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EDITOR'S NOTE

Dear Readers and Contributors,

Welcome to the October 2014 issue of International Journal of English: Literature, Language & Skills. This is our 11 issue, i.e., one issue from our third anniversary. It has been a tremendously growing experience for our contributors and us.

The articles published this time hold the same fascination of diversity like each time. Literature section holds articles about writers such as Orhan Pamuk, Margaret Atwood, Bama, Chimamanda Ngozi Adichie, Alice Walker and Virginia Woolf. R.K. Narayan still fascinates the academicians and his writings hold the promise of further academic study.

The Language section holds articles from Listening, Translations, Grammar, Dogme ELT AND Meta-cognitive areas of research.

Communication Skills section is a compilation of articles of Gender differences, net savvy generation among the others.

This collection of articles, though broadly sectioned into English Literature, English Language Teaching and English & Communication Skills for our convenience are increasingly overlapping onto each other attempting to turn into the natural unifying whole.

Read through and draw your conclusions. We are happy to receive your comments on our web site.

Happy Reading!

Dr. Mrudula Lakkaraju
Founding Editor



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<http://landscapenature.com/autumn-leaves-pictures-to-color/>



ENGLISH CREATIVE SECTION

Life in death

Jita Phukan

4 o'clock in the evening.

Arrival of his close friends and buddies enlightened Kaushik's house. The calm atmosphere and peace of mind of the inhabitants of the house, that seems inevitable part of their life, is a gift of destiny after three years. The prevailing silence of the house is like the aftermath of turmoil, or the Tsunami in the Indian Ocean. Kaushik is 38 years old. But his health and circumstances imposed maturity in him of a person in the door-step of his sixties.

"Before you came here, it was decided in the club, you know that?"

Rajat is just pulling Dipen's leg. Trying to break the ice, he continued, "Let me announce, the treat of Dipen's fatherhood, will be celebrated in Kaziranga National Park".

Kaushik revealed that he was not unaware of the deal, saying "I know, Manas, our Narad Muni, used to share all the information he knew, particularly that you people conceal thinking it unnecessary, when I was in Hyderabad."

"Hum....." Dipen has thrown a staring-gaze at Manas.

Manas frowned at Kaushik as he is annoyed to be revealed in front of Dipen and Rajat. But all laughed aloud, in a second expressing their joy of the home coming of their dear friend Kaushik after 6 months of his treatment.

Kaushik had been suffering from kidney problem for the last three years, now got recovered after the Kidney transplantation in Hyderabad. And that is a great relief to his friends and family member.

Many trivial jokes captured in the conversation of the four close friends. They are the best friends forever. Kaushik seems trying to feel the life he had left behind ...the life celebrated earlier in a fashion. He was a rich man, not for his money, but for the peaceful life, he owned, had maintained a good family life, with parents and an adorable younger sister. He had profitable business in his hand, sharing with his three friends. The huge 'bamboo' project they started is nothing but a brainchild of Kaushik. He is always thankful to his friends because of the commitment they have to their business. Kaushik cannot forget the most valuable person in his life, who is above all, in one's youth, Sibani, his love. He dreamt a conjugal life with his beloved, to love, to fight, to travel distant places in honeymoon.....and to have an 'issue' as a token of love of their conjugal life. Time, the cruel judge of life destroyed his dream like a small insect smashed away by giant human footsteps. His dream was broken as his life was.



A youth of a small village 'Rongoti' that belongs to the middle part of Assam 'Darang District' and now shifted to Guwahati, Kaushik had excellent spirit, energy and entrepreneuring skill, to place him among the notable businessmen of Assam, who had settled in his life, with his own courage and intellect. He had never owned a toy car in his childhood, which he wanted, but had purchased many real cars of different brands by his own earnings. When an individual has money in his lap, he is tend to surround by friends of all sorts, most of them in search of their own advantage. Kaushik too found many friends in life, when he had started doing well in his business. But, he had never lost his own identity in the midst of hallucination of the world full of those false friends. He always kept a safe distance except with those three friends.

Rajat, Dipen, Manas and Kaushik with Sibani.

All of them were tied up by an unseen bond. Kaushik fell ill, one day, which compelled him to be admitted in GNRC hospital in Guwahati. It was disclosed that one of his kidney failed to its assigned function in the body and gradually started affecting the other one. There he started backward journey in life, deteriorating in health as well as in business. Had there been no friends like Rajat, Dipen & Manas, Kaushik would be destroyed like anything. He is living in business field only because of his friends. Now, the 'bamboo project' situated in 'Sunapur' is in full swing and started exporting its product to other parts of India.

The family members, friends and Shibani seemed realizes the frivolity of their existence without the center, when its life was in danger. They are the planets that revolve round the sun like Kaushik, the source of their energy; not only from economic perspective but also for the emotional attachment they carried with the central person. Though Kaushik started avoiding his beloved, yet Sibani was determined not to go a step back from his life. She couldn't imagine a life without Kaushik. Human life is all futile in front of destiny. It's like a sand house in the sea-shore.

Rajat feels sad because, he is the one who convinced Sibani of Kaushik's honest love towards her. And he was also appointed to carry the message that Kaushik would not mind, if she gets married to some suitor, the family of her proposes to marry.

It is not that Kaushik can forget his love, the first love of his life. Love made his life paradise in true sense. When he was in that fit, he would suggest anybody, if somebody likes to experience heaven; he or she should fall in love. Love for him was eternal beauty of nature, or rainbow, or the breeze of the wind in the sea-shore, or the comfort of a mother's lap or faith of a true friend.

Coming to reality, Kaushik thinks that the commitment he made to Sibani will make him unhappy for life, and it is more than any grief under the sun.

Kaushik gets an alarm, when Dipen rushed in to his room. His face indicates some danger ahead.

"It's Sibani in your door-step..... I beg you please be kind to her and to yourself".

"It's is" Kaushik mumbles trying to say something.



“Kaushik ... I know you cannot help loving her. It’s useless, yaar, to evade from the issue, other than having easy and normal relation with the girl....’ Rajat sitting beside Kaushik tries to make him normal for the probable situation. Emotions are often fueled by its suppression, exposure relieves, it helps in purgation of feelings, even Kaushik is aware of that.

Sibani came straight to Kaushik's room. Good disposes, what man proposes? He always tried to avoid Sibani, after his disease disclosed. But shadow does not go away from one's body, even though a person runs faster than anything.

“How are you? Got the news of your new job, enjoying...”

Both of them know all these are beating in the bush. Their friends escaped from the room, showing some reasons for going out.

Sibani kneeled down in front of Kaushik as soon as she realized that they were left aside with each other to have their own time. Tears rolled out from her eyes, like a beggar in strive.

“I beg you, Kaushik, if you force me to go away from your life.....”

She couldn't finish, just broke down in his lap, with tears. It's a hard time for him, to decide, how to react and act upon, which he always feared off. An extensive war between life and death is visible in his eyes.

Turning aside entire world, Sibani breeds un-surmountable desire in him to live the lost life again.

Kaushik holds tight his love promising, without words, to live till death.



E-Mail

Rajani Priya. S

Manu and Rita were married now for more than fifteen years. Life has blessed them with a son. They have been living a very peaceful and contented life. Rita, who was brought up in quite a traditional fashion, wished her two sons to be on the right path of life. When she was in her adolescence, she had been reprimanded for her impudence. But she had always thought of her life as a blessing. She had been guided rightly by her parents and she knew that it was for her well-being. Years rolled on and her son grew to be well-mannered and amiable. Their life was as pleasant and happy as it could be. Everything in their life seemed to be peaceful. But there are always shades of darkness lurking in the corners waiting to envelope the world. Their life too was awaiting such a dark spell. Some moments in life could shake the foundation of life's happiness. Everything was smooth sailing and there came a tidal wave in her life. A day came in her life that shattered her to the core. All of a sudden, she felt that the incidents in her life went out of control.

She was in her office, as peaceful as ever, doing her daily routine work. Something evil was in store for her in her computer. She turned it on and was busy checking her mails. There were her usual mails from clients and she replied many. It came as a shock for her to check a mail which revealed to her things which she dared not imagine. She first deleted its contents thinking it as spam. But in a few days, there was one more. She had not the heart to open it. But the mails continued to fill her inbox every other day. She was shocked to read its contents, for it told her the incredible side of her better half. The mail blatantly told her of her husband's clandestine relationships. The sender had not just mentioned the names but there were even the dates and time of such sly meetings. This was absurd and crude. She knew that her husband loved her the most. Who could send in such mails and how did the sender get those details? There was lot more questions in her mind.

She tried to narrow down the names of the probable senders. But she felt that it was ridiculous. She refused to question her husband's integrity. She knew him in and out. The love and care that he had shown all along has given her the strong belief in him. He was devoted to the family. He had quarreled with her on many occasions but those were indispensable part of everyone's married life. There were occasions when he had taken care of the child all alone when she was on official tours. There was no hitch anywhere in their life and how still could it be? Rita trusted her husband beyond doubt and did not reveal about the mails to him. She wanted to continue as if nothing had happened, but her mind was preoccupied with the only question, "Why this, in our life?"

Manu noticed something strange in his wife's behavior. She was too busy thinking something that she failed to hear him call. He thought that it might be due to some work pressure. He was worried that his wife was not sharing her problems with him. As days went on, it took its toll on Rita's health. She developed health problems due to stress. Manu had one question as to what would be her problem. She was unable to reveal it to anyone since it would strain their relationship in the family. But Manu broke the ice, and asked her to open up her mind. Rita, out of unbearable stress told him all that had taken place. She did not question him if it was true, for, she always trusted him. They know each other in and out. Was there any need to question the trust which has bonded them so beautifully all these years? Yet what was troubling Rita who has the evil intention to break their lasting



relationship. Manu could not believe that such rumours were spread about him. The couple was trying to figure out the motive of the sender. Manu took her hands in his and assured her that his love for her would be everlasting. She did not look into his eyes, for she knew that would bring tears in hers. There was no more word spoken between them. They voiced out their love through their silence. Their silence had a million meanings in it.

The burden in her heart was relieved after she poured out to her husband but they had a task now at hand. Who was the person trying to kill their peace at home? What was his or her aim? Manu tried to trace the email id from which the mails had been sent. They tried to indirectly question all their friends. They had no such friends who would back stab them. But there was no clue whatsoever. The sender of the mail had suddenly withdrawn. For days together there were no mails. Has the sender discovered that the couple was happier again despite the effort to spoil it? There was mystery in everything that surrounded them. Manu maintained his silence for some days but was trying to track the email id through all possible means. He wanted to find the person and the reason behind it.

Manu had gone on an unofficial trip to a place which he had purposely revealed only to his wife. He did not want to disclose his plan for the trip to any of his office staff. He applied leave and went on an official trip in order to be safe. He wanted to complete his work and later share it with his friends and boss. There was a mail in Rita's inbox which revealed his secret outing plans. The mail mentioned the place of Manu's visit. It only meant that the sender had either followed him or he could not imagine otherwise. There was no mistaking this time; the sender was from his own house. How could anyone from his own home send such mails? Was it his wife who has been sending all the mails? His head went reeling when the sender's identity was revealed to him. It was their elder son, Rohit, who had been sending such mails about his own father. What could be more sorrowful than this for the couple? But, why would Rohit do such unimaginable thing? They had a million questions but only he knew the answer for that all.

They were in tears but did not question Rohit about it. They took him to a counselor where he initially refused to speak but later confided. Rohit was a loving child and he got all that he wanted as a small boy. But when he grew up he found his parents to be very stringent. They wanted him to be righteous and well-behaved and as a result never gave him any pocket money. He was desperate and had many friends who spent lavishly. Some of his friends, he knew, got their huge sums of money from their divorced parents. They received money from the mother's side and their father's side, which made them indulgent. Rohit, who was unable to bear the parental control in his family wanted to separate his parents. He thought that his parents' love would fade out once their trust is shaken. He did not know whether he was right in his actions. But his adolescence and the rebellious nature of his age had contorted his mind. Manu and Rita never thought that their son could do such a crime. They understood that the generation has changed. They thought that being the only child in the family could make him a spoilt brat and took extreme care to prevent it. As a result they had been holding the reins tight on him. Rohit was given counseling and he realized that his parents had always done things for his well-being. He was in his adolescence and so his parents also were given counseling as to how they should handle an adolescent. Rohit felt ashamed of his deed and was terribly sorry for offending his loving parents. In fact their true love stood the test of time/ son.



Hazarat Mahal's "Lament on Loss"

Prof. Kum Kum Ray

My spirit haunts the corridor of the "*Parikhana*"
In the heart of *Kaisherbagh*
"*Kaisherbagh*"- Palaces, a series of them
all set around a park in a quadrangle
A complex in all decadent majestic garb
Build by late *Wajid Ali Shah*
For his favorite wives, countesses, dancers, play mates...

How can I rest and not dwell in this...
More captivating than
"Louver" and Juileries together.

I have lived in the best of times and the worst of times....
Having been a part of regalia
In the pompous city of "*Nawabs*"
The renowned kingdom of *Awadh*
The days of the British
When as traders they came
And usurped our state
"these deceitful *Angrez*"

Young and slender a poetess was I
With a rare sense of satire
Even *Wazid Ali* recognised
My name still lingers affixed to a park "*Hazarat Mahal*"
I longed for peace then
And I long for peace now

It was the "*Angrez*" then
It is the politicians now
Kaiserbagh has lost its spirit
Where is the aesthetics, the style and valour
I lament for...
Loss of its culture
The benevolence of "*Nawabs*"
The spirit of generosity
The humanism
The tolerance, the harmonious co-existence,
The magnanimity of the rich



The *Ganaga- Jamuni Tehzeeb-*
The call now
Concrete Jungles replace the city of “*Baghs*”
The language of *nafasat* is now “*Gali Galauj*”

Poetesses tender and slender
Bargain for pleasure
Ending up at *addas*
Ridiculed by hypocrites
As many *Hazarat Mahal's*
Retreat in the paper of history
Some unsung, some mysteries,
Work hard to solve....

