immigrants but also for people who engage themselves with immigrants.

The novel opens with Dev's waking up by the bell-ringing on the brass door and the birds and bottles clinking and clanking in informal good morning voices. These 'polite' and 'informal' voices at five o'clock in the morning filled him with disgust. He wondered if it had died in the night of an inability to acclimatize itself. On the very first morning in a foreign country,

He thought with momentary bitterness of the cup of tea that would have been brought to him if he were at home in India now, by a mother fresh from her morning prayers, or a servant boy scorched and sooty and a newly made fire...It was the first lesson his first day in London taught him: he who wants tea must get up and make it (8).

The aspiring new immigrant Dev is a guest at two old friends Adit Sen and his wife Sarah Sen- a European by birth, has started facing problems of adjustment from the very next day of his arrival to this land of opportunities. He does not want to join the Sikh fitters of Bradford, and live in their ghettos and do the 'dirty' works for the British engineers. He says that he is going to study at the London School of Economics. When he tells Adit that he has come well in advance to make all the right approaches; Adit, as established and matured immigrant, evinces surprise at the former's word approaches. He says "Approaches! Do you think you can get into an English college by sending the Principal a basket of Mangoes? All you can do is fill in the forms and pay the entrance fees. There's no such thing as bribery here, you know" (10).

This is an obvious and typical attitude of Indians towards western countries. The Indians feel that the western countries flourish with prosperity in every field and thus they are fair and transparent in all of the lives. Adit's remark also reveals the present state of education in our country where corruption is rampant. Dev, a fresher in London and Adit, a time-honored immigrant, react to this alien land differently.

Dev's longing for living with its variety and multiplicity remains unsatisfied in the new atmosphere where everyone is a stranger and lives in hiding. It is a world which makes him nostalgic about India--the India of familiar faces, familiar sounds, and familiar smell. Dev is particularly with the treatment accorded to immigrants in England. They are openly insulted, so much so that they are not allowed to use a lavatory meant for the English; the London docks have three kinds of lavatories - Ladies,

Gents, and Asiatic. Dev's alienation and spiritual agony are objected in his hellish experiences in the London tube:

Dev ventures into the city. He descends, deeper and deeper, into the white-tiled bowels of Clapham tube station. . . . The menacing slither of escalators strikes panic into a speechless Dev as he is swept down with an awful sensation of being taken where he does not want to go. Down, down and farther down---like Alice falling, falling down the rabbit hole, like a Kafka stranger wandering through the dark labyrinth of a prison. (59)

The focus of the novel is on Dev who comes to London to pursue his studies. As the plot develops we find him turning into a completely disillusioned man. When Dev pulled out his watch from under his pillow, he was disgusted to find it was barely five O'clock. He feels alienated in London from both Indians and Englishmen. He found it extremely difficult to adjust himself with the new surroundings. He saw super-markets with their pyramids of frozen food packets, delicateness with their continental fruits and wines and cheeses, the clothes shops with their waxy, surprise eyed models in windows started with gloves and lace handkerchiefs, the pubs and fish-and-chips shops the welter of high, aristocratic perambulators and hairless, pudding-faced , lollypop stoppered babies the well-groomed dogs on leashes, the trim nylons on the women's stout legs, the red umbrellas and blue mackintoshes, the drizzle and the sunshine, the high prices and the easy trade.

Dev's contact begins from Adit who has settled in London with an English wife. The cultural differences expand, and Dev moves out in search of a job. He undergoes various experiences and cultural shocks. The difference between expectation and reality disturbs him and makes him feel self-conscious.

The novel captures the confusions and conflicts of another set of alienated persons. It has rightly been maintained that in the novel the tension between the local and the immigrant blackbird involves issues of alienation and accommodation that the immigrant has to confront in an alien and yet familiar world. Dev, the chief character of the novel, has some intellectual pretensions and has come to study at the London School of Economics. He is, however, confronted with an initial problem of adjustment in a foreign land. Adit also faces an identity crisis in the novel. He has a kind of love-hate relationship with England, for he loves England for its richness and hates it for its treatment towards Indians. Hence, Adit feels nostalgia for India. He understood that he has been living

an artificial life in the alien territory, losing his self-identity and sacrificing everything including his self-respect and pride to live a rich life in Britain. Adit who is an Indian has been taught to praise Britain and its culture, history, and riches, wants to stay in England but longs for his mother country, his friends, food, dress, music, festivals and joys.

The theme of alienation associated with withdrawal, loneliness, and isolation prevails well in this novel. These problems are inter-related and disrupt a good relationship especially the relationship between man–woman, and a man with society. Adit's cry from the bottom of his heart leads him to decide to go back to his home-country. On his friends' bewilderment, he explains that it is fate that he is leaving everything and he also says that he is fast becoming a good Hindu. Adit after a long inward debate finally declares; "No-England! 'England. I've done with England now. Sarah, I am going back.'... 'To India-home'(198). This declaration greatly perturbs Sarah. But now Adit is firm. He must be in India. The reason that he gives for his going that he cannot live there because he feels that he is leading his life in an unreal way.

"I don't know what real life there will mean... Sarah, you know I've loved England more than you, I've often felt myself half English, but it was only a pretence, Sally. Now it has to be the real thing. I must go. You will come?" (198).

Sarah, the next important character in the novel also faces an identity crisis. She suffers from cultural alienation—a tremendous tug-of-war between what she is leaving behind and what she now will have to accept. Sarah's search for self, for her lost identity as an individual, symbolizes a women's search for self in general. A woman plays so many different roles in her life that in the course of time she goes astray. At the end of her journey, she finds herself owning nothing to herself.

[Sarah's] face was only a mask, her body only a costume. Where was Sarah? Staring out of the window at the chimney tops and the clouds, she wondered if Sarah had any existence at all, and then she wondered, with great sadness, if she would ever be allowed to step off the stage, -she did not care, she wanted only its sincerity, its truth (36).

Sarah is romantically in love with India. She dislikes the English people's love of privacy and reserve. Her marriage to an Indian shows her love of India and the Indian way of life. She does not find it difficult to put with the insults of her fellow citizens. She is ,hung between the two different societies. She never entertained questions

about her personal life. She is caught in a tragic situation. She is the only daughter of a middle-class couple at Hampshire, beautiful countryside. She is highly sensitive. She is greatly shaped by the countryside innocence and beauty. And when Adit declares his decision to go back to India, Sarah has three challenges before her: "There was the baby. There was the voyage. The uprooting" (206).