Glossary:

Parikhana-House of Fairies
Kaisherbagh-The King's Garden
Wajid Ali Shah- The Last Ruler of Lucknow
Baghs-Garden
Nafasat-Courtesy



Impossible

Dr. Mallika Tripathi

Impossible is a word,
Making everything possible.

It's a challenge
To prove your worth,
To be an exemplary,
To take an oath on the shore,
To accept a complicated task,
That was never accomplished before.

It's a commitment
To work harder,
To pass sleepless nights,
To stop enjoying the worldly pleasures,
Unless you succeed in relieving the pressure.

It's a kind of cynicism,
Driving you mad,
Working like lemmings you start hallucinating,
Become a day dreamer,
Striving hard but resulting in a flicker.

It's a Desire
To be on the top,
To prove the generations wrong,
To create a niche in the world,
To listen to the voice that was often unheard.

It's a Motivation,
Inspiring you to reach the unreached heights,
Where you succeed amidst darkness,
While bringing the heavenly light.



On Cancer

Mohammed Shafeer K. P.

Oh you crab
suck my blood in droplets.
Tear my flesh into shreds and pieces
Fill your unquenchable thirst with blood and flesh
entertain you siblings with our unrelenting gestures, groans, screams and convulsions of
killing pain and the mockery with deformed perforated organs.

Laugh; enjoy the killing pain of soul parting flesh, melting.
What wealth you bestowed me?
An array of sympathizing tears and minds
a hairless guinea pig body with scars and black skin
bloodless eyes to dream termites and scavengers feeding on me
in the dark bankrupt grave.
We are not waiting for Godot or for mahatma.
We are waiting for death.
Born to die, in fragments.



The Triangle with a Spirit

Rimni Chakravarty

A unit of three

I know of a family that resembled a huge tree
It held the branches up the sky
Shelter the birds to rest before they fly
Hold the soil firmly by the roots
And bore flowers with the fruits
For all who sought
Sharing and caring was what the tree taught.

They were a unit of three

Father, mother, daughter carefree
The father provided shade, every possible aid
The room of his heart was always left ajar
For them who sought his assistance near or far
He never visited temples, but sought God in every human face
Never matters belong to what race.

I had read in school how travelers on the desert sands reach for the oasis

Feel happy when blows the cool breeze
And when the day's temperature reached more than forty five degree centigrade
The tormented souls sought to reach the hade;
It's our human nature to seek for a seer
The time when the hard winds blow and in those moments we feel all alone.

Bounteous like the nature was the mother

She quenched the thirst and satisfied hunger, not only of her daughter
But also they who visited her home or else feel alone.

The daughter was the only child, calm, quite, also wild

The apple of her parents' eye, dreamt to reach the pinnacle of the sky
Choosy, she was her father's Lucy;
The father was fond of reading to her the poems of William Wordsworth
And felt proud of his little girl who was his Mother Earth.

Time passed, the parents grew old

The daughter turned young and bold
The parents wanted her to shine like gold
Make them proud, before they wrap up in a shroud.



In this tale of the three sided polygon,
The middle position was of the father, while the two corresponding lines were of the mother
and daughter;
Love and forgiveness strengthened their bonds, as do the duck family floating on the ponds.

Our future is always hidden, all off a sudden
Rivers stopped their flow, life struck a blow
The father fell apart and the triangle lost its name in the world of art
Moments fade into memories, sweet they chase our worries,
The memory of the father
Now stand at the centre
And firmly hold the mother, daughter

How could this tale of the three sided polygon pass into oblivion?
The bones in the dust lie, but can our spirits die?



“Neurotic Wives”: A Study of Shashi Deshpande’s That Long Silence and Bharathi Mukherjee’s Wife

Dr. S. Ambika

Introduction

The psychological trauma experienced by housewives and career women, in an essentially patriarchal society of ours, is not an uncommon issue discussed poignantly by contemporary women writers in the literary world. However, the intensity and assimilation of this experience varied with varying cultures and nations. My paper is a comparative and analytical study of the dilemma of the female protagonists Jaya and Dimple, both neurotic wives, created by their authors Shashi Deshpande and Bharathi Mukherjee in their novels *That Long Silence* and *Wife* respectively. Deshpande, being a resident Indian writer in English and Mukherjee being a diasporic writer, naturally the differences that arise out of the Indian and diasporic sensibilities of their women protagonists end up in decisions opted by them which highly oppose each other. The possible reasons for the differences in their attitude as revealed through the various circumstances and situations have been textually and critically analyzed in this paper.

Dilemma and Denouement

Both the characters Jaya and Dimple are presented to us as women suffering from frustrated, unhappy married lives. Jaya is introduced in the novel as the mother of two children and the wife of Mohan, nostalgic of her married life and moving to different places with her husband as he is charged of business malpractice. And Dimple is shown as a girl far different from normal girls who had set her heart on marrying a Neuro-surgeon and anticipating that marriage would bring her freedom, fortune and perfect happiness. She “thought of premarital life as a dress rehearsal for actual living. Years of waiting had already made her nervous, unnaturally prone to colds, coughs and headaches” (3).

Jaya is basically a non-conformist and her non-conformity to the stereotyped version of the woman sets her apart from the other girls at college. Her father names her Jaya because it means “victory” and her father is not only a source of some of her strongest emotions but also a part of her moral make-up. A modern woman rooted in tradition, Jaya finds in her husband Mohan, an absolute traditionalist. Therefore for the sake of marriage and children, she decides to go with the crowd and conform. This marital crisis prompts Jaya to go back to her humble beginnings and rediscover herself that causes painful moments of neurosis in her which she overcomes stoically. Dimple, on the other hand, as her name suggests a slight surface depression is relatively a weak character to Jaya and is an escapist, lost in her world of fantasy, alienated and aloof. Even though she projects herself as a “sweet and docile” (14) girl in her parental home, even her parents are not aware of her schizophrenic nature. They never intrude into the inner reverberations of their daughter’s mind. She is recessive, socially disinterested and ineffective. Her dreams come crashing down as she is married into a middle class Bengali family where very often we see her obsessively measuring her husband against her ideal man and her life against her dream and finding both of them wanting in many respects and despairing as a result. Lonely and



confused she wants to break the traditional strictures of wifhood. Life with Amit, her husband, both in India and America is a big disappointment for her. Both Dimple and Jaya feel exiles in their worlds and are frustrated with their own lives.

Marriage, for both the characters had been a desperate one leaving a traumatic effect on their minds. But indeed, the magnitude of the effect differed in both their lives. Ever since marriage, Jaya had been content to follow the footsteps of the mythological role model of Sita. But the first blow comes when her writing career is jeopardized by her husband who accuses her of writing their personal experience in one of her short stories. For seventeen long years, Jaya manages to suppress her feelings, thinking that it is more important to be a good wife than a good writer. But, her sense of complacency is shattered with the sudden prospect of Mohan facing an enquiry. Adding to this is the weight of her husband's insecurity, fear and feeling of inadequacy that she has to put up with. It is the height of irony that when she desperately needs a shoulder to lean on, Jaya is accused by her husband of avoiding him. It's not only her own life situations but the pathetic lives of many other victims of patriarchy and also of their own silence, like Kusum, her mad cousin, Mohan's mother Jeeja and Nayana worsens her mental strength further. Jaya tries to define herself negatively through the insanity of her cousin Kusum as she had always been paired with Kusum in her parental home at Ambegaon, Jaya defines herself as not Kusum, "But Kusum was nuts, thank god, Kusum, you are nuts. I had thought complacently, because you are nuts, I know I am sane" (126). Jaya thus tries to keep herself intact many a time. At times, Jaya's recollections turn morbid too. For instance, the description of Mohan's mother's death, described graphically by Mohan's sister, Vimala to Jaya, which was something which she was unable to discuss with her own brother. Her mind becomes frailer on such occasions. But, in all, she revolts inwardly in silence for the well being and equipoise of her family.

While Jaya's struggle is a silent revolution that gets balanced and poised finally, Dimple's agony is the outcome of her splintered psyche, full of morbid thoughts arising out of her tedium vitae. Amit, like Mohan, is a simple middle class professional having dreams and aspirations to move higher in the social order. Cautious and meticulous he is the very embodiment of an Indian male, paradoxical, who would advocate of female education but is lacking in a complementary progressive attitude to accept and digest the awareness and changed ideas of their women folk regarding their place and position in family and society. Both Amit and Dimple converse without communication, live together while remaining strangers. But Amit seems not to have exploited Dimple by cruelly either burdening her with household work or by neglecting her pleasures in life. He even stoops down to ask her the reasons for her unhappiness and promises to send her down to Calcutta if she wishes. Dimple is a psychically disturbed person. One cannot justify Dimple's morbid imagination and insane behaviour even on the basis of immaturity. After many passionate assertions that she would like to experience all the pain and loyalty of Sita, she ought to have welcomed the prospect of motherhood. But she doesn't. Her neurotic disposition and sado-masochistic impulses are revealed on many instances in the novel. The visions of abortions, the instance when she almost hysterically kills a rodent imagining it to be pregnant, and being forlorn and lonely, the way she inflicts violence on herself and her unborn child terminating her pregnancy in the most bizarre manner are instances during which she unleashes her pent up violent rage. Overpowered by her neurotic impulses we find Dimple talking to herself, and we witness in her an uncalled invitation and hatred for her husband Amit, and thus suffering from regular bouts of insomnia. Her immigrant experience further intensifies her



violence and aggression and she is shuddered by her pervasive violence of American life. Unlike Jaya who gave vent to her pent up feelings through her writings and domestic chores, Dimple had no such healthy relief except watching T.V, that proved a diabolical trap for her, a ferment without hope of either release or relief. F.A Inamdar opines that the various stages of Dimple's psychic depression show "the progressive cracking up of an essential neurotic sensibility fed on popular advertisement fantasies" (195). Death urge, another destructive force looms large on Dimple in myriad forms leading to thoughts of suicide and murder. Thus despair sets in her life and she thinks that marriage had not provided all the glittering things she had imagined.

The "emptiness" within these two characters draws them close towards men of their choices. It is to Kamat, the widower who lived in an apartment above Jaya's flat, that Jaya was able to rid herself of all her inhibitions and open up all her problems. He makes her realize and understand that "pursuit of happiness is meaningless" and loneliness is the essential condition of human existence. Kamat makes her aware of her fear of failure. He awakens her anger, which she has to bring out from the long suppression to articulate her predicament as a writer. And while sometimes she did feel an "overwhelming urge to respond to him" (157), bodily, it remained basically a minor aspect of their relationship, more important was the intuitive understanding and friendship between them. But her utterly callous behaviour on the death of Kamat, leaving him unattended and alone on the floor "his eyes glary and wide open, vomit dribbling out of the corner of his mouth" (151), scared to acknowledge her clandestine relationship before the world, foreshadows her neurotic obsession. Dimple's relationship with Milt, on the other hand is more physical and born out of an ultimate displacement of her frustrated life with Amit. As the novel advances to its end, we notice Dimple anxious to settle her scores with America. Her spirit rebels, she starts to go out with Ina and Milt, wears Marsha's pants and enjoys all the prohibited freedom. It is at this juncture that she seduces Milt and keeps it a secret from Amit. This sexual encounter further worsens her mental equilibrium which culminates in the heinous deed at the end.

The indignation, grief, peevishness, spite and sterile anger of both the characters reach a peak, the crucial juncture, which we could call as their extreme level of neurosis, when they both decide and plunge into action in their own ways. It is a heightened irony that Dimple who says that, "I could never commit murder" (42) and "If A killed β because he was angry, then that makes sense, But if β provoked A because he wanted to be killed, then that doesn't make any sense at all" (86), stabs Amit seven times to death almost like the murderess she had watched in the T.V She thinks that this is the only act of assertion she can make. The dissolution of Dimple's mind, climaxing in her violent act, may be best understood in the light of Michel Foucault's analysis of madness in *Madness and Civilization*. In the Preface, Foucault notes that, "we must try to return in history, to that zero point in the course of madness at which madness in an undifferentiated experience, a not yet divided experience of division itself" (9). Foucault deconstructs "madness" at the moment when the divisions between "unreason" and "reason" are dissolved. In this sense, Dimple's murder of Amit may be viewed as that moment of dissolution.

While Dimple's condition may be assessed to a certain extent, as a peculiar sort of madness, Jaya as Adesh Bal says, "is a victim of 'ego-inflation' " (121), a non-conformist basically who voluntarily conforms with the crowd. And she adopts the silence strategy and withdraws under it. When repression of anger continues for a long time, ego - self crisis



reaches its climactic point and there is a danger of extinction. But in the case of Jaya it has resulted in the re-orientation of the total personality and a new consciousness emerges. Jaya feels deserted when Mohan angrily leaves the house. His absence unnerves her and this is further intensified when she finds her son Rahul missing from home and she thinks her world will fall apart. Silence becomes no more a protective shield and there is close contact with death. But she is conscious of Kusum, her alter ego whose madness led her to death. She stoically overcomes suicide but goes hysteric and bursts out in laughter. She goes out of her house and in an unconscious state walks aimlessly in the streets of Bombay. She struggles alone with the trauma, and though it upsets her mental equilibrium, she emerges victorious. Finally, totally exhausted, I'd gone back home" (191). The words from the Bhagavad-Gita, the final words of Lord Krishna to Arjuna: "Yathecehasi kur" (Do as you desire) appeal to her after she gains knowledge. She comes to realize that life can always be made possible.