Regarding uprooting, she somehow consoles herself: "I think when I go to India; I will not find it so strange after all. I am sure I shall feel quite at home very soon" (219). But then soon she feels an assurance and certainty melt inside her. Her courage shrinks inside her into a single drop of rain, a flake, of ice. And it appears to her that going to India would mean "all the pangs of saying good-bye to her past twenty-four years" (221). The idea of going back to India triggers her mind.

As for Sarah, although she lives in her own country, she feels alienated because she lives with people with completely different culture. She does not learn Hindi, so she cannot communicate with whom she lives except her husband because he talks English fluently. It is clear when she does not participate in the conversation after watching the film. She can be regarded as a solitary traveler. In *Bye-Bye Blackbird*, Desai deals with the problems faced by the black immigrants in England. She expresses the theme of alienation through three different characters Adit, Dev and Sarah, their psychic tumults towards their treatment by their fellow countrymen.

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WOMEN AND SOCIAL DYNAMICS IN THE DYSTOPIAN NOVEL AS SEEN IN SUZANNE COLLINS' *THE HUNGER GAMES*

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The artist Suzanne Collins was a popular American novelist. She was seized of the social problems in her time like many other novelists of any country and age. This would be clear, if one reviews the works of novelists of different countries of any time.

Collins chose to pen "*The Hunger Games*" in the contextualization Myth and Capitalism in the Dystopian Novel to expose economic disparity in the society and its consequences. Really the narrative reads like a myth and hence the title. The story offers an insight into the earliest form of capitalism practiced which had dystopian aspects of poverty, totalitarian Government, political and social repression, dehumanization, restrictions of freedom and oppression leading to dissent and rebellions by the victims. This phenomenon is different from the capitalism adopted and handled in the present day milieu with the passage of time and change of ideology under the influence of various world bodies. The world witnesses that the countries are divided into two opposite blocs, one representing the West harboring capitalism and the other East sponsoring communism. The bourgeoisies and the proletariat keep them etched in their respective economies. In between, they exist democracy absorbing in their advantages.

There are well known Greek mythologies like the Myth of Theses and Minotaur and the Myth of Pyramid and Thisbe. Collins has profusely drawn from them for the Hunger Games.

The Capital, the heaven of the capitalists, the rich, is the focus of all politics and economics and administrative powers with which the Capital plays havoc inhumanly on the districts affiliated to it for its luxurious living unheard of in history. The Capital Panem is richest to any human imagination, and is technologically decorated. It is located somewhere in America to give it the reality. The 12 - year old Katniss, the protagonist, from a district is simply mesmerized at its sight with "glistening buildings in a

rainbow of hues that tower in the air, the shining cars that roll down in the wide paved streets" (55). To most of the inhabitants, the Capital is wonderful, full of prosperity and high-quality living. It looks as if the whole wealth of the country were centered on it.

The Capital has twelve districts with one destroyed for its rebellion under its control. It has little concern for the people there and exploits them to drive them to poverty and hunger and hunger is for them to weaken them physically and spiritually and to make them feel hapless. They have nothing to own anything worthwhile.

All their products and produce are heavily taxed to ensure only a little profit to the producers and to make them economically weak and vulnerable. Freedom of any kind is out of the question in the districts which are kept under constant vigil through administrators. Once some birds were groomed and deployed to spy them. They were dispatched to crowded localities to listen to people in meetings, groups, and fly back to convey the information. Subsequently, they were disbanded, as the Capital was misguided sometimes. The sensitive district 12 is considered a threat and it is cordoned off by electric fences electrified 24 hours under the pretext of keeping off predators but it is done with an ulterior motive.

The Hunger Games, the crux of the whole issue and a point of attraction to readers, is dealt with some details by the artist. According to a myth, they originated in Panem in North America with Capital and 13 constituent districts. With the destruction of district – 13, the total fell to 12. President Snow, a specimen of cruelty, was the Head of the ream. The Hunger Games evolved as a penal action to victimize the district – 13 people for revolt ending up in its demolition. Henceforth they have become a permanent annual feature, why a festivity?

Hunger Games are presided over by Snow and attended by the district Governors to regulate and monitor

the events. Before the programme starts, there is a talk by Justice Building to highlight the rebellion in District – 13, which rang its death knell, this is a preventive device to avert any possible eruption. The word hunger has significance! Hunger is insisted for the fighters to undergo as a condition before fighting to weaken their spirit to possible overt rebel at the Games. The people suffer from hunger many a day in the perpetual poverty-stricken districts. The *Hunger Games* are held as an annual festivity, but it is only to the Capital people, and not to the districts' people, as situation prevails. The latter just pretend to assent. The evil, the ingenious design does not end here. The worst is that all inhabitants including the parents of the athletes with kith and kin are mandated to witness the Games, they worry over the prospective fate of their candidate. The combatants are draped in the best of their attire to delight the audience. The process of the Games is televised. The sequence of the event *Hunger Games* runs as follows.

For the *Hunger Games*, every year a boy and a girl from each district are selected by lot, it is called "repeating" and the day of the Games is called "repeating day". Thus there are twelve pairs on the arena. They have to fight until there is one victor and one survivor in each group. It is humiliating as well as torturous, but the Capital requires the people to treat the retreat as a sporting event pitting each district against others, laments an inhabitant. None can speak against the cruelty and no deceased family can speak against the authority. The pity is that the merchant class has no sympathy for the depressed and marginalized and sides with the authorities.

Katniss is not selected, while her younger sister Prime is. In a surprise attempt to save her she replaces her by representing her bloc. The authorities threaten her and her people that they take their children, and sacrifice them and there is nothing they can do, and if they raise a finger, they will destroy every last of them just as they did in district – 13. The girl is hesitant to criticize the "entertainment", and she gives vent to her feelings in the forest and outside the fence. Her concern is that her family is not on rebellion. On the way to the Capital, she

visits Gale. He admires her for her talents as a hunter, and she is quick to remark, "Not people" in a cruel and vicious way and enjoy killing one another, disregard of the identity the Capital has conferred on her. She finds a friend killed in the arena and she dies not to want to hate the killer rather the Capital.

Katniss starts to rebel against the Capital; she mobilizes the districts 11 and 12 together. When she is on the stage, she is careful about criticizing the Capital. The people of district show their solidarity with her by showing signs meaning "admiration, thanks and good-bye". There is a sign of another uprising. The Capital endeavours to thwart it by offering 'tesserae' to corrupt leaders to betray their people. Katniss is in the arena affected by the milieu for STARDOM as a tribute to and symbol of the proletariat rebellion.