Conclusion

Psychological criticism of the nineteenth century interprets literature in terms of the mental process of the author and analyses works in the lines of the author's personality. Shashi Deshpande in her collection of essays titled *Writing from the margin* has to say this:

Much of what was said here (That long silence) was wrenched out of my deepest self, things which I would never have said aloud, things which were carefully concealed. There was a sense of frightening self-exposure. And there was, too, the feeling that after becoming a wife and mother, my intellectual self, which had been so important a part of me until then, was being suppressed. And this dormant self was becoming restive, it wanted a release. (20)

Bharathi Mukherjee wrote her novel *Wife*, while at Toronto, Canada, where she suffered from a personal hostility and social prejudice as an Asian immigrant. She had to encounter a lot of difficulties in getting her writings published. The novel thus seems to reflect her sense of alienation and rootlessness during her early "dark days" in Canada. But eventually her later works show an increased desire on her part to ground herself firmly in the American tradition of immigrant writing.

A.S. Dasan rightly states about the current polemics behind the question of rootedness thus:

If the anxiety of identifying and locating Indianness has been uppermost in the mind of resident Indian writers in English, the anxiety of relocating or reconstructing individual identity and self-hood in the context of imaginary homelands and deconstructing national history has been the major concern in the imagination of nonresident Indian writers writing from abroad. (128)

Dimple's predicament thus raises questions like, "Was the Indian wife happier in India with her limited freedom and greater docility, or does she achieve happiness in her painful search for more individual freedom?" (475). Had she stayed back in India she would have realized like Jaya that, "there never has been any huge enlightenment, only an understanding of the fact that as we go on living, we learn to cope, becoming each day a little more understanding of human frailty, a little more compassionate" (29), and would not have committed the outrageous deed of murdering her husband.



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Identity Redefined in Orhan Pamuk's The Black Book & The White Castle

S. P. Anuja & Dr. K. Pramila

"The writer who shuts himself up in a room and first goes on a journey inside himself will, over the years, discover literature's eternal rule: he must have the artistry to tell his own stories as if they were other people's stories, and to tell other people's stories as if they were his own, for this is what literature is. But we must first travel through other people's stories and books." - Orhan Pamuk in his Nobel Lecture entitled 'My Father's Suitcase' December 7, 2006.

Ferit Orhan Pamuk, one of Turkey's promising writers won the Nobel Prize for literature in the year 2006. He won the significant International IMPAC Dublin Award in 2003. He was a visiting professor at the Columbia University during 2006 and a jury member at the 2007 Cannes Film Festival. His works have been translated in to more than sixty languages. He was an architect student who took up journalism to pursue his call for writing. Pamuk being a versatile writer has experimented with various themes and genres. He is most acclaimed for his contemporary style of writing. His works have plots within plots and he has generously made use of imageries, narratives and symbols. He is both a best – selling author and an Avant – Garde writer. His works have been often compared to Jorge Luis Borges, Italo Calvino and Umberto Eco.

Pamuk has dealt each work with meticulous craftsmanship of an appealing writer and a ubiquitous narrator. His research on a prominent theme like identity quest has been carried out in a different magnitude. *'The Black Book'* and *'The White Castle'* portray the profoundness of identity quest and its relevance which warrants attention in today's evolution of ultra - modernism. Pamuk being a contemporary writer can quicken the reading consciousness to delve deep in to the realm of mysticism, historicism and Sufism. The course of reading seems to be an Exodus which finally makes one see destiny face to face. His novels have Turkish history as its base on which the themes of identity, alienation, patriotism and humanism are dealt constructively. He is against the platitudes of political reforms and his novels are highly satirical.

The Black Book [Kara Kitap] was translated in to English by Gueneli Gun. It centers around three characters Galib, Celal and Ruya. The protagonist Galib a lawyer has married his cousin Ruya which means dream in Turkish. Her nature seems to be quite synonymous to her name as she lives her life in dream. Ruya goes missing leaving behind a message that she will get in touch with him soon. Galib who is head over heels in love with Ruya takes it seriously to heart and goes in search of her. It is only then that he ponders over what would become of him without his dear wife. He has several encounters which enables him to get away from all the entanglements of life. It is after Ruya's disappearance things began to fall in to place and he understands his search for Ruya is the search for his Self.

Celal, a columnist who is the former husband of Ruya, has secular views on life and culture. He too goes missing which prompts Galib to take on the identity of Celal. On his search for Ruya and Celal the strange encounters draws Galib back to the cultural and spiritual ties of his homeland. He gives up his identity as a lawyer and takes on the identity of a columnist. He begins to contribute for the columns of Celal wherein he understands that he is no more Galib but a transformed Celal. Galib who is without an identity as a



lawyer is given due recognition in the society as the writer Celal, which brings his life to center stage. It is the columns of Celal which merges his life with destiny. One of the columns of Celal talks about a mystic sect which practiced Hurufism centuries back. Hurufism focuses on the divine signature encrypted on human face revealed only to those who knew their secret identity hidden behind the signature. Those who haven't got this signature are not the chosen ones. This ignites the understanding of Galib and the mystery starts to unravel. The essential theme of Sufism runs throughout on which Pamuk strikes the right chord. Another important article of Celal is about the Bird King allegory also known as "The Conference of Birds", on which he describes how birds from all over the world came to choose a King. The messenger of King Solomon told these birds about their king, a bird named Simurgh who lived far behind the mountain of Kaf. Finally, thirty birds went in search of their king and what they come across was a huge mirror. In Persian "Si" means thirty "murch" means birds Simurgh means the thirty birds which went in search of their King but what they finally found is themselves in the mirror. Hence, the search is for their own Self.

The Black Book is a meta detective novel which has spiritual connotations and religious over tones. It is the saga of the self solemnized through the translation of the inner persona. The character Ruya and Celal remain passive throughout the novel. Both go missing which makes Galib to assume that both are together. Galib and the columns are the sources through which we get an impression about Celal. Galib comes to know that Celal and Ruya are murdered but he tries to be quite evasive on accepting it. All the fragmented parts of the novel loom larger as the mystery deepens. This tantalizing novel gathers mass as the reading ventures in to the layers of understanding the hidden messages in the column. The columns appear to be like an archive of articles on the arrival of Messiah, the sound doctrines of Sufism and about the legacy of Istanbul. The confession of a master mannequin maker is another testimony on how the country has bowed down to the invasion of Western culture. The mannequins are not sold out as they failed to imitate the Western models. This is an indirect blow to the native men of the land who have heeded to alien culture. The novel permeates further and comes to a standpoint where everything vaporizes leaving one thing in the bottom line, "Self realization through love". It is the love which Galip had for Ruya which places his search on a higher pedestal. It is the process of impersonation in Galib that brings him self- realization. The quest of the inner man for a unified self can be compared to the search for eternal solace. Galib and Celal serve as a foil to each other. Galib gains his new identity as a columnist where he understands life on reading the columns of Celal. He has been called to decipher the divine signature on his face.

The White Castle [Beyaz Kale] translated in to English by Victoria Holbrook is another master piece of Orhan Pamuk. The 17 century Ottoman history is set as the back drop. An Italian scholar is held captive by Turkish pirates. Who later is made to serve the Imperial Astrologer named Hoja. Both Hoja and the Italian scholar share a striking resemblance. The novel is all about identity synthesis. The Italian scholar is the exact double of 'Hoja' which means master in Turkish. His knowledge and his experience on medicine, Western Science, technology and pyrotechnics elevates his self esteem in the Sultan's court. Hoja exploits the knowledge of the scholar for his own selfish motives. To control the pandemic of the Bubonic plague cats are brought in through the stringent measures taken by the Italian scholar. The Sultan is convinced with the belief that these rats are Satan in disguise. Eventually it is Hoja who wins the accolades and favor of the Sultan. He keeps instilling pseudoscientific belief in the young Sultan. The ignorance of the Turks is cast



away only through the use of Western Science under the guidance of the scholar. Hoja subtly plays on the emotions of the scholar and gains knowledge. As they both share a striking resemblance they swap identities. Both are given orders to construct an ultimate war machine to be deployed during war. Hoja does his best to woo the young Sultan who grants him fund to produce a war machine. In the war between the Turks and the Poles the war machine gets stuck in a swamp which leads to a catastrophe.

Hoja who is aware of the failure flees to Venice and takes on the identity of the scholar. The scholar is left with no choice but to take on the role of Hoja. Hoja is the symbol of Eastern mindset which craves for the knowledge of the West. The novel lifts the curtains up on the cultural conflict of the East and the West. While the scholar is portrayed as an embodiment of Western beliefs his character seems to be the mouth piece of the author who bombards on the political tensions prevailing in Turkey over the permanent membership in the European Union.

The scholar never gives up his religion in spite of the threat to his life. Though he is given a chance to be a free man if he converts to Islam he willingly obliges to be a slave. Hoja persuades the scholar to share his past through which he attains advantage over the scholar. Hoja acts as his driving force. The new sprung relationship between Hoja and the scholar whose name is not mentioned in the novel attains culmination when they set to work on the war machine. After the disaster which struck the war their relationship breaks apart and they set towards different poles. Hoja insinuates his fortitude. He is aware of the dark reality due to which he does not want to yield to the failure of the war machine and flees to Venice to take on the place of the slave scholar. The tragedy is orchestrated with the subtle planning of Hoja. It is through the frame of reference of the scholar that Hoja envisions his identity.

The White Castle also emphasizes on the culture that is in the verge of extinction. It contrasts the former Constantinople in the light of Byzantine glory with the present brazen Istanbul. Can the envisioned. Turkey sandwiched between the East and the West undergoes a state of metamorphosis is depicted in the works of Orhan Pamuk. It is not a mere portrayal of the psychological warfare that takes place between Hoja and the scholar but it is also a cultural warfare that takes place between two great civilizations. The striving for identity between the two main characters is the clash of two Civilizations competing with one and another. Cultural conflict and individual conflict both are dealt with the same magnitude. When Hoja encounters his conflicts of the self he unlearns his past and prepares to put on the future of the scholar who is his exact double. The scholar takes on the place of Hoja in Turkey. Hoja a clever manipulator of men and matters has envisioned his destiny and takes on the place of the scholar at Venice. Hoja's envisioned identity gets redefined when he takes on the role of the slave scholar.

Galib in *The Black Book* and Hoja in *The White Castle* take on the identity of another character after which both the stories gain momentum. This transformation is a journey unto the self. The identity crisis in both the novels get resolved finally as Galib in *The Black Book* completely merges one with his new found identity of Celal after he comes to know that Celal is dead. Hoja goes to Italy and lives alike the slave scholar. The scholar relives his life in the place of Hoja as an astrologer. It is the resilience they nurture to face the new life and new identity that redefines everything about Hoja and Celal. The character of Galib vs Celal in *The Black Book* and Hoja vs the Italian scholar serves as a foil to each other. When



Galib takes on the identity of Celal he switches on to journalism. He gains his identity as a columnist than as a lawyer which does not bestow the eminence he desired after. Hoja who is crafty and vigilant does his best to reveal his personage by gaining knowledge from the scholar in order to win the admiration of the Sultan. But for the characters of Celal and the Italian scholar, Galib and Hoja wouldn't have established themselves successfully. It is through the course of impersonation the identity of both the protagonists is redefined without which they would be left as polarized selfless beings. These protagonists electing the other to become the representative of their true self is the stage where their identity conjures a new form it is here their innocence is transformed in to experience. The identity of Galib in *The Black Book* and Hoja in *The White Castle* gets redefined through the course of impersonation.

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Post colonialism as Instrument of Partition

Asad Mehmood, Ghania Khan & Summaiya Ali

Introduction

Saadat Hasan Manto, the most widely read and the most controversial short-story writer in Urdu, was born on 11 May 1912 at Samrala in Punjab's Ludhiana district. In a literary, journalistic, radio scripting and film-writing career spread over more than two decades. He was eye witness of one of the major incident of Post colonial era in the shape of partition of India and had first hand experience which he portrayed through his fiction. Most of his stories in his collection of stories "Siyah Hashye" (Black Margin) revolves around the concept of "self" and "other". His stories are still considered as the most authentic source and mirror of that major incident. He was tried for obscenity half a dozen times, thrice before and thrice after independence. Some of Manto's greatest work was produced in the last seven years of his life, a time of great financial and emotional hardship for him. He died in January 1955, in Lahore.

Literature Review

The struggle of partition was started soon after the Briten colonizaiton on sub continent. Initially that struggle was on a micro level which later on shaped a national movement and caused an immense incident on the globe. There are several reason of happening that change but the most prominent one is a realization which can with the concept of Post colonialism to encounter the colonists and erradicate the difference between self and other. Perhaps the most influential and widely read Post-Colonial critic was the late Edward Said (1935 – 2003) a Palestinian intellectual who was born in Jerusalem and died in exile in America. His well-known book, *Orientalism* was published in 1978 and is probably the often utilized structural analysis of Post-Colonial theory. Said's approach is the first fully developed analysis of Post-Colonialism that is impersonal, intellectual, and yet in the tradition of engaged scholarship. A generation after that of Albert Memmi and Aime Cesaire and Frantz Fanon, Said was more of a New Yorker than a colonized individual and belongs to the postmodern phenomenon of the global diaspora. In the privileged precincts of Columbia University, Said joined the "cultural turn," in which literary theory and Foucauldrian discourse became methodological tools through which to view culture.

The Seer of Pakistan writes about his Siyah Hashiyay:

"It fits in the whole—like a snapshot in a slide show. Taken one at a time, these sketches enact the speed, randomness, and anonymity of the partition violence; cumulatively they expose the partition—the coming-into-being of two flag-waving nation-states—as little more than an orgy of loot and blood." (Sethi, 2013)

Conceptual Framework

The conceptual framework of this research work will depend mainly on the theories of post-colonialism. Postcolonial theory, often said to begin with the works of Edward W. Said and Homi K. Bhabha, looks at literature and society from two broad angles: how the writer, artist, cultural worker, and his or her context reflects a colonial past, and how they survive and carve out a new way of creating and understanding the world. When Said published his path-breaking book *Orientalism* in 1978, it established a trend that was, for

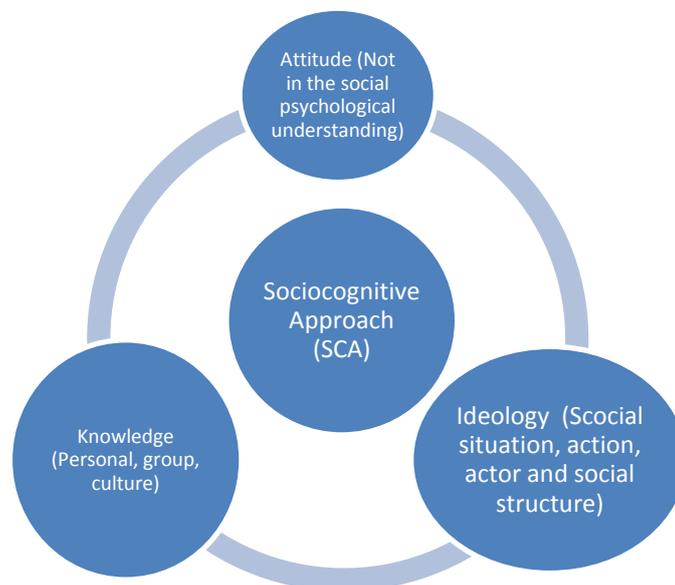


some years, loosely described as "colonial discourse studies" rather than "postcolonial theory." Although Said ostensibly wrote about the Middle East being constructed as the "Orient" by French intellectuals of the eighteenth and nineteenth centuries, it was the Spanish and British empires that formed the main fields of colonial discourse studies. Although Said's main thesis was that the West constructed something called the "Orient" as an object of investigation through varieties of cognitive, disciplinary, and administrative practice, colonial discourse studies was broader in its focus and conclusions.

The term hybridity has become one of the most recurrent concepts in postcolonial cultural criticism. It is meant to foreclose the diverse forms of purity encompassed within essentialist theories. Homi Bhabha is the leading contemporary critic who has tried to disclose the contradictions inherent in colonial discourse in order to highlight the colonizer's ambivalence with respect to his position toward the colonized 'Other'. The simple presence of the colonized 'Other' within the textual structure is enough evidence of the ambivalence of the colonial text, an ambivalence that destabilizes its claim for absolute authority or unquestionable authenticity.

Methodology

The methodology deployed in this study falls in the category of qualitative research and utilizes the method of critical discourse analysis (CDA) to analyse the selected literary texts. As widely accepted, critical discourse analysis has adequate and accurate interpretations. In this regard theory given by Fairclough is primarily employed as in his theory he says that every discourse contributes and constructed of social identities, social relations and system of knowledge and meanings. In this theoretical analysis the concept of reaction against colonial powers, search of identity and effects of acculturation are the perspectives which determine the limit and range of meanings in a literary text which is going to be focused primarily. Descriptive analysis of the texts is done in which the whole description of the novel through the lens of indigenous "self" is given and the texts are focused through social system and further narrow down to the specific incidents which are given in the texts.



(Dijk, 1984)



Discussion

Saadat Hassan Manto is a post colonial Pakistani writer. He speculatively presented his masterpieces on the partition. Partition depends upon post colonial times to such an extent that we should truly prefer the phrase partitioned times to more common post-colonial times. To analyze these stories with the post colonial perspective, it is necessary to know about colonialism, post colonialism and latter's relevance with partition. Colonialism is the expansion of a nation's monarchy over foreign territories through forcible occupation. The colonizers use myths, history, language and literature etc. as powerful tools in the process of colonization. Post colonialism explores what happened when two cultures clash and one of them with accompanying ideology dominates over the other. Post colonialism also highlights the end of colonialism by giving the indigenous people the basic rights, necessary authority and political and cultural freedom. Partition also deals with the things as are the dominant in colonialism as well as in post colonialism like identities, ideologies and cultures etc.

British imperialism and partition of India and the associated bloody riots inspired many creative minds in India and Pakistan to create literary depictions of these events. While some creations depicted the massacres during the refugee migration, others concentrated on the aftermath of the partition in terms of difficulties faced by the refugees on both sides of the border. Even now, more than 60 years after the partition, works of fiction and films are made that relate to the events of partition. Manto was also among those writers who wrote on these subjects, his short stories are mostly post partitioned but *The New Constitution* is pre partition story. It is a powerful story which criticizes the British imperialism ruthlessly. Ustad Mangu was introduced the tongawala as the representative of lower working classes in India who have faced a series of misfortunes, maltreatments, and exploitation at the hands of British colonizers. He had a great hatred against the English.

Being a post colonial colonized, he felt that the English rulers were quite inhumane and cruel to Indians especially the Muslims. They humiliated and disgraced the Muslims. Ustad Mangu used to tell his friends that he hated the English because they were ruling Hindustan against the will of the Indians. Here resistance that is the element of post colonialism lies in ideas and thinking. All Indians particularly Muslims were relegated to the position of "other" marginalized and colonized. Ustad Mangu is the best representative example of the concept of "otherness". He was beaten by Gora soldier. This concept is not limited to the part of the English, but Hindus as well. They also marginalized the Muslims.

According to the definition of post colonialism after the clash of two cultures a great violence occurred. Political, social, economical, religious, mental and physical violence took birth. That violence is seen in second story *Thanda Goshat* where all moral values diminished and violence was at its climax. *Thanda Goshat* is an absurdist send up of bureaucratic nightmare left in the wake of Partition in which ever thing from office furniture to abduct woman had to be accounted for, divided up and repatriated.

Manto's stories in partition voice the mental and physical torture of the marginalized section of the society who suffered the most during partition: women, children, outcast and poor people etc. Vivid instances can be seen in *Thanda Goshat* by Saadat Hassan Manto where the dead Muslim girl was maltreated by Isher Singh who was killed later by kulwant. This story superbly demonstrates the concept of feminism where Hindu, Colonizer, and



male chauvinist did not give the right of honor and self respect to a dead Muslim girl. The poor girl was raped by Isher Singh. The plot of the story revolves round the issues of mantle, sexual and physical violence against women during partition. In these cases, victims, pains and torture does not end once their ordeal is over at the hands of their tormentors. The emotional and psychological scars of these violent experiences have not been acknowledged beyond their representation of the brutality of 'other' community.

Another significant feature of post colonial theory devised by Homi K Bhabha is mimicry because it has come to describe the ambivalent relationship between colonizers and colonized. When colonial discourse encourages the colonized subject to mimic and imitate the colonizer, by adopting the colonizers' cultural habits, assumptions, institutions and values, the result is never a simple reproduction of these traits. Rather, it results in a blurred copy of the colonizer that can be quite threatening.

Bhabha describes "Mimicry as one of the most effective strategies of colonial power and knowledge" this quality is observed in Manto's *Thanda Goshat* as well as in *The New Constitution*. The English destroyed the social, political, economical, religious and moral values of the Indians in the veil of civilizing Indians. Hindus and Sikhs imitated their colonizers and they were ambivalent in crushing the Muslims. "Colonial mimicry is the desire for a reformed, recognizable other, as a subject of a difference that is almost the same, but not quite." (Bhabha, *Mimicry*, 381). Hybridization is a kind of agreement political as well as cultural between colonizer and colonized. It also worked in the form of unity among colonizers and colonized against Muslims of India.

Partition was the turning point in the history of the subcontinent post-1947. It gave rise to sectarianism and large-scale disbelief in the "Other" in both India and Pakistan. However, the literary responses to the event do celebrate the memories of the commonly shared heritage, and the cultural and geographical space between Hindus-Sikhs and Muslims before August 1947. The Partition corpus strengthens the composite culture and the plurality of the subcontinent and the belief of the literature in the ever-present humanism, not only in the victims but in the perpetrators too, as in the case of Manto's Ishar Singh. Returning to the issues of having different perspectives of post colonialism, these two short stories have been justified to be post colonial stories. These stories depict different types of conflict of people, attitude, philosophies, religions, love and hatred.

In fact Manto is praiseworthy for the depiction of bitter reality when two different identities, cultures and ideologies clash together for the sake of each of them. Sakina is the most anthologized story of the most famous south Asian writer Saadat Hassan Manto. It is set in postcolonial Punjab after the most crucial and critical event of partition of the Indian subcontinent. Partition brings multiple issues with it as bloodshed, anarchy, violence abduction and assassinations. And colonialization has worst effects on the local culture and on the morals of the people. Many young and old women are killed, abducted and ravished. Women are marginalized "others" from postcolonial feminist point of view. Males take revenge from "other" religious community by physically abusing their women. They use women of their enemies as weapons of their revenge.

Some use the stories of their own womenfolk's degradation to show the barbaric attitude of "other" opposing community. Partition stories portray a destroyed self of postcolonial women. Manto's Sakina is the representative of all such women. The perils and



predicaments of women in the wake of partition are exhibited through the plight of Sakina. The story points out the hypocrisy of people. Sakina is the unfortunate daughter of an old man siraj-ul-din with whom she separated while rescuing the looters. Manto describes the horror of the story as:

It was at 10 o'clock the next morning Sirajuddin regained consciousness. He was lying on bare ground, surrounded by screaming men, women and children. It did not make sense. He lay very still, gazing at the dusty sky. He appeared not to notice the confusion or the noise. To a stranger, he might have looked like an old man in deep thought, though that was not the case. He was in shock, suspended as it were over a bottomless pit. (Manṭo & Hasan, 2008, p. 28)

When he wakes up in the refugee camp he is completely senseless and numb and unable to grasp his condition and the situation around him. He is lying on the bare ground. Bare ground symbolizes the shallowness and barrenness of his life and of humanity. He is looking at the dusty sky. Dusty sky stands for his dull and drab life after the killing of her wife and abduction of her daughter. The old man searches for her beloved daughter but in vain. The helplessness and meaninglessness of lay man is shown through his character after the British imperialism. The lay man is still suffering after gaining freedom from British raj. While searching for poor Sakina he seeks help of eight volunteers who cross borders in search of the lost people, who console him to bring her daughter.

Many days passed but there is no news of Sakina. One day he finds that a semi-conscious girl is found near railway station. Then Manto tear open the most barbaric event when the doctor says open the window and the girl who has become so habitual of molestation opens her dress. And siraj-ul-din exclaimed with joy "She is alive. My daughter is alive." The father is so happy to see his daughter alive that he did not even notice her diseased body. His mental state does not allow him to comprehend what is going on with him and her poor daughter. Ruth Seifert has define the frequently used weapon of sexual violence against women during partition as "[U]nanimously come to the conclusion that rape is not a sexual but an aggressive act (i.e., in the perpetrator's psyche it does not fulfil sexual functions). What does, however, give him satisfaction is the humiliation and abasement of his victim and the sense of power and dominance over a woman. Some studies therefore describe rape as a "pseudo- sexual" or "anti-sexual" act: it has nothing to do with sexuality but with the exertion of sexual violence directed against women". (Seifert, p.36).

Sakina is the victim of brute male chauvinist society. At the time of partition the inhumanity and insensitivity of the people were at its peak. At the time of partition the map of the world changed so do people and their morals. People became sadistic in the wake of the terror of partition. Many parents were separated from their children and many parents were killed before the eyes of their children. In the time of difficulty virtues turned into vices. Partition brings the worst attributes of mankind on surface. Many of them changed their religion for the sake of survival. People became disillusioned with the moral and spiritual values. . Different types of violence plays important role to show the reality of the time. There is sexual violence, mental violence, psychological violence, religious violence, physical violence, domestic violence, social violence and political violence presented in the literature of partition. But gender violence is most prominent because it is carried out without any fear of state's authorities. Violence compels Hindus, Muslims and Sikhs to commit brutal and inhuman crime against their fellowmen. Under patriarchy women are always on the marginalized position. They were denied the voice of own their own. Ayesha



Jalal very vividly explored through her feature about the inner self of Manto and his sensitive self:

“The protagonists of his stories are ordinary people who are left to cope with the monumental tragedy of millions of families being torn asunder, losing their homes and their lives. In the middle of loot, rapes and killings, Manto shows us the small rays of humanity.” (Jalal, 2013)

Another brilliant masterpiece of Manto which unleash the tragic effects of the holocaust of partition is *toba tek singh*. The story is set in postcolonial Lahore in Pakistan after two or three years of partition. The story represents the pangs and pain of the suppressed margins during partition. Lunatics are marginalized “other” in the society of sane people. Bell Hooks says “to be on the margins is to be part of the whole but outside the main body” (Hooks 1990). The location of the story is the mantle asylum. Mantle asylum is a metaphor for the perplexed state of the mind of the people emotionally or psychologically affected by partition. The insane protagonist *bishem singh* is obsessed with the question where is *toba tek singh*, his village. He is confused that whether he is in Pakistan or in India or if he is in India where on earth is Pakistan. But there is no one who can answer his question not even his sane friend, which shows that the sane are equally bewildered as insane in the wake of partition. That is the irony of partition which follows confusion, confusion and more confusion.