To conclude, the novelist Collins has picturesquely brought forth the cruel realm of capitalism ruling in the past enslaving the labour for its selfish ends, it is enlightening when it is compared with its modern counterpart which is smooth going, pitted against a powerful proletariat strengthened by unions. They come together on a common platform some time imbibed by peoples' interest.

The author, a farsighted reformist to the core uses this novel as a pointer to the changes in the social dynamics through violent as well as the peaceful revolution by the weaker section of the society by a move which will take momentum as eras roll on. She also chooses to underscore that labour in distress will consolidate to combat capitalism as displayed by the marginalized citizens of the districts in question. This theme is well received by the readers with progressive disposition.

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INDIAN WRITING IN ENGLISH (THE GROWTH AND DEVELOPMENT OF POETRY IN INDIAN ENGLISH)

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Abstract

The trend in the English writers had changed on account of our achievement in securing freedom to our country. From 1947, out thinkers began to voice their concern about different issues. The most sensitive aspect of Free India was Unity. It was decided that the Indian Constitution is free, secular and socialist. The writers in English began to concentrate on bringing harmony among all the classes of India. India, since centuries is known for multi-racial, multi-religious structure. To protect the basic fabric of the Indian constitution, a constant struggle was set in motion by eminent writers.

(Keywords: Secular, socialist, harmony, multi-racial, multi-religious, eminent)

The very substance of the ambitious is merely the shadow of a dream.

-William Shakespeare

When we look into the early Sanskrit literature. It is crystal clear that the ancient life was purely pastoral. The man was completely dependent on Nature for his livelihood. The man had deep respect for Nature, and he was protecting the Nature as God. This attitude is still prevalent among the tribal settlements who live in the forests. Though its existence was short, it could leave an indelible impression among the Romanticists. The Romantic Age emerged as a result of deep veneration out ancestors had for nature. Even the Romantic writers could not vary on with their campaign for a long time. From our study of ancient Sanskrit literature, we can conclude that many of our classicists evinced their interest in studying and preserving the great romantic traditions.

The trend in the English writers had changed on account of our achievement in securing freedom to our country. From 1947, out thinkers began to voice their concern about different issues. The most sensitive aspect of Free India was Unity. It was decided that the Indian Constitution is free, secular and socialist. The writers in English began to concentrate on bringing harmony among all the classes of India. India, since centuries is known for multiracial, multi-religious structure. To protect the basic fabric of the Indian constitution, a constant struggle was set in motion by eminent writers.

The rise of English Indian literature in the early nineteenth century was a significant aspect of the Indian

renaissance, and as Sri Aurobindo points out, this renaissance was less like the European one and more like the Celtic movement in Ireland,

"the attempt of a reawakened national spirit to find a new impulse of self-expression which shall give the spiritual force for a great reshaping and rebuilding."

This awakening in India, as Jawaharlal Nehru observes.

"was twofold she looked to the West and, at the same time, she looked at herself and her past."

The first phase of English Indian literature roughly comprises the half-century before the Great Revolt of 1857. This was period when English education and Western ideas had begun to act as a great liberating force in a country which had been suffering from the political instability for about a century and from social fossilization and individual stagnation for even much longer. The foremost thinker for the age, Rammohan Roy vigorously championed the cause of English education and warned that the 'Sanskrit system of education would be the best calculated to keep this country in darkness.' Early products of the new education like Henry Derozio (1819-1831), the first Indian English poet, were naturally filled with a fearless spirit of enquiry a reformist idealism and an iconoclastic zeal typical of the romantic spirit. During his all too brief poetic career lasting barely half a dozen years, Derozio inevitably had contemporary British romantic poets as his obvious models. One must not also forget that he died at the age of twenty-two before his talent had time to mature. Hence his romantic spirit could not develop an

individual voice, though his poetry does provide substantial evidence of real potentialities in this direction. Some of his sonnets like *To the Pupils of Hindu College* had an unmistakable authenticity of feeling, though there is not a little sentimentality in quite a few of his lyrics. His frequent attempts to employ Indian myth and legend and imagery and diction were also a step in the right direction, though his experiments are mostly elementary. His satirical verse is modeled on Byron's, but some of it does show clear evidence of energy and vigour. His long poem *The Fakeer and Jungeera* reveal both his narrative skill and his technical competence in using different meters to suit the changing tone and temper of the tragic story of a young Hindu widow, which also demonstrates his genuine reformist zeal.

An inevitable product of the contemporary Indian situation, it was not false romantic dawn that colored the Indian English literary horizon during the early and mid-nineteenth century. During the next phase (1857-1920) the dawn grew into the high noon of Indo-English romanticism, producing some of its finest works like the lyrics of Toru Dutt and Sarojini Naidu and masterpieces like *Gitanjali* and *Savitri*, though as in early age, there was no death of derivative verse trying desperately to appear like the authentic article. The first post-Revolt collection. The *Dutt Family Album* (1870) by Toru Dutt's senior relations including her father, GovinChunder, shows no sign of any real advance achieved. And as a seasoned practitioner of Yoga himself, Ram Sharma (NoboKissen Ghose – 1837-1918) was certainly well qualified to recreate genuine mystical experience in poetic terms in his *Willow Drops* (1873-4) and other collections, but unfortunately, he chose to express his reference, as when he described his Hindu Yogic experience as a very Sabbath of the soul. B M Malabari's (1853-1912) *The Indian Muse in English Garb* (1876) has far more of the English garb (and that too soiled by the Indian dust) than of the Indian Muse in it. T C Dutt's (1948-1909) translations of *The Mahabharata* and the *Ramayana* (1899) are technically competent but fail disastrously to recapture the epic spirit Manmohan Ghose (1869-1924), the elder brother of Sri Aurobindo, and impressive poetic equipment, first displayed in his lyrics in *Primavera* (1890). Perfectly at home with the English language, he had an unflinching sense of rhythm and a fine sensitivity to the sound and feel of words. His delight in Nature and his passion for beauty were intense. But his spiritual home was the England of the Age of Decadence. Exited from it, he found himself an alien in his own country

and owing to this lack of roots he was doomed to remain a minor figure and could not become a major voice.

In contrast with these failures, the best work of the major Indian English romantic poets shines by its strong authenticity. It was an inevitable product of the post-Revolt age when the awakening ushered in by Rammohan Roy in the earliest phase had become a vigorous revival of the Indian spirit. The rise of the new Indian intelligentsia, the spread of movements of religious and social reform and the commencement of organized political activity with the establishment of the Indian National Congress in 1885 led to a re-discovery of the Indian identity. It was a time of hope and expectation, of the birth of national consciousness, of a new-found strength to accept the challenge of the present and overcome it, and of a feeling that one stood on the threshold of tremendous possibilities. The spirit of age like this finds its natural expression in predominantly romantic art, as the story of Elizabethan literature shows. The poetry of Toru Dutt, Sri Aurobindo, Tagore, and Sarojini Naidu could not therefore but be romantic if it had to express the ethos of their age. It was not a product of the mere aping of the available British masters who happened to be romantics; it was at its best the voice of the contemporary Indian Time-spirit. True, it was at its best the voice of the contemporary Indian Time spirit. True, it did not always speak out, loud and bold, but when it did so, it was an utterance authentically Indo-English.

A new tradition emerged in the course of time. Eminent writers like Mulkraj Anand, R K Narayan, and Rajarao have pointed out the communal discrimination prevalent in the early Indian society. Mulkraj Anand discusses wide-ranging questions connected with the untouchability and had suggested some social remedies to get rid of this social problem. In the course of time, a variety of writers emerged. When a set of writers had taken care of the measures to overcome communal discrimination and untouchability. These writers later began to discuss other aspects of Indian society. Since independence, though measures have been taken to get rid of illiteracy, widow-remarriage, poverty, superstition, social violence have not only posed a political challenge to the early rulers but remained a complex and puzzling problem of this day.

The most striking aspect of Indian Writing in English is its plurality of thought. It had no single theme, but it is a complex structure of a variety of features, themes, and ideas. As a result of this cause, there is a remarkable attempt of our modern writers to keep Indianized thought

alive. When we look into this aspect rather carefully, we can notice that the writers who laid stress on the reality could leave a far-reaching effect on the Indian intellectual class. On the other hand, the fiction writers who have much awareness of the current social trends could also steer our minds, but not to the extent expected.

Therefore, it became necessary to create a group of such writers who could study the present problems and emphasize such aspect and look into the past and redirect the same onto the present for the creation of a bright and promising future.

'The incipient romanticism and rapid narcissism of the early Indian English poetry are now discarded in favor of poetry as a criticism of life. Post-Independence Indian English poetry tries hard to set its roots and develop its artistic credo. It has successfully risen above decadent romanticism, and in the hands of such brilliant poets as Nissim Ezekiel, A K Ramanujan, and R. Parthasarathi, it is acquiring a new dimension.'

Jayanth Mahapatra, A K Ramanujan, R Parthasarathi, Arun Kolatkar, and Kamala Das turn inward to get into their roots. There is a need to acclimatize English language to an indigenous tradition to write poetry effectively. R Parthasarathi, as it were, gives a clarion call to Indian English poets to return to their respective linguistic traditions. He asks: How long can foreign poets provide a staple of your lines? Turn inward, scrape the bottom of your past.

It seems natural that a poet with a live cultural past behind him, aware of his root and perhaps prejudiced by those roots, has a greater probability of writing significantly than one who does not know any Indian language other than English.

Parthasarathi, Kolatkar, and Ramanujan have tried to evoke a sense of their past and inherit the native traditions – Kamala Das works out her emotional and sexual traumas in poems of unexceptionable frankness reminiscent of the medieval Sahaja poets who espoused free love as a means of realizing oneself. While A K Ramanujan's mind seems to be perpetually busy probing the areas of strength and weakness of his Hindu heritage. Kamala Das highlights with boldness and sexual permissiveness and uninhibition rooted in her native culture and produces an arresting effect on readers.

Post-Independence Indian English poetry is genuine because it is deeply felt and addressed to the whole community. Indian situation forms a vital part of it. The superstition and folk belief that exist in Indian society turns out to be a favorite theme of recent poetry. Nissim Ezekiel

handles such a theme with superb irony and subdued mockery for instance, in *Night of the Scorpion*. The mother is stung, the rationalist and skeptical father tries every curse and blessing, powder, mixture, herb, and hybrid as the peasants' swarm in to console her, offering advice of a strongly ritualistic and faith healing kind. The mother's reaction to her suffering. 'Thank God, the scorpion picked on me and spared my children', ironically rejects both the responses. Ramanujan in his much-anthologized poem *A River* does not present the traditional hymns of praise of the river but records instead, the details about the twins, which the women would have borne, bringing the experience to its simple and painful humanity. India's present-day ills like brain-drain too attract the attention of our poets. O P Bhatnagar examines the implication of the exodus of the Indian intellectuals to foreign lands and makes a fervent appeal to them to return home. These intellectuals are worse than migrating birds, for the birds, who fly away in winter because of trenchant cold, return home at the turn of the season. But our intellectuals fail to escape to lure of gold and glamour and spy back.

Some of our poets have tried to evoke the sense of 'Indianness' both in content and language in their poetry. Ezekiel's 'Very Indian poem in Indian English. Good-bye party for Miss Pushpa, Keki Dharuwalla's *The Professor Condoles* and R Parthasarathi's incident at Ahmedpore Station are cases in point.

Nissim Ezekiel, Keki Dharuwalla, Margaret Chatterjee and Lila Ray, who are unable to share the indigenous tradition take a difficult attitude, ahistorical, amoral, neutral, stoic and ironic. The expression results in an ironic observation of reality 'Voyage without.' O P Bhatnagar joins them in making pointed, objective and thought-provoking observations on the reality around us. If poetry written in English in Commonwealth and Third World Countries today is an indication, the correctness of language should not be insisted.

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FEMINISM- ITS FOOTPRINT IN MODERN SOCIETY

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Abstract

The present work is on Feminism-Its Footprint in Modern Society. The study is on how much feminism has attained its place in modern society. Feminism is something a belief where women should have economic, political and social equality with men, which also includes education, personal, economic, employment and in the cultural sphere of human ventures. Our feminist foremothers succeeded in getting some women out of the kitchen and brought them into the workplace, but eight out of ten women still say they do more housework than their male partners and those with dependent children are even more likely to be slaving away. In some places, feminism was valued more, but in remote places still, women are not allowed to come out of their kitchen and considered as a domestic animal. Lets now delineate how Female equality has developed in modern society.

Keywords: *Feminism, economic, education, employment, cultural sphere, ventures, female equality.*

Introduction

Feminism is both an intellectual commitment and a political movement that seeks justice for women, and it marks the end of sexism in all forms. In reconnoitering the latest data from around the world on gender equality, the following is abundantly clear that there is colossal dispute and fervid disagreement today among people around the world about the status and importance of equality. India is also a patriarchal society which describes cultures in which males as fathers or husbands are assumed to be in charge and the official heads of households. A patrilineal system governs the society where descent and inheritance are traced through the male line and men are generally in control of the distribution of family resources.