The world of lunatics is as mad as the world of sane. The story is set two or three years after partition but even then people cannot figure out where is *toba tek singh*. People are suffering from identity crises. The idea of nationhood as one’s identity is questioned here. One of the lunatics climbs the tree and says that he wants to live there neither in Hindustan nor in Pakistan. “I want to live in neither Hindustan nor PakistanI’d rather live on this tree”. When another lunatic is asked about Pakistan he says ‘The name of the place in India where cut-throat razors are manufactured.’ which shows that people associate the whole idea of a new nation with violence and slaughter. There is another lunatic who remain naked all the time hence denying all the religious, communal or political identity.

When *Toba Tek Singh* becomes aware of the fact that his beloved village is in Pakistan he resist to go to India. As he is a Sikh he has to go to India. But he protest and dies on no man’s land between the two borders. : "There, behind barbed wire, was Hindustan. Here, behind the same kind of barbed wire, was Pakistan. In between, on that piece of ground that had no name, lay *Toba Tek Singh*." His rebellious act shows the denial of common man to leave his home and his near and dear one. Home is directly related to one’s identity but after partition people are forced to leave their homes with their destroyed selves. We are told in the story that *toba tek singh* has been standing in the asylum for 15 years and his feet’s are swollen because he wants to go his own village. He is suffering the pain of homelessness and rootlessness for 15 years. All the day long he mutters nonsense words which depicts the absurdity and confusion of his life. Here marginalized figures are the center of attention. Like the fool of King Lear the madman in the story is more rational than the normal one’s. The postcolonial issues of destroyed self, dislocation, identity crises and migration are exhibited in this story. The story also exhibits the absurdity and meaninglessness of life.



Conclusion

The study, based upon the analysis and interpretation of selected short stories of Manto in the perspective of Post colonial approach has shown that the partition was based upon the essence of the selected theory. All the incidents and circumstances which are portrayed by the writer in the discourses show their struggle to get rid of suppressed and confined society and even they sacrificed their lives in order to get liberty and to live an independent life free of the shadows of colonialism. The character of Sakina had been struggling throughout the story for a free and independent life. She also got inspiration from the same source which enlightened the whole subcontinent, which started struggling for its own identity. Mango in "the new constitution" wants to get rid of the situation. He wanted to become an independent citizen rather a slave. He wanted rulers rather master. The story "Toba Taik Singh" dominated by the concept of identity as he was taken to India being a sikh but he associated himself with his legacy as his identity and gave his life for the purpose. The study of Manto's short stories revealed that Post colonialism was one of the major reasons behind the struggle and purpose was to attain identity which was lost during the colonial invasion.

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Silence and Helpfulness: The Construction of Femininity in Margaret Atwood's The Blind Assassin

K. S. Balaji

Introduction

Margaret Atwood is a renowned Canadian novelist whose novels principally concern the patriarchal subjugation of women, the sense of alienation that women suffer from in the oppressive social system and the struggle of individualistic women against the patriarchal prejudice to carve a place for themselves in the society. She has the narrative dexterity to vividly depict women's journey through social impediments to achieve freedom from gender role stereotypes. Atwood is one of the feminist thinkers who strongly believe that it is the traditional gender system which keeps women suppressed. In order to undermine the patriarchal gender system, Atwood, as a writer, always exposes the meaninglessness of gender stereotypes and how gender is artificially constructed through social constraints. This paper focuses on Iris Chase, the central character in Atwood's tenth novel *The Blind Assassin*, with a view to examining her gender socialization and the way she manages to preserve her sense of self throughout her life.

The construction of femininity

Iris Chase, the aged narrator in *The Blind Assassin* differs very significantly from her sister Laura Chase in social behavior and temperament, but circumstances put both of them in the same terrible predicament. Iris Chase is so accommodating and socially conscious that she initially has no personal likes and dislikes and lives only to be 'useful' to others. She is often used by others to lessen their sufferings and Iris does not resist it. In other words, Iris is a willing victim of social exploitation. Upon her mother's illness, she is made to become the caretaker of her sister Laura. When her family runs into serious financial troubles, she is asked to marry Richard, a rich business man whom Iris does not like, only to save the family and factory from bankruptcy. As a married woman, she silently endures the domineering behavior of Richard and his sister Winifred for the sake of her family, especially her father. Nevertheless, underneath this apparently passive and self-effacing behavior of Iris, there is an outburst of suppressed emotions which incites her to have a furtive relationship with Alex, a stranger whose life and activities do not conform to the social norms of Canadian upper class. Finally, her inner urge to live a life of her own also prompts her to write her own life history and to achieve her selfhood through the power of pen.

Iris is subjected to rigorous social conditioning from early childhood. She is made to believe that the purpose of her existence is to be useful to others and that she should never have any personal opinion on anything in life. As a girl, she is trained to live like a sacrificial victim. Her grandmother Adelia is the initial catalyst in Iris's gender conditioning: "*We grew up inside her house; that is to say, inside her conception of herself. And inside her conception of who we ought to be, but weren't*" (The Blind, 78). She is not valued for what she is; she has to be as helpful to others as possible in order to be of some importance. When her mother falls ill, life becomes even more terrible for Iris:

I soon found that if I could keep quiet, without clamouring for attention, and above all if I could be helpful – especially with the baby, with Laura, watching beside her.....I would be



permitted to remain in the same room with my mother. If not, I would be sent away. So that was the accommodation I made: silence, helpfulness (The Blind, 105).

Even as a four year old girl, Iris is burdened by excessive social expectations and household responsibilities. Her mother often says, “*Be a good girl*”.... “*I hope you’ll be a good sister to Laura. I know you try to be*” (The Blind, 116). Iris feels that she is unimportant and her younger sister Laura has an unfair advantage: “*I felt I was the victim of an injustice: why was it always me who was supposed to be a good sister to Laura, instead of the other way around? Surely my mother loved Laura more than she loved me*” (The Blind, 116). Thus Iris, as a child, is conditioned to restrain the urge to live like an individual and to live to fulfill the expectations of others. When she reaches puberty, her father is irritated by Iris’s physical growth as if it were her fault. He starts imposing restrictions on Iris’s posture, speech and clothing:

My clothing should be simple and plain, with white blouses and dark pleated skirts, and dark velvet dresses for church. Clothes that looked like uniforms – that looked like sailor suites, but were not. My shoulders should be straight, with no slouching. I should not sprawl, chew gum, fidget, or chatter. The values he required were those of the army: neatness, obedience, silence, and no evident sexuality” (The Blind, 193).

In addition to being restrictive, Iris’s childhood is very upsetting as her mother dies of miscarriage and her father takes to drinking. Howells (2005) says, “Iris’s identity is defined by her gender, her class and her role as ‘good sister to Laura’, and her feminine destiny is already laid out for her” (159).

However, Iris’s younger sister Laura stands in total contrast to Iris in the novel. She is more courageous and dignified than Iris. She lives an individualistic life and never fits into the social norms and systems. She is unworldly and uncompromising. Unlike Iris, she is defiant, inconsistent and touchy. Iris’s description of her sister Laura clearly reflects Laura’s true nature: “*As for Laura, she was not selfless, not at all. She was skinless which is a different thing*” (The Blind, 73). However, as Vanitha (2007) observes, when looked beyond the obvious and tangible, it may be perceived that Laura is symbolic of Iris’s inner self. Laura is what Iris really wants to be. She represents Iris’s suppressed emotions. They both love Alex Thomas, a radical labour agitator. They hide him in the family attic before he flees from Canada. However, it seems Laura is more devoted to Alex than Iris and that is why she kills herself immediately after hearing the news of Alex’s death. Laura’s suicide leaves an indelible scar in Iris’s mind as she feels she is responsible for Laura’s death. Laura makes two versions of their photograph with Alex Thomas. The photos are cut by Laura and the severed hand, colored yellow in one picture and blue in the other denote different personalities of the girls, the central theme around which this mysteriously doubled novel is organized. While Iris has an ability to perceive surface details and social requirements, Laura has an ability see into people’s inner selves. Both for Laura and Iris, Alex represents freedom; freedom from social restrictions and freedom from class and gender consciousness. He takes them to a different world where they can become what they are.

However, when the family runs into serious financial trouble, Iris’s father asks her to marry Richard and again she becomes a sacrificial lamb. Her father does not care if Iris likes Richard; he only tells her about the practical benefits of the marriage:



I have to consider your futures. In case anything should happen to me, that is. Laura's future, in particular.I have to consider the factories as well....I have to consider the business. It might still be saved, but the bankers are after me. They're hot on the trail. They won't wait much longer" (The Blind, 276).

To save the family from financial disaster, Iris agrees to marry Richard, a rich businessman whom she never loves. As a young 'woman' she has to do it to safeguard her family's interests. Since she marries a domineering man against her will, the marriage, according to Howells (2005), is "the erasure of her own identity" (159).

Because of Iris's passivity and the traditional values imposed on her by the family and the society, she continues to lose many things after her marriage. Richard Griffin is very selfish and his sister Winifred is a merciless oppressor. Iris lets both of them freely prey on her dignity and individuality. Winifred always tries to make Iris feel inadequate as a woman by pointing out to her how unfashionable and unappealing she is. She tells Iris: "*You could be charming.... With a little effort*" (The Blind, 285). What she means is that Iris is not charming and she needs her help to become a better person. From the way Winifred regulates Iris's mannerisms, it is very clear that Winifred represents patriarchal repression in the novel: "*....never look at the floor, it makes your neck look weak. Don't stand up straight, you're not a soldier....*" (The Blind, 287). She uses the power that she derives from her brother to oppress Iris. Winifred is over ambitious and a socialite. In her ruthless hands, Iris is being shaped into a 'fashionable woman.' She arranges Iris's shopping according to her taste and Iris has to like, use and own only those things that Winifred likes: "*.... in one of my several brand new trunks were a tennis skirt although I didn't play, a bathing suit although I couldn't swim, and several dancing frocks although I didn't know how to dance*" (The Blind, 240).

While Iris's social life is being marred by Winifred, Richard ruins her personal life and feminine psyche. He is a typical male; oppressive and self-centered. He enjoys Iris's pains and does not bother to make sure that Iris is happy with him. Iris is totally disappointed with Richard's insensitive nature:

I didn't yet know that my lack of enjoyment – my distaste, my suffering even – would be considered normal and even desirable by my husband. He was one of those men who felt that if a woman did not experience sexual pleasure this was all to the good, because then she would not be liable to wander off seeking it elsewhere (The Blind, 294-95)

Richard is so inconsiderate that he does not inform Iris of her father's death in order to prevent the sad event from spoiling their holiday. Later when Iris comes to know of her father's death and asks Richard about it, he casually says: "*I know I ought to have, but I wanted to spare you the worry, darling. There was nothing to be done, and no way could we get back in time for the funeral, and I didn't want things to be ruined for you*" (The Blind, 376). However, Iris, owing to her traditional upbringing, endures her married life silently. She simply watches Richard treating her (and other women) as objects. He says women can be divided into apples and pears, according to the shapes of their bottoms: "*I was a pear, he said, but an unripe one. That was what he liked about me – my greenness, my hardness*" (The Blind, 390). Nonetheless, as a traditional woman, Iris cannot help feeling happy about her social status as Richard's wife and the sense of power and security it gives her, even though she knows she loses her dignity:



I was the official wife, and he had no intention of divorcing me. Divorced men did not become leaders of their countries, not in those days. This situation gave me a certain amount of power, but it was power only if I did not exercise it. In fact it was power only if I pretended to know nothing (The Blind, 584)

Their marriage is completely futile and the main purpose of it is to satisfy the requirements of the society and Richard's political career. He always tries to look happy in public and so does Iris. They attend parties and dinners perfunctorily. Iris is fully aware of the frailty of their life as man and wife: "*We were still skating on the surface of things – on the thin ice of good manners, which hides the dark tarn beneath: once it melts, you're sunk*" (The Blind, 585).

However, what finally rouses Iris's inner spirit is the fact that Laura is also being victimised by Richard with the help of Winifred. She realises this very late as she has been very busy trying to resist the imposition of patriarchal authority for which Richard and Winifred stand. Richard uses Laura to satisfy his lust for young girls, but Winifred cleverly sends Laura to an asylum saying that Laura is jealous of Iris for all the comforts that she enjoys with Richard. However, later Iris understands that this is only to hide the fact that Laura has been impregnated by Richard. Though Iris does not mind losing her own dignity and independence to Richard, losing her own sister to Richard's lust enrages her. This awakens her feminist consciousness and Iris decides to use writing as a means of exposing Richard as a liar and molester. After Laura's tragic suicide, Iris publishes a novel entitled "*The Blind Assassin*" in her sister's name. Though this novel enables her to be what she truly is and vent her anger on Richard, it is interesting to note that Iris is not yet bold enough to reveal her identity as the author of the novel. After the publication of the novel, Iris leaves Richard's house with her daughter Aimee and later Richard commits suicide in his sail boat 'Water Nixie' since his political career is completely ruined by the disgrace brought on him by Iris's book.

Though Iris carves an identifiable place for herself in the patriarchal society after she frees herself from the married life and sets out to write the true story of Laura's life and death, the rigorous gender conditioning of her early years still affects her lifestyle. She still thinks about how to be an acceptable person in the society. As an eighty year old woman, Iris still feels her life is repetitive and full of "*ceremonies we perform to make ourselves look sane and acceptable to other people*" (The Blind, 43). As a mature woman, she reflects on the wretched condition of mothers in families:

What fabrications they are, mothers. Scarecrows, wax dolls for us to stick pins into, crude diagrams. We deny them an existence of their own, we make them up to suit ourselves – our own hungers, our own wishes, our own deficiencies. Now that I've been one myself, I know (The Blind, 116).

This shows Iris's feminist awakening and her new independent self. However, she also realizes that the nature of her childhood makes it a bit difficult for her to fully transform herself into a liberated person: "*I didn't know I was about to be left with her [her mother's] idea of me; with her idea of my goodness pinned onto me like a badge, and no chance to throw it back at*" (The Blind, 117).