Indian women often do not take full advantage of their constitutional rights because they are not properly aware of or informed of them. Women also tend to have poor utilization of voting rights because they possess low levels of political awareness and sense of political efficacy. Women are not often encouraged to become informed about issues. But today in some places female has become the governing head of the family, and they are considered as equal to men in the family resources.

In general, the uneducated and rural sections of Indian society which form a major percentage of the total population of women are seen as economic burdens. Their

contributions to productivity are mostly invisible as their familial and domestic contributions are overlooked. High illiteracy rates among women confine them to lower paying unskilled jobs with less job security than men. Even in agricultural jobs where the work of men and women are highly similar women are still more likely to be paid less for the same amount and type of work as men. Although the Government of India has tried to eliminate inequality in the workforce women still receive unequal treatment. Men are more likely to get promotions than women besides, for men the nature of their jobs often changed with these promotions, unlike women, who usually only got increased responsibility and a higher workload.

Women are generally still seen as the 'weaker sex' in India. Women's role is still supposed to be the facilitator for men. Their problems are just not taken seriously be it workplace discrimination or the constant monthly problem of menstruation related health issues. Before we rebate that considers bleeding heavily every month for a few days with extreme moodiness, acute physical pain, and exhausting weakness. And most men felt that one day of menstrual leave was too much to admit. Women are generally seen as unreliable because they can't work late or because they might get pregnant and take maternity leave.

The key message of feminism in the 21st-century society should highlight choice in bringing personal meaning to feminism is to recognize others' right to do the same thing. Women all over the world nationally, regionally and globally should be able to embrace this powerful message of feminism and be able to create a positive meaning of their womanhood and femininity. However, despite feminism being a strong, successful movement, inequality and exploitation of women still exist, and sadly there are women today, who are trapped in a society which doesn't value them and leaves them neither choice nor freedom to express their views and rights.

Conclusion

Therefore feminism is something that should be valued most in some parts of our country. Only if the other gender understands our problem, then it will be easier for us to own our rights in this modern society. In some places, women have attained their stable level and came out of their house to support their family. To conclude, we have seen how gender inequality has its unique points in India and how it is all the more essential for India to learn feminism and the higher difficulty of actually bringing about changes in this society.

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THE HISTORY AND THE LITERARY MAPPING IN THE KING WITHIN BY NANDINI SENGUPTA

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Abstract

The quality of literature is that it encompasses distinctive features of diverse cultures and issues associated with the national boundaries and cultural framework in a miniature level with the society and on the larger level with the borders and territories. If literature is going to take a primary place history gives a base on which literature can take its shape. This paper will examine on Nandini Sengupta's *The King Within* where a fiction is blended with the history of Gupta dynasty through real and fictional character representation and the new facets of Indian writing in English where the historicity and the literary necessity is invaluable for the new generation writers as they see history and literature as two inseparable entities.

Keywords: New Historicism, Literature, Revisiting, India Renaissance, Identity.

The History and the Literary Mapping in *The King Within* by Nandini Sengupta

Introduction

The quality of literature is that it encompasses distinctive features of diverse cultures and issues associated with the national boundaries and cultural framework in a miniature level with the society and on the larger level with the borders and territories. When it comes to the Indian English Literature different writers from diverse period project the happenings in a miniature level for the people to understand both sides of a coin and on the other hand the Indian English writing globally address on various issues like the East-West encounters, searching for roots, nostalgic cry, cultural variations, female voice and many more. What serves as the base for these multifarious issues is the history that serves as a thread, a link on which literature blooms upon. If literature is going to take a primary place history gives a base on which literature can take its shape. In the late 1970's critics were more interested to know the relationship between literature and history. A group of American critics known as the New Historicists was chiefly interested to apply the historicist approach over the literature as they felt each literary work represented an essential historical truth about its period. In the view of John Brannigan, "...new historicist critics, texts of all kinds are the vehicles of politics as texts mediate the fabric of social, political and cultural formations." (417)

This paper presentation will dwell on Nandini Sengupta's *The King Within* where a fiction is merged with the history of the Gupta dynasty and the position of Indian writing in English, its growth over decades and the recognition world wide.

History and Literature

An important conclusion of the new historicist critics is that literature and history are inseparable elements. Literary work of a period can constitute and shape historical changes. The main aim of new historicism is to see literature in history. Louis Montrose argued that the, the key concern of new historicist critics was "the *historicity of texts and the textuality of history.*" Every text is firmly grounded in specific social and cultural contexts where knowledge and understanding of the roots and past is possible only through the survival of the textual evidence that the society understands and questions. In Montrose's view "*Literature and history were fully interdependent, and no knowledge existed outside of the realms of narrative, writing or discourse.*" History is generally considered to be a winner's tale, but through literature, history can also voice the other side of the coin, that was muted, erased and neglected. New Historicists aimed in revisiting, reviewing, and recalling the literature of the past to focus on women and their position, the colonial and post a colonial status of a nation and its people, along with the postmodern plight of the globalized world. In the words of

John Brannigan, "For new historicists critics, literary texts have specific functions within a network of power relations in society." Each epoch has its own mode of power represented in history, and literature portrays it carefully and mirrors the society.

Indian Writing in English

Indian literature has three major phases- namely the mid-European Aryan, the period of the Muslim Rulers and the British. H.M Williams in his *Galaxy of Indian Writings in English* states that these "three cycles during each of which a strong and active influence provided the primary motive force." (15) The final period of the British Imperialism acts as a binding material for the Indian literature as it introduced English a foreign language that had the huge impact over the life and works of the Indian people and Indian writers. The birth of the Indo-Anglican literature vastly deals with the east and the west and its opposite cultures and style. The father of Indian literature in English Raja Ram Mohan Roy who is also called as the "morning star of the Indian Renaissance" (M.K Naik, 14) was too fond of the English language and Indian writing in English grew in the hands of Rao, Sri Aurobindo, Tagore, Nehru, Gandhiji, R.K Narayan, Sarojini Naidu and many more. The identity of Indian writers writing in English, over these fifty to sixty decades underwent huge transformation where writers like Amitav Ghosh, Shashi Tharoor, Vikram Seth, Anitha Desai, Kiran Desai, Salman Rushdie, Arundathi Roy and many more have changed the phase of Indian writing in English, giving an identity for themselves as well as for our nation and people. This paper presentation will focus on Nandini Sengupta's *The King Within* which is a blend of history and literature on one hand and through its blending the beauty of Indian writing in English over decades can be noticed and the trend of modern Indian writers to search for the past is evident through this writing.