Conclusion

Certainly Iris is one of Atwood's most memorable characters. She has lived most of her life to fulfill other's expectations. She has been powerless to identify her own likes and dislikes. She is a victim of the male-dominated society where her father sells her to an immoral man just to protect himself from financial troubles. We gradually understand that behind her passivity and complacency, Iris has always retained her inner urge to be free from all social and gender restrictions and her writing career and maternity finally enable her to carve out her own space within the unjust social system. She has lived for fifty years with the secret of Laura's death and her story. Her story is a personal memorial to Laura and Alex, people who denote free will and noncompliance. Towards the end of her life, Iris seems to have the boldness to tell her own story; this time, perhaps, in her own name. Iris certainly carves a distinct place for herself in the society through storytelling because as Howells says "this is history in the feminine gender, which offers an alternative perspective on the master narrative of official history" (2005: 156).

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Theorizing Dalit Metaphor: The Impact of Contemporary Social Protest Movements in India

Dr. J. Bheemaiah

Introduction

Caste is a vicious phenomenon that percolated into all kinds of human sphere in Indian society. It is a powerful operating tool in the hands of the hegemonic upper castes in India. Its historical notoriety has dominant presence in the Hindu spiritual world too. Oppression in the name of gender and caste was/is unleashed against Dalits, and other numerical and religious minorities in the country. Caste and religious prejudice is perpetrated and perpetuated by the privileged few in in the sub-continent.

It is undeniable fact that ex-untouchables known as Dalits today have been historically discriminated against, stigmatized, ignored and often suppressed and oppressed on the basis of caste while discrimination based on race, gender, age, culture, religion, ethnicity, occupation is on rampage in other societies too. Mainstream literary domain denied space for the Dalit oppressed. *Savarnas* were reluctant to discuss the Dalit problem in their writing. In the light of social oppression and denial of space in the mainstream writing, the educated Dalits and other oppressed groups started writing about their cultural and social identity in their vernacular. This was as a consequence of education made available to Dalits particularly in Maharastra with the initiative of Dr.B.R Ambedkar, the architect of Indian constitution and messiah of the downtrodden.

I would like to revisit the predicament of the dalit past in its historicity in socio-spiritual world. My paper attempts to define Dalit consciousness and sensibility that evolve from oppressive experiences of the so-called untouchables by reason of caste discrimination and religious prejudice. My paper also tries to examine the ideological impact of Dr.B.R Ambedkar on Indian dalit writing and the implications of hierarchical system of caste that defines Indian socio-cultural milieu in the sub-continent.

Dalit Spiritual Historicity

Bhakti movement in India, which resembled the Protestant Reformation in Europe went through different phases of the medieval period spanning from 12th century to 18th century fought against the tyranny of caste system and paved way for egalitarian society. This movement with secular character triggered reformative spirit in Hindu religion. It absorbed all sections and the lower order in particular. One such Mahar saint hailing from the lower stratum of society was Chokhamela. Bhakthi movement produced him in the second half of the thirteenth century. He opposed the caste system tooth and nail and championed the harmony of religions and strived for equality. Before the British, during the Muslim period, according to James Massey, the Bhakthi Movement helped the cause of the Dalits, particularly in the spiritual sphere. This happened mostly through the Bhakthi saints, who either were non-Brahmans or themselves were Dalits (50).

In 16th century, Ekananth, though a Bramin, followed the religious tradition set by Chokhamela. He allowed untouchables into his bhajan sessions and wrote Bhakthi poems in the persona of a Mahar. "There is an inherent element of protest against the concept of untouchability in Chokhamela's Bhakti songs, though his songs also reveal the traditional



devotion and piety of the Bhakta” (Sharma 62). It is clear that anti-caste struggles were waged against the supremacy of Brahminical order. Neo-Vedantic movement which came next to Bhakthi movement began to re-interpret the doctrine of Hinduism and attempted to remove untouchability. The medieval Bhakti tradition by and large raised the issues of those at the bottom of caste hierarchy. “The themes of the Bhakthi tradition reappeared in the dalit literary tradition both during and after independence, even though the perspective of the two traditions is different”(Sathyanaarayana171).

Despite educational and welfare programmes started by Arya Samaj for the upliftment of the so called untouchables, it was against the political movements of the lower order. “Arya Samaj went against any move initiated by the untouchables for their solidarity and integration”(Sharma 65). Indian social history speaks on how the dominant upper caste society served as a blockade in the unity of the lower sections. However, non-Brahman movements like *Sathyashodhak Samaj* (Truth Finding Community) founded in 1873 by Jothi Rao Phule in Maharashtra, Adhi-Dharma and Adhi-Andhra movements in Bengal and Uttar Pradesh respectively were launched in the last quarter of the nineteenth century. In Punjab, *Adi-Dharma* movement against social discrimination also began in the early part of twentieth century. Almost throughout the country, religious based social movements were launched in order to bring social awareness among Dalits. Though these movements did not bring total change in society, they played catalytic role in social reformation.

The movements reformative in nature have contributed meaningfully for the proliferation of political consciousness among Dalits and it can be said that these movements laid down firm foundations for the Dalit liberation movement whose agenda include recognition of human existence, social mobility, political participation, social change and establishment of egalitarian society. (Sharma 67)

Dr. B. R. Ambedkar, an architect of Indian constitution and champion of the downtrodden, launched several social movements against caste system. “In his formulation, caste is a system of ‘graded inequality in which castes are arranged according to an ascending scale of reverence and a descending scale of contempt” (Chakravathy 7). A victim of caste discrimination can formulate very poignantly as Ambedkar could do. Ambedkar has focused on the dichotomy between purity and pollution as the underlying principle of the caste system. Unlike Chokkamela he wanted a total change of Indian society. He stood by the hapless Dalits in their struggle for social and religious equality. He demanded entry of Dalits into the Hindu temples. Mahad struggle for water remains historic. Savarnas were reluctant to publish the social issues of Dalits. Ambedkar was compelled to run the Marathi fortnightly, *Muk Naik* (the leader of the voiceless, 1920) which brought the problems of Dalits to lime light. Ambedkar’s pro-British Justice Party (1917, and the Self-Respect Movement (1925) launched by Periyar EV Ramasami Naicker created a new social awareness.

Ambedkar vehemently differed with Gandhiji on the issue of caste system. They had different understanding on the same issue. Ambedkar was highly skeptical about Gandhiji’s move in the direction of the development of the depressed classes. He says with sarcasm that “There have been Mahatmas in India whose sole object was to remove untouchability and to elevate and absorb the depressed classes but every one of them has failed in his mission. Mahatmas have come and Mahatmas have gone, but untouchables have remained as untouchables” (Das 155). Gandhiji’s Harijan movement and inter-dining proved an eye-wash, which brought no major change among the members of the lower order. His anti-



colonial movement construed as a National Movement meant for independence gave an impression that every sort of discrimination and oppression would be abolished.

Upper caste intellectuals who were inspired by the ideology of Nationalism were insensitive to socio-economic and cultural oppression of Dalits. The entry of Dalits into Hindu temples has been a chronic issue linked to self-respect. From the spiritual point of view it is a very significant dimension which would also determine equality in the spiritual world. Dr. Ambedkar launched *temple entry satyagraha* at Nasik in Maharashtra in 1930. He strongly felt that the movement was the best way of energizing the Depressed Classes and making them conscious of their position. He declared that “I didn’t launch the temple entry movement because I wanted the Depressed Classes to become worshipers of idols which they were prevented from worshiping or because I believed temple entry would make them equal members in and an integral part of the Hindu Society.” Gandhiji too declared that the so called untouchables are part and parcel of Hindu society but in practice Hindus did not allow Dalits to enter their temples as they were/are considered to be the carriers of pollution in the past and the present despite the change in social life.

Peripheralizing Caste Overtones

Indian society has been fraught with internal contradictions. “The segregation requirements were the source of the untouchability fetish promoted by the caste system. By the era of the journey to India by the Chinese traveler, Fa Hien, circa fifth century AD, the caste system had expanded and entrenched itself extensively across the Indian subcontinent and amalgamated untouchability as an integral portion of its practices (Basu xvii). Caste role is contemptuous not only in social relations but also in Indian politics. Peeping into the past, we come across stringent laws of Manu, a bitter memory, which ordered pouring of lead into the ears of a Sudra barring him from hearing the Vedas. This was a crude form of denial of education to the lower sections of society.

Savarnas were intolerant about the shadow of an untouchable. They didn’t allow untouchables to spit on the ground which construed a sense of pollution. To avoid pollution, untouchables were made mandatory to tie an earthen pot around their neck during their movement in public places. The Manu law dispensed a biased judgment against offences. A Sudra was awarded capital punishment against even a petty crime while a Brahmins was protected even from the serious crime. The Manu law played havoc with the lives of the so-called untouchables. The contemporary Indian society has inherited the Manu character which is reflected in many different forms in present civil society.

Politics of Dalit Identity

Ex-untouchables were not made part of *chaturvarna* system based on the theory of purity and pollution. They were named in different denominators as *Antyajas*, *Chandalas*, *Aspurushyas*, *Achchuta* so on and so forth. They were thrown outside the Hindu varna frame. Thus they came to be known as *avarnas* (casteless). Gandhiji who borrowed the term Harijan (Man of God) from Narsinh Mehta, a Bhakthi saint of the 17th century tried to use as a distinct nomenclature instead of *Antyaja*. Gandhiji who took the *Antyaja* brethren to be gullible hoped that would affectionately accept it. This new category of denomination aimed at persuading caste Hindus to express their repentance against caste prejudice. Gandhiji’s new nomenclature did not bring any change in the socio-economic status of the



so called untouchables. Dalit intellectuals dismissed Gandhiji's exercise as an eye wash and they considered the term Harijan as an insult rather than an honour.

Ambedkar called the ex-untouchables the Depressed Classes or Protestant Hindus in social parlance. In 1935 the Simon Commission coined the phrase 'Scheduled Castes' in order to extend special privileges given their social oppression. For a strong reflection of their social predicament and assertion of equal rights, a new word, 'Dalit' was coined. The word gained currency in public spheres during the SC-caste Hindu riots in Bombay in the early 1970s. Dalit Panthers used the term to assert their identity for rights and self respect" (Shah 22). In fact, it included all oppressed sections in its wider connotation. It intends to bring a fundamental change in the social structure and relationships. Gangadhar Pantawane, a Marathi Dalit leader rightly pointed out that "Dalit is not a caste. Dalit is a symbol of change and revolution. The Dalit believes in humanism. He rejects existence of God, rebirth, soul, sacred books that teach discrimination, faith and heaven because these have made him a slave. He represents the exploited man in his country" (Shah 22-23).

Understanding Dalit Experience

Dalit literature cannot be produced without dalit consciousness. Dalit consciousness is a revolutionary mentality connected with social struggle. According to Sharankumar Limbale, a Dalit writer and activist, "It is a belief in rebellion against the caste system, recognizing the human being as its focus". (Limbale 32). Dalit consciousness is an important seed for Dalit literature. It is this consciousness that demarcates Dalit literature from the mainstream literature. How would one get this consciousness? Is it possible to have this consciousness for everybody? To me one's experience is important to characterize Dalit consciousness. The question arises as to what kind of experience is it? Every society has a different experience. Is it a painful experience? If so what kind of pain is it? The pain is inflicted because of caste discrimination and religious prejudice. It is a pain of social segregation.

Limbale says:

Experiences constitute an engagement in self-search to achieve self respect; and the rejection of traditions and a religion that are opposed to such self-respect. They mark a rebellion against overbearing religion and tradition, as well as hypocrisy masquerading under seductive names such as freedom and democracy. They express the pain of human beings who are not treated as human. (31-32)

Social ostracism is determined through demarcation of living habitats of Dalits. It is a glaring physical arrangement made by the dominant Savarna society where fellow human being is not as a human being but worst than animal. This tradition is still a living example in rural Indian. In urban set up, this has assumed a different guise. It is more of the psychological than of the physical which do not mean the non-existent of social problem. Social conscious evolves out of one experience. Dalits are undergoing in one form or the other. Dalit writers are producing Dalit literature in different genres out of social suffering, the poignant caste oppression supplemented by extreme poverty. Dalit writing is giving voice to the consequences of caste discrimination. A popular Hindi Dalit writer, Omprakash Valmiki, in his autobiography rues that:



“Caste is a very important element of Indian society. As soon as a person is born, ‘caste’ determines his or her destiny. Being born not in the control of a person. If it were in one’s control, then why would I have been born in a Bhangi household?. Those who call themselves the standard-bearers of this country’s great cultural heritage, did they decide which homes they would be born into?”.(133-34)

Valmiki’s autobiography is a strong response to the humiliating social treatment to the entire Dalit community which he represents. He states that Dalit life is excruciatingly painful, charred by experiences....only he or she who has suffered this anguish knows its sting”. Discussing the evil consequences of caste system, Mandal Commission points out that “the real triumph of the caste system lies not in the upholding the supremacy of the Brahmin, but in conditioning the consciousness of the lower castes in accepting their inferior status in the ritual hierarchy as part of the natural order of things”(Massey 62).

Rediscovering Dalit Culture

Culture as a lived social experience can be a potential tool in understanding society. The culture of Dalits can be understood by way of their living. The ‘culture’ in India got its feudal character as every ‘cultural’ form was decided by feudal lords and pundits who denied space for the culture of the lower castes (Keshav n.p). In the pre-Ambedkar period, Kabir and Warkari tradition led by Tukaram impacted Dalits to fight against Brahminical domination in Maharashtra. It is historic to note that the Satyashodak Jalsa tradition of Mahatma Phule, a great Non-Brahmin revolutionary from the 9th century Maharashtra provided critical input to Dalit activists of that region.

One of the Dalit activists, as Gopal Guru says, “Kerubuva Gaikwad began his cultural activism with the form of *Tamasha* in the mid-1940 with sole intention of entertainment. And later on, he moved away from the *Tamasha* to *Ambedkar Jalsa*” (167). With the impact of Dr.B.R.Ambedkar, Gaikwad appears to have undergone an ideological transformation as he offers an alternative opening with Ambedkar being brought in place of Ganapathi in the devotional song of the upper caste cultural life and activity. It is clear from Gaikwad that earlier the Dalits worshipped Ganapati, the Hindu god, but now they discovered that Ganapathi is tricky. It exemplifies the cultural transformation of Dalits.

Dalit cultural activists spread the social message of their leader through Kalapathak, a folk musical theatre which served as a perfect medium among the rural masses. Kalapathak programme created political consciousness of the masses not only against the state and local centres of power but also against Dalit patriarchy. This theatre was popular in post-Ambedkar period roughly from 1957 to 1975. Dinabandhu, a Dalit writer, used *sloka* as a powerful cultural medium to replace the Hindu cultural symbols with the Dalit cultural symbol like Buddha, Chokka Phule and Ambedkar. This period according to Gopal Guru represents the third phase of Dalit cultural movement in Akola district of Maharashtra.

Buddha preached equality among all sections of people. His teachings created love and affection. Jyothirao Phule’s *Satya Shodak Samaj* intended to fight Brahminical domination and to liberate low castes from ignorance by educating them. He advocated the cause of untouchables. Through his *Satya Shodhak Samaj*, he refused to regard the Vedas as sacrosanct. He opposed idolatry and denounced the chaturvarna caste system. The movement was nothing to do with politics. It propounded the spread of rational thinking



and rejected the need for a Brahman priestly class as educational and religious leaders. Ambedkar made a celebrated and provocative statement about the cultural accomplishments of the Dalits:

The Hindus wanted the Vedas and they sent for Vyasas who was not a caste Hindu. The Hindu wanted an Epic and they sent for Valmiki who was an Untouchable. The Hindus wanted a Constitution, and they sent for me.(xxxii)

Religious Conversion as Symbolic Protest

The rigidity and cruelty of caste system which became a potential weapon in the hands of the hegemonic castes to subjugate the social vulnerable led the oppressed to think of conversion to other faith to escape from the Hindu onslaught. From the day of conception of conversion in 1920s Ambedkar took about twenty years to embrace Buddhism with a retinue of 5 lakh people of his community. He had envisioned a total change in Hinduism but it could not be possible as the caste roots have been strong in Hindu society. He was of the view that religious conversion would emancipate the so called untouchables from socio-religious and cultural shackles of Hinduism. We need to understand burning of *Manusmriti* by the architect of Indian constitution as a symbolic protest.

The religious conversion to other faith testifies to the fact that Dalits took a strong exception to the Hindu traditional ways and their resentment against the caste system. To firmly lodge their protest, several families of the village called Meenakshipuram in Tamil Nadu converted to Islam enmasse in 1981. The reason for this mass conversion due to “exploitation of Dalits by caste Hindus and atrocities committed by the police” (Massey 157-158). Every social movement by the Dalits in India is a protest against Indian caste oppression and religious discrimination. Though religious conversion is construed as an escape from the yoke of caste evil, the efficacy of it is strongly operative in a different form even in the new faith of person but it would surely endows a person social consciousness and serves as potential means of protest.

Conclusion

Protest movements against caste system in India started from the age of Buddha in various forms. Though Chokkamela was not strident in his voice against the practice of untouchability, of course, he was not allowed into the precincts of the temple, he voiced spiritual equality for the lower order. The prevalent social circumstances scuttled movements. He chose *abangas* as potentially democratic means in the Bhakti realm to spread the message of God. It is true that he protested within the established Hindu social system. When it came to the period of Jotibha Phule and Ambedkar, the nature of protest against Hindu religious machinations and caste prejudices entirely changed given the level of the social consciousness of the protesters who challenged the problem openly and inspired the young men women to carry on the relentless struggle against caste discrimination.



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A Critical Study on the Themes and Techniques of Kiran Desai's Fictions

Bipin Bihari Dash

Introduction

Diasporic fiction in English in the post colonial period has not only been exciting and abundant, but also has undergone some fundamental transformation of theme and technique. Indeed, the Indian writers of this period have internalized the qualities of versatility, variety and multiplicity of a globalised society. In addition to this, the novelists of the period reflect and refract the multi-cultural ethos of India in their search for national and cultural identity. In this context, it is significant that Kiran Desai's literary creations are endowed with multicultural themes in which the hopes, aspirations of men and women in a globalised society are presented to comprehend the contemporary reality. Desai's novels reveal the subtleties and nuances of fictional art that contribute to her growth and development as a major influence on the literature of Indian Diaspora. Her command of English language springs out of her cosmopolitan outlook, training and disciplined study of creative literature.

Postcolonialism

According to Ashcroft, Bill and others "Postcolonialism deals with the effects of colonization on cultures and societies. As originally used by historians, after the Second World War, the terms such as the post-colonial state, 'post-colonial had a clearly chronological meaning, designating the post-independence period. However, from the late 1970s the term has been used by literary critics to discuss the various cultural effects of colonization (KCPS 186)." With the rising of postcolonialism since the late of 1980s, many scholars began to explore postcolonial literatures from the perspectives of 'race', 'identity', 'diaspora' and other key concepts related to postcolonialism. These literatures belong to the multicultural production which can be observed in the interlaced state of two or more cultures. Voluntarily or involuntarily, most postcolonial writers have the experience of 'diaspora', the state of cultural diaspora which refers to the 'hybridity' of cultural identity, the loss of cultural belonging and the confusion of national identity. The theory of cultural identity in postcolonialism provides a penetrating perspective and methodology for postcolonial literatures study.

Diaspora:

Etymologically, the term 'Diaspora' originates from Greek word *diaspeirein*- "to scatter about, disperse", from *Dia* means 'about, across' *speiren* means 'to scatter'. The present stature of Indian English literature is far away from its earlier image of being 'derivative' and 'imitative'. With its own 'independent' and 'distinct' identity it poses certain ambiguities. Especially, the migrant writers claiming, to be Indians or included in the Indian English literature, have settled somewhere else, away from their homeland or prefer to be divorced from their ancestral being, and yet their works have deeper links with their roots. Indian writers grouped under 'expatriate', and 'diasporic' writers reflect certain exclusive trends that are altogether different from the major stay-at-home writers. In this context, the connotation of these words such as 'expatriate' and 'diaspora' have undergone a sea-change with its expectation and reinterpretation as 'common phenomenon' all over the globe. There has been a distinct change in the psychological architecture of traditional man and modern



man. It is a transition from a familiar frame of reference and relationship, and it needs a reorientation of the entire social being. The reason attributed to such dramatic withdrawals and sensational callings are manifold such as the freedom from political repression, angst, loneliness, existential rootlessness, dissatisfaction and search for identity.

Diasporic writing raises questions regarding the definitions of 'home' and 'nation'. Schizophrenia and/or nostalgia are often preoccupations of these writers as they seek to locate themselves "in new cultures". The notable writers of the Indian diasporic fiction are Anita Desai, Arundhati Roy, Salman Rushdie, Kiran Desai, Jhumpa Lahiri, Bharati Mukherjee, Kamala Markandaya, Chitra Banerjee Divakaruni, Vikram Seth, Amitav Ghosh, and Rohinton Mistry. They have explored their identity crisis, racial and cultural conflicts, ethnicity, and the sense of belonging. The loneliness and alienation among the immigrants provide a new focus for their narrative perspective. Thus the history of migration is the history of alienation and its consequences. For every freedom won, a tradition is lost. For every second generation assimilated, a first generation in one way or another spurned.

So, it is the moral duty of the diasporic writers to remain faithful while mixing the facts with fiction in their writings. They would be considered, to some extent the flag bearers of the history of their time. It is significant to note that majority of them write about their own experiences, the problems that they face while living in the new land.

Physical displacement from the motherland raises socio-cultural and psychosomatic identity questions. In this milieu cultural cross-currents have led to a hybrid culture and a new process of cultural assimilation. A mixed cultural climate opens up new vistas of communication and dialogue in this cosmopolitan world. As a result, diasporic reciprocation has become one of the recurrent themes in post-colonial world literature. The writers of Indian diaspora, as William Saffron observes: "continue to relate personally or vicariously, to the homeland in one way or another, and their ethno-communal consciousness and solidarity are importantly defined by the existence of such a relationship" (Paranjape 2001). One of the major issues pertaining to the Indian diaspora is how to preserve Indian cultural identity successfully. It is noteworthy that Indian diasporic women writers depict the emotional disquietude and psychological trauma arising out of growing migration and the impact of multiculturalism.

Kiran Desai – a Writer of Multiculturalism and Post-colonialism:

Kiran Desai (1971-), an Indian-born American author, won the 2006 Man Booker Prize for fiction and the National Book Critics Circle Fiction Award for her second novel, *The Inheritance of Loss*. The novel, *Hullabaloo in the Guava Orchard* (1998) was unanimously acclaimed throughout the world. In 1998, she had won the Betty Trask award for the first novel. She grew up in India, a colony of British Empire for about two hundred years. She moved to England when she was fourteen, and then moved to America a year later and became a permanent resident of the United States. She was educated in India, England and the United States. These socio-cultural backgrounds helped her in shaping and developing the plots of her novels and the characters which appeared in these works of art. Therefore, it is justified to say that Kiran Desai emerged in the literary arena as a typical diasporic writer in her unique multi-cultural educational background. She is a permanent resident of the United States of America with deep and intimate roots in the rich cultural links with her native land, India. Based on this experience, *The Inheritance of Loss* depicts a group of "lost"



people and the state of their lives, and how they lost themselves in the course of pursuing their cultural identity in the process of globalization. This complex background is of great significance to the multitudinous diasporic writers who are still struggling hard to recognize their cultural identity. A sensitive response to the diasporic challenges characterize Kiran Desai's fictional world. Moreover, she is an intelligent and erudite novelist embracing the cross currents of her multi-cultural milieu. She is dedicated to the art of fiction, the voices and visions of the new generation of world citizens experiencing a set of values in an age of globalisation and pursuing their ambitious aspirations in the midst of contemporary challenges of life.

Hullabaloo in the Guava Orchard:

In *Hullabaloo in the Guava Orchard*, Kiran Desai portrays the dreams and aspirations of an Indian middle-class family. She invests the story with a keen sense of humour. The Guava Orchard becomes the epicentre of all the characters when Sampath Chawla, a middle-class, good for nothing post office clerk tries to escape his failures by climbing a guava tree and gaining the reputation of a hermit. He spends his free time reading the mails of the people of Shahkot, and after climbing the top of a guava tree reveals amazing and interesting facts to the people of the locality. From his perch, Sampath becomes comically misconstrued as a great visionary, a religious *guru* of considerable merit. He proceeds to find fame, fortune, and eventual chaos-in the form of bumbling bureaucrats and a group of unruly liquor-loving monkeys who only Sampath can tame -by bestowing his wisdom upon the people who make the pilgrimage to meet the *Monkey Baba*. Mr. Chawla, Sampath's father is presented as a middle-class opportunist, when he tries to commercialize his presence atop the tree. Sampath is joined by many followers and businessmen who try to sell their goods to the visitors who come to the orchard. Some drunken and dreaded monkeys also join him in the orchard. He is re-named as *Monkey Baba*. Monkeys turn everything topsy-turvy in their hunt for more liquor. Real Hullabaloo begins when civilians, military-men, policemen – all try to get rid of the monkey menace. Waves of impending chaos are presented throughout the novel. On the other hand, befooled people listen to Sampath's words of wisdom. The visitors bring gifts that Mr. Chawla can sell, the family bank account begins to grow and he looks at investment plans. The ending of the novel is reminiscent of a great magician's final trick. At the end, Desai narrates how Sampath, the protagonist disappears as a guava over the crest of a high hilltop, borne by the monkeys:

Still, the monkeys travelled. Higher and higher. Like a gust of wind that comes out of nowhere, rustles through the trees and melts into nothing like a ghost. The crowd stood panting in the orchard...the monkeys climbed on. Up into the wilderness, up to the shoulder of the highest mountain. Here the trees at the very summit wavered for a moment, bowed their heads as if in farewell- and then they were gone. Without a trace. (HGO 208-209)

This gripping narrative sustains the humour of the story. Sampath's dream-like life represents a journey deep within oneself, to the expanse of emptiness, reminiscent of the Buddhist ideal of *nirvana*-the being of nothingness.

It is significant that *Hullabaloo in the Guava Orchard* is a whimsical tale which blends fablesque magic with satirical comedy. And Kiran Desai sustains the interest of the readers by the powerful command of her narrative technique.



The novel can be read at several levels – as a fast moving comic tale full of rich descriptions and cartoon like characters, but also a deeper study of the pathos of familial misunderstanding, the ridiculousness of hero-worship, the unpredictability of commercialism and the inefficiency of officials. Desai gives us wider scope to ponder upon the gap between what people actually hear and what they want to hear.

The plot of *Hullabaloo in the Guava Orchard* is based on real life stories familiar in Indian life and culture. In fact, Desai clearly depicts the staple of common beliefs on hermits and saints. And the characters in the vast canvas of Indian life attract her. Consequently, she builds her plot around these characters. Thereby, she has done a remarkable job of presenting the Indian culture in an appealing way. The mundane background and characters are transformed into something unique having their own identity and significance. Desai's rich imaginative colouring and perceptive humour make the story of the plot lively and attractive.