Nandini Sengupta is a Pondicherry based writer and journalist. She has worked with the Economic Times, first in Kolkata and then in Delhi. She moved to Pondicherry in 2010 and her first book was a nonfiction named *Babies from the Heart*. In *The King Within* Nandini Sengupta weaves the historical details with a literary effect.

An Overview of The King Within by Nandini Sengupta

The King Within is a novel based on choice between the power of passion and the passion for power. The plot of the novel is set in 373AD and it captures the life of Deva

(Prince Chandragupta Vikramaditya) from his routine life with his friends Virsena, Kalidas and Darshini to the journey of his Kingship. While Vikramaditya, Kalidas and Virsena are historical characters, it is through the eyes of Darshini a young courtesan actress (Nagar nati) the whole novel moves. The King Within is a novel of love, friendship, Kingship, power and history. The Historical settings are alive throughout the novel. The novel begins at the twilight period of Samudragupta's reign and there on continue with the political unrest between the two brothers Ramagupta and Vikramaditya and the annexing of the empire. The Journey of the novel begins with Darshini. While traveling to Ujjayni, Darshini and her companions were attacked by a group of tribesmen. Deva, the second prince along with his friends Kalidas and Virasena saved her life. Thus begins a beautiful tale of friendship mixed with emotions between four young people that blooms over time and geography that forms the rest of the novel. Darshini being an actress wanted to take up the role of Shankuntala, in the play *Abhijnana Shakuntalam* by Kalidas for which she seeks the help of Deva, Virasena and Kalidas. The people of Ujjayni knew Darshini as Madhavsena. Thus Darshini gets a new name and a new identity. On one hand, Darshini's and Deva's romance slowly grew and it was a matured love and on the other side, his duties towards his kingdom also grew. Being first born Ramagupta was entitled to throne. But he was kidnapped by the Sakas for ransom. Here the ransom to bring Ramagupta was his wife Dhruvaswamini. Deva instead of sending Dhruvaswamini, decides to send Madhavsena. Darshini was shocked and couldnot comprehend the behaviour of the people's prince. Later Deva revises his plan and disguises himself as a princess and saved his brother's life. Soon the political rivalry begins between both the brothers as the king passes. Ramagupta imprisons Deva, but with the help of his three friends he plans for a coup and in the duel he kills his own brother and marries his widow wife Dhruvaswamini. Soon the roads in Deva's life diverges as his wife bored the crown prince Kumar and Darshini delivers Krishna whose was rechristened as Govind by Dhruvaswamini. The second part of the novel fully deals with the extension of the Gupta dynasty during Vikramaditya's reign and the novel ends with Deva's letter to his three friends and Darshini's voice by stating

...long after we are gone and history has forgotten our story, Kalidas will be remembered. His words will live when all else has been consumed by the inexorable march of time. (210)

The novel is all about four friends and their journey on a dusty road named life. In the view of the author this story "takes place in the historical past, featuring some well known and some lesser known historical figures."(vii) History is revisiting what was already formed and literature is reviewing what was already formed and rewritten. Seeing history through literature gives as an insight of the existing culture, tradition, troubles and winner's foregrounding. History is a sign of power. Power is an indication of rivalry. This is noticed in *The King Within*. "...the entire royal family, including the Vakataka in law, are of course, taken from history but they have been fleshed out with a generous dose of poetic licence."(vii) The author has openly confessed in the introduction that she had made use of the medieval Indian history and also had the poetic license with history. The writer in a way passes message by drawing parallel between the history of an ancient India around sixteen centuries before with the life of the people today. As ages have gone, names and generations might have gone but still, the political upsurges, rivalry for power, social upheavals remain the same issues. This is the relevance of New Historicism in literature.

Conclusion

In the view of Paul Hamilton "*Literature is treated as a mode of history, its pretensions to a quiddity of its own taken as further evidence of the times in which it was composed.*"(394) Historical circumstances are so vital for "all aesthetic felicity" (394) This is very much evident in *The King Within* where Nandini Sengupta takes her poetic license in merging historical facts with fiction. Through her fiction, Nandini Sengupta depicts the ever-changing social and political transitions that are determined and governed by the present, not only as a literary writer but as an Indian writer.

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SEMANTIC DEVIATIONS AND DISSIMILARITIES IN TRANSLATION: A STUDY OF *THE SHADOW LINES* AND *CHAYAREKHALU*

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Abstract

Translation is an activity in which the meaning is transferred from one language to another. It is important in any translation that the intention of the original author and the meaning or concept of the source text be conveyed in the target language. Word to word literal translation may not give the intended meaning. Hence, semantic equivalence is very important in translation. When a literary text is translated the equal meaning should be conveyed in the target text, if not the same. Sometimes it is found that the target text does not reflect the meaning that the source text consists of and on some occasions, the target text gives contrary meaning. The present paper "Semantic Deviations in Translation: A Study of *The Shadow Lines* and *Chayarekhalu*" attempts to analyze the deviations and dissimilarities in the meaning found in the translated text in comparison with the source text.

Keywords: Semantic, Deviation, Translation, Shadow lines, Chayarekhalu

Introduction

It is a general understanding that the translation should reflect the meaning conveyed in the source text. Though there may not be exact equivalence, the translated text should convey the meaning intended by the source author. If not a hundred percent, at least to some extent the translated text should convey the meaning. In the present paper, *The Shadow Lines* novel of Amitav Ghosh and its Telugu translation *Chayarekhalu* are selected for the study. *The Shadow Lines* is a novel written in 1986 and Ghosh received Sahitya Akademi for this novel in 1988. It is a story about the partition trauma. The unnamed narrator narrates entire plot of the story in the form of recollection of memory. There are three generations and plot/ characters move among places like Calcutta, London and Dhaka. This novel was translated into many languages and into Telugu, it is translated as *Chayarekhalu*. It was translated by Dr. R. Anantha Padmanabha Rao in 1997 and received the best translation award by Sahitya Akademi in 2000.

Methodology

The source and target texts i.e. *The Shadow Lines* and *Chayarekhalu* are selected and studied several times thoroughly. After a through reading of both the texts, some important passages were identified, extracted and compared with the source; and analyzed for the semantic equivalence. Further, wherever there is some gap in translation, the author has tried to provide the better

translation that conveys the intended meaning of the source text.

Semantic Deviations and Dissimilarities in Translation

One of the major gaps in the translation is semantic deviations and dissimilarities. It is found that the translator could not bring in the concept/theme expressed in the source text. After the systematic study of both source and target texts, many semantic deviations and dissimilarities are found in the translation and they are presented below along with the explanation and possible better translation.

In one context of the novel, Ms. May Price says, "I can't offer you very much – just a bean sprout salad and some grilled fish" (TSL: 16). It is translated into Telugu as *nēnu brahāṃḍamaina bhōjanamu peḍatānu (-) cēpala kūra, cikkuḍu vittanāla pulusu* (CR: 29). The translator has misinterpreted the original text while translating it. It gives the meaning contrary to what is mentioned in the original and misleads the target readers. Further, the translator did not understand the food habits and items mentioned in the source text. As a result, when it is translated, the originality is missing. Though there are equivalent food items, they were not utilized by the translator. The target reader understands what is written in the TT because he neither has the original text nor is conscious of the intended meaning of the source text. It should have been translated as *cikkuḍu vittanaala pulusu mariyu kaalcina cepa tappa nēnu neeku brahāṃḍamaina bhōjanamu pettalēnu*.

The textual lines, "With a formal, faintly ironic little bow May invited me to amuse myself by looking through her bookshelf while she made our dinner" (TSL: 16) are translated as *sahaja dhōraṇilō koddigā hāsyāyutaṁgā vaṁgi māya nannu tana pustakāla doṁṁtaralu pariśīlistū kālakṣepaṁ cēyamani puramāyirṁciṁdi. āme vaṁṁta cēyaḍaṁlō nimagnamairṁdi* (CR: 30). The description refers to British practice. It is a mixture of practice and attitude. 'Bow' is a formal thing which is not prevalent in the target culture. As the translator has chosen to translate it literally, the intended meaning of the ST is missing especially with use words like *hāsyāyutaṁgā*.

Another extract, "I still remember how my grandmother gasped when Ila climbed out of the car, the tasselled end of her long thick braid swinging in front of her" (TSL: 18) is translated as "*iḷa kārulōṁci uriki tana muccaḷaina poḍavāṭi jaḍakuccula jaḍa tana muṁṁdu kadulutuṁḍagā naḍaci vaccinappuḍu mā nāyanamma gaṭṭigā ūpiri pīciṁdi*" (CR: 32) while "Even my grandmother, who was very critical in all matters to do with appearance, especially where Ila and her family were concerned, pinched her chin and said: Our Ila is growing into a real beauty – she's taken after Maya". (TSL: 18) is translated as "*iḷa, vāri kuṭṭumba sabhyula viṣayaṁlō pratyēkiṁci vimarśiṁcēdi mā nāyanamma. bāhya sauṁḍaryamaṁṭē asalē giṭṭani āme (-) iḷa cubukaṁ nimiri aṁṁdi: mana iḷa atyaṁṁta sauṁḍaryavati kāgaladu - accu guddina māyalā uṁṁdi*" (CR: 32). A close observation of the translation shows that the intended meaning of the ST is not represented in the translation.

The semantic deviation can be found in the translation of: "...laughing, slender girls, making faces at the camera" (TSL: 22) which is translated as *kemerā muṁṁdu navvu mukhaṁ peṭṭina sunnitamaina ā bālikalu* (CR: 38). It should have been translated as *kemerānu cusi navvutu vekkirince n ājukaina ammāyilu*. Usually, the expression *sunnitamaina* is used for describing abstract ideas. "...with a face like an American film star, square-jawed and cleft-chinned, with long black hair that curled down to his shoulders" (TSL: 22) is translated as "*amerikā sinī naṭuni Mukha kavaḷkalu, bhujālapaiki voṁṁkulu tirigina nallani kurulu, baviri gaḍḍāmu, cadaramaina paluvarasa kaligivunnāḍu*" (CR: 39). 'Square-jawed' and 'cleft-chinned' are not native Indian descriptions and finding lexical equivalence for these descriptions is difficult. In translating this kind of description, the translator can nativize them to reach the target readers. To appeal to the native readers,

equivalent native expressions can be used. In this extract, 'square jaw' is literally translated as *cadaramaina paluvarasa* which means 'square shaped teeth ridge' and 'cleft-chinned' is translated as *baviri gaḍḍāmu* which means 'unkempt beard'. This is misconstrued by the translator.

A very simple phrase "Fencing game" (TSL: 22) is translated as *āṭala pōṭṭilō* (CR: 39). 'Fencing game' refers to 'swordfight' which is again translated by a very generic expression *āṭala pōṭṭilu* which means 'sports competition'. Even though the concept of 'fencing game' (sword fight) is existing in the target language and also an equivalent *katti sāmu* is available, the translator did not pay attention and make use of it. Hence, it is understood that he has not surrendered to the text and did not understand the nuances of the text. Yet another extract, "...perhaps she was not so alien after all, to my own small, Puritan world, in which children were sent to school to learn how to cling to their gentility by proving themselves in the examination hall" (TSL: 23) is translated as *nā Cinna prapaṁcaṁlō āme parādhinurālainaḷugā akasmāttugā anipiṁciṁdi. parīkṣā kēṁḍrālālō Tama pedda maniṣitanānni teliyajēyaḍāniki pillalanu baḍki paṁṁputāru. adi nā prapaṁcaṁ* (CR: 39-40). This extract is the example of stacked clause structure. Stacked clause structure has to be broken into independent clauses for clarity. As the target language structure does not support stacked clause structure, literal translation retaining the stacked structure would affect comprehension.

One more example for the semantic deviation can be observed in the translation of: "Hurrying after her to make amends, I happened to look up and spotted a window with a sign painted on it" (TSL: 30) is translated as *tappunu voppukoni āme parugulu tistuṁṭē raṁṁgulaṭō vrāsina kiṭṭīpai oka dukāṁṁ pēru nēnu talapaiketti cūṭē kaṁṁṭapaḍḍāṁdi* (CR: 50). In this the narrator hurries after Ila to make amends or request. But in TT, it is translated as Ila (she) who was trying to make amends. Hence, the context will be understood differently by the target reader.

Deviation and dissimilarity in meaning are found in the translation of: "He was a pimply youth of nineteen then, and I was a buck-toothed belle with braces" (TSL: 54) is translated as *appuḍataḍu 19 ēḷḷa mōṭimalatō kūḍina nāḍalatō kūḍina guḍḍalu dhariṁcina ammāyini nēnu* (CR: 85) but it should have been translated as: *appuḍataḍu mōṭimalugala 19 ēḷḷa yuvakuḍu kāgā nēnu ettupaḷaku baṁḍhanamu / kaṭṭu peṭṭiṁcukunna aṁḍamaina*

ammāyini or as: *appuḍataḍu 19 eḷḷa nava yuvakuḍu kāgā nēnu applauded vikasitunna aṁdamaina ammāyini*. A literal translation of 'bucktooth' would lose the spirit of the original where in it is used to indicate a process of 'growing up' or adolescent stage. 'Bucktoothed belle' and 'pimpily youth' are metaphoric expressions. However, the translator has neither provided an equivalent idiom/metaphor nor has he done a literal translation.