The Inheritance of Loss:

Kiran Desai's second novel *The Inheritance of Loss* lucidly demonstrates the socio-political situation in Kalimpong. It is a brilliant study of Indian socio-cultural scenario in its transitional phase. In fact, significant social changes have occurred in India due to the people's craze for western values, manners and life-style; impact of modernization, consumerism and globalization. As a diasporic writer Desai presents the characters who fail to assimilate new culture and give up their original culture in totality.

One of the major concerns in postcolonial literature is the problem of displacement and its consequence resulting in the loss of home. Uprooting from one's own culture and land, and the agonies of re-routing in an alien land are depicted in many postcolonial works. The characters in *The Inheritance of Loss* often face the problem of identity and alienation, and become frustrated at the end. Even when they come back to their own country, like the Judge in the novel, they develop a sense of distrust and anger. They remain in a state of confusion from which they find it difficult to come out.

The Inheritance of Loss explores colonial neurosis, multiculturalism, insurgency gender-bias, racial discrimination, and impact of globalisation. Above all, their bitter experiences of immigration problems come to sharper focus.

The novel is a brilliant study of Indian Culture-the culture in its transitional phase. In fact, craze for the western values, manners, language, and glamorous life-style; impact of modernisation, consumerism, and globalisation is manifest in all walks of Indian life. Despite political freedom, cultural slavery is directly manifested through these characters. Consequently, they can neither assimilate the new culture nor give up their original culture in totality.

Multiculturalism is another characteristic feature of Indian society. Most of Desai's characters belong to different cultural backgrounds. She maintains convivial attitude to all cultures and mildly exposes the vanity and hypocrisy embedded in their attitude to life. Immigration problem is one of the most striking problems. Most of the Indians and Third World Citizens face such problems in Europe and America. Biju, Saeed, Harish Harry, Saran, Jeev, Rishi, Mr.Lalkaka, and thousands of Africans, Latin Americans and Asians working in



American and Europe experience the bitter struggle of the immigrants. In fact, Kiran Desai has a passion for reforming the system to dispel the hardships of the migrant people.

It is significant that the description of nature and landscape occupies a large chunk of the novel. It extends from Manhattan to the Himalayas; it is central to Piphit, Kalimpong, Cho Oyu, and the beauty of Darjeeling. Kanchenjunga's majestic peaks symbolically present the pinnacle of her vision. Kiran Desai's love of landscapes of India speaks of her fine aesthetic sensibility.

Kiran Desai's stylistic nuances:

I wish to explore how Desai uses a variety of linguistic and literary techniques to define the characters which contribute to the major focus of the novel *Hullabaloo in the Guava Orchard* in the perspectives of magic realism.

Kiran Desai's command of the craft of fiction is commendable. The use of English language for figurative and metaphorical purposes makes her an accomplished artist. The most notable literary quality that Desai employs is hyperbole. She makes each event that occurs in the novel far lively by adding a magical description. Some of the instances are given below:

A few days after their first encounter with alcohol, they discovered a case of beer in a delivery van. A week later, a bottle of whisky in a rickshaw. Then more beer. Then more rum (HGO 124).

'I am sorry to have bitten your ear. But it was done only out of affection. Please understand, the sight of you filled my heart with so much emotion, but it unfortunately came out in the wrong way. Here's wishing you a speedy recovery' (HGO 145).

Throughout the novel, she makes effective use of figurative language to intensify the dynamics of the conflicts. For example, in (HGO 55) the novelist writes, "Like a vast movement of the spheres." Here the use of simile stresses on the mother's sudden and complete change of stand point. Another example of simile occurs in (HGO 54). The novelist describes, "Like a hand runs over an animal's dark fur to expose a silvery underside". Here the simile compares wind running over the foliage to hands running over animal's fur. This depicts the beauty of nature and the sense of comfort and belongingness of Sampath. Desai uses another simile "stomach extending improbably before her like a huge growth upon a slender tree (HGO 4)." In addition to this, Kiran uses an interesting metaphor "the dark heart of the monsoon". This is used to create new imagery so that we can visualize the connection between two dissimilar and unlike objects. She uses imagery and onomatopoeia as in "A clap of thunder" which creates a visual and auditory effect that impresses the reader. Her use of Indian vocabulary, metaphors and imagery etc. are quite effective in the context of her narrative skill. This is a new trend in which she confidently borrows popular Hindi words and salacious words from Bengali to invigorate English language with strangeness and novelty. Moreover, in the global multi-cultural community these new words are acceptable in living speech and writing.

Kiran Desai's use of language in both her novels *Hullabaloo in the Guava Orchard* and *The Inheritance of Loss* illuminates the rich and powerful nuances of English language in



the twenty-first century. Alongside this, she uses words from the Indian languages to describe and refer to typically Indian food items, as well as certain specific terms used in India to address people who are older, as well as terms of endearment used for one's offspring or for those who are younger. The words and phrases from the Indian languages that she uses are culture specific and go a long way in conveying certain aspects of the Indian culture to the readers. These 'loan words' from Indian languages add novelty and strangeness to the dialogues and enrich their use in the diasporic contexts.

Her use of Hindi language and songs and mention of Indian actors give a touch of authenticity to the characters. She uses both gentle (*Namaste, Dhanyawad, Shukria* etc) and sometimes vulgar (*behenchoots*) colloquial, vernacular expressions in Hindi. Postcolonial writers often take this liberty to have the flexibility of using English language along with borrowed words according to the socio-cultural situations where their characters are put in. Her use of language is another powerful technique for creating a manifest sense of Indianness. She prefers American English and tries to make it Indianised.

Every chapter in the novel begins with the topical line italicised; thereafter, the novelist elaborates and illustrates the topic. Indeed, it is a novel device specifically used by Kiran Desai. Chapter one commences with 'All Day'.

It is interesting to study the wide range of words and expressions which Kiran Desai uses to enrich the communicative context of a multicultural society. The use of popular slangs, abuses of various regions, and frequently used Indian expressions are: *nakhara, pakora, huzoor, chhang, mia-bibi, mithai, pitaji, Angrezi Khana, salwars, kamalahai, Baapre! ladoos, dhotis, jhora, pallu, Budhoo, choksee, Neps, Namaste, aiyiye, baethiye, khaiye, dhanayawad, shukuria, chapattis, jalebi, haveli, tika, chokra, murga-murgi, bania, dhobi, hubshi, haat, atta, srikhand, kundun, peepal, chholah, rasta rook, phata phat, Bilkul Bekar, Jai Gorkha, Saag, bhai, Goras, ghas phoos, goondas, sukhtara, susu fucking oil, ber, chooran, jamun, tatti, roti- namak, gadhas, murdabad, parathas, tamasha, chappals, desi, etc.*

In addition to these, characteristic features of language we may cite full length Hindi expressions in different contexts: "*Humara kya hoga, hai hai, humara kya hoga*" (IL 8), "*Bar bar karta rahata hai*" (IL 11), "*O! Yeh ladki zara deewani lagti hai...*" (IL 51), "*Angrez ki tarah, Angrez Jaise,*" (IL 105), "*rasta rook*" (IL 107), "*Gas maar raha hai*" (IL 217), "*jai Gorkha*" (IL 7), etc. In fact, a society attuned to 'facebook' and 'internet' communication feels quite at home with such expressions used in different ethnic societies.

Abuses and vulgar expressions: "*Sooar ka bachha*", "*uloo ka patha*" (IL 23), "*sala*" (IL 148), "*bepkhuph*" (IL 182), "*bhenchoot*" (IL 287), "*sala machoot*" (IL 289), and "*gadhas*" (IL 297), etc.

Indian imagery and metaphors are also used: "*cheeks like two Simla apples*" (IL 262); the technical terms also find place, i.e. "*24 k*" (IL 45).

Whenever she tries to emphasise an expression, she adopts different methods: Sizes of the letters go on increasing: "ooooooooo."



Use of capital letters run like this: “But I don’t NEED to go.” “Oh, but you MUST” (IL154). “Except us. EXCEPT US. The Nepalis of India” (IL158). “BECAUSE I’M BORED TO DEATH BY YOU, THAT’S WHY” (IL163).

Number and size of the letters go on increasing: “paaaaaawww!” (IL 49), “twe tweeeeeetwhoo”.

We also find use of italics: “*Because of people like you!*” “...three Ts: *Tea! Timber! Tourism!*” (IL 225), “*You are the one who is stupid*” (IL 304), Topham’s *Law of Property*, Aristotle, *Indian Criminal Procedure*, the *Penal Code* and the *Evidence Act* (IL111).

The other innovations of Kiran Desai’s include use of Hyperbaton: “Muttoncurrymuttonpulaovegetablecurryvegetablepulao...” (IL207) - busy restaurant waiter speaks.

Kiran Desai uses a device in which he skips the punctuation marks: “Cups plates beds chairs wiring light fixtures...” (IL 43). Kiran Desai’s language is marked by precise and pithy expressions.

Onomatopoeia fascinated Kiran Desai considerably well as she entertains the readers with such examples in her novels. On the streets where vehicles “Backed up and went whroom whroom whrooming!...” (IL 316), he also enjoys the sound of “a comical horn, PAWpumpPOM paw or TWEE-deee-deee DEE-TWEE-deee-deee(IL 286).” Desai uses metaphors like “India is a sinking ship”, “a perturbed harem of sulphurous hens being chased by a randy rooster” and “a messy map”.

One of the linguistic features that catches the attention of any careful reader of Kiran Desai’s novel is sarcasm. From the first page to last page the novel is replete with sarcastic comments. This, we believe, is one of the hallmarks of modern fictional narratology. The typical Indian attitude towards the overseas return is very beautifully phrased out by the novelist in a few places. For Instance, when Biju buys a ticket to India from Mr. Kakkar, the latter advises him in the typical Indian fashion:

“Going back?” he continued, “don’t be completely crazy - all those relatives asking for money! Even strangers are asking for money - may be they just try, you know, maybe you shit and dollars come out. I’m telling you, my friend, they will get you; if they won’t, the robbers will; if the robbers won’t, some disease will; if not some disease, the heat will; if not the heat, those mad Sardarji’s will bring down your plane before you even arrive”. (IL 269)

She shows India to the world in a way no other writer does. Her genius lies in her capacity to show the extraordinary ordinariness of most human experiences, and to convince readers that the lives and characters of her fictional writings represent substantial human nature. With its range and depth her fictional writings will undoubtedly stand the test of time.

Conclusion:

I have endeavoured to highlight Kiran Desai’s achievements which lend universal significance to the hopes and aspirations of the diasporic characters in their approach to identity and response to multiculturalism in the midst of the trials and tribulations of their



diasporic environment. My paper explores the challenges of contemporary global issues which shape the new society confronting the problems of competition, cultural assimilation and the loss of inheritance.

Desai has secured a distinctive place among the great contemporary Indian authors exploring life and society in India and elsewhere. Her novel *Hullabaloo in the Guava Orchard* is a charming, lyrical, fable about destiny—a work of comic eccentricity, charisma, and joy in language and life. Kiran's language is original; she brings something totally fresh and new to the writing scene in an era of diasporic fiction.

Kiran Desai's approach to the traditions and conventions of diasporic fiction in the last quarter of the twentieth-century acquires a rich dimension in the twenty-first century. The depth-dimension of both the novels *Hullabaloo in the Guava Orchard* and *The Inheritance of Loss* widely extend the scope and flexibility of global compulsions of the twenty-first century—its aspirations, challenges and artistic possibilities in a global society embroiled in ethnic strife. Indeed, the problems of commitment and artistic resolution of social and cultural issues constitute the central matrix of Kiran Desai's vision.

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Subverting the Various Layers of Oppression and Struggle for Identity in Bama's Sangati

Darshan Lal & Dr. Mukesh Ranjan

Dalit literature has begun to bring about a change; to enable non-Dalits to deconstruct a traditional mindset which made them perceive Dalits as lower than themselves; instead to see Dalits as equals rather than pitiful victims; 'to awaken the Dalit who lies asleep within the conscience of all people of all castes. 'and subversive ethic which not only awakens the conscience of non-Dalits, but which also fills Dalits themselves with confidence and pride (Gauthaman xiii).

Throughout the ages Dalits have been facing exclusion, discrimination, marginalization, ignorance, violence, internal conflicts because of caste-system and untouchability. Dalit literature represents their pain, suffering, oppression, exploitation and struggle for human rights, equality and social justice. Bama, who is one of the finest writers to articulate the lived experience, has become a significant voice to present the obtaining reality. Belonging to the downtrodden class herself, she has personally experienced the doubly marginalized condition—being a woman and being a Dalit. “*Sangati*” was originally written in Tamil in 1994. It was translated by Laxmi Holmstrom into English in 2005. “*Sangati*” is the story of a community, their suffering, pain, exploitation and resistance. Bama herself states in the *Preface* of the book:

In Sangati, many strong women had the courage to break the shackles of authority, to propel themselves upwards, to roar (their defiance) changed their difficult, problem-filled lives and quickly stanchd their tears. Sangati is a look at a part of those women who dared to make fun of the class in power that oppressed them. And through this, they found the courage to revolt (Bama vi).

Bama's novel “*Sangati*” is the perfect illustration of the Dalit writing by a Dalit expressing the exploitation of Dalits and a strong voice of protest as well as a dire need for the assertion of identity by the Dalits. In this context “*Sangati*” is not the story of an individual but experiences of a people. As Lakshmi Holmstrom states in the *Introduction* of the book: “*Sangati*” moves from the story of individual struggle to the perception of a community of *paraiya* women, a neighbourhood group of friends and relations and their joint struggle” (Holmstrom xv). The traditional novel has generally a central figure, a hero, or a protagonist around whom the whole story revolves or as in the case of picaresque novels, there