"After we've been to see Mrs. Price, I'll treat you two to dinner at my favorite Indian restaurant it's a small Bangladeshi place in Calpham" (TSL: 54) is translated as *śrīmati prajunu cūsina tarvāta klāphōṁlōni baṁglādēs mōḷaḷḷō nākiṣṭamaina bhāratīya hōḷaḷḷō miyiddariki viṁḍu ērpāṭu cēstānu* (CR: 85). In this, *klāphōṁlōni baṁglādēs mōḷaḷḷō nākiṣṭamaina bhāratīya hōḷaḷḷō* does not give a clear meaning. Further, the word 'restaurant' is borrowed into Indian languages especially Telugu and is being transliterated.

"He was the son of an eminent Cambridge physicist who had done a degree in chemistry, and then gone on to study at the London School of Economics". (TSL: 62) is translated as *atani taṁḍri rasāyana śāstramḷō paḷḷabhadruḍai vaidyuḍugā kēṁbriḍiḷḷō unnāḍu. ā tarvāta laṁḍanulōni arthaśāstra adhyayana kēṁdraṁḷō vidyābhyāsāniki veḷḷaḍu* (CR: 97). The information that is not part of the original text has been provided in translation. In this particular context Dan's father happens to be a 'Cambridge physicist' however the translator describes him as 'a doctor, after graduating in chemistry'. The descriptions contradict each other 'a chemist becoming a doctor!!!' There is a complete change in meaning and leads to the problem in readability.

"He had rung his travel agent in London and four days later she was in Calcutta" (TSL: 80) has been translated as *āyana tama prayāṅḷu ērpāṭucēsē ējeṁḷutō laṁḍan māḷḷāḍāru. nāluḡu rōjula tarvāta āme kalakattā cēriṁḍi* (CR: 124). It should have been translated as follows: *āyana laṁḍanulōni trāvel ējeṁḷutō māḷḷāḍāru, ā taruvāta nāluḡu rōjulaki iḷa kalakattālō uṁḍi*. Even the word 'travel agent' is borrowed into Telugu and a literal translation of it into Telugu as provided by the translator would provide a hilarious effect.

"She seemed to have grown even smaller and frailer that she was when I had met her last" (TSL: 180) is translated as *nēnu āmenu iṁḷaku muṁḍu kalisina dānikaṁḷe sannagā, koddigā ediginaḷḷu tōciṁḍi* (CR: 275). The Telugu translation of the above is giving contrary

meaning to the source text. It should have been translated as: *nēnu āmenu iṁḷaku muṁḍu kalisina dānikaṁḷe cinnagā, koddigā nirasamgā tōciṁḍi*. Further, "She allowed it the run of her garden" (TSL: 27) is translated as *ā jaṁḷuvunu tana tōḷalō nuṁḍi appuḍu tarimivēsēdi* (CR: 45). The translated Telugu text gives the meaning as 'she used to send it away from her garden now and then' which is giving opposite meaning to what is mentioned in the source text. To convey the correct meaning, it should have been translated as: *adi tana tōḷalō tiragadaaniki anumaticcedi*.

Another extract, "What's she going to do? I shouted in panic to Tridib. Stop her: don't let her do it" (TSL: 172) is translated as *āme ēṁ cēyabōtōṁḍi. āmenu āpu. adi cēyanīy (-) annānu. tridiv tō kaṁḷparaṁḡā* (CR: 263) which is opposite in meaning to the source text. It should have been *āme ēṁ cēyabōtōṁḍi. āmenu āpu. adi cēyanīyaku (-) annānu. tridiv tō kaṁḷparaṁḡā*. Yet another example, "... he was from Motihari in Bihar. He'd come to East Pakistan with nothing at all, other than large family" (TSL: 190) which is translated as *ataḍu bihārulōni mōtīhāri prāṁḷiyuḍu. ataḍu tūrpu pākistānu nuṁḍi gaṁḷpeḍu saṁsāraṁḷō voḷḷi cētulatō vaccāḍu* (CR: 290) giving the meaning contrary to the original. In the original it is 'he migrated from Bihar to East Pakistan, but it is translated 'he has migrated from East Pakistan'. This contrary meaning leads to confusion in understanding the main theme of the novel by the target language reader. It should be like: *ataḍu bihārulōni mōtīhāri prāṁḷiyuḍu. gaṁḷpeḍu saṁsāraṁḷ, voḷḷi cētulatō ataḍu tūrpu pākistānu vaccāḍu*.

"Robi smiled thinly" (TSL: 242) is translated as *ravi musimusi navvulu navvāḍu* (CR: 368). The translated text gives the meaning as that 'Ravi smiled happily with shy' which is against the meaning in the source text. 'Smiling thinly means smiling sadly'. Another extract, "There's one with a very thin face and a wispy moustache and a crooked mouth" (TSL: 244) is translated as *aṁḍulō okaḍu kōlamukhaṁḷ, guburugā perigina gaḍḍaṁḷ, vikāramaina mūtītō unnāḍu* (CR: 370). 'Wispy moustache' means 'thin/fine moustache' but the translator has translated it as *guburugā perigina gaḍḍaṁḷ*, which means 'thick beard'. It should have been translated as: *aṁḍulō okaḍu kōlamukhaṁḷ, palacani mīsaṁḷ, vikāramaina mūtītō unnāḍu*.

Conclusion

According to Gayatri Spivak, "The translator must surrender to the text. She must solicit the text to show the limits of its language, because that rhetorical aspect will point at the silence of the absolute fraying of language that the text wards off, in its special manner" (1992: 180). A detailed study of this translation proves that the translator did not surrender himself to the text. Without surrendering to the text and without understanding the texture of the source text, if a text is translated, the translation becomes a mere transfer of words but not the meaning. Conveying the intended meaning of the source is the primary task in translation hence the translator should attempt to provide semantic equivalence in the target language keeping given the target reader. In this present target text it is observed that the translator did not follow them. From the selected extracts of the translation, it is observed that the semantic deviations and dissimilarities lead to the change in the meaning, sometimes contrary or opposite to what is already in the source text. The translator should have been more careful in bringing out the translation. Even when there are options available in the target language, the translator failed to utilize them. As no translation is perfect, it is the responsibility of the translator to choose the strategy to bring in the concept into the target language. This present translator seems to have not followed any strategies. Furthermore he has mistranslated and misrepresented the original author's intentions which lead to misunderstanding the plot of the story/novel.

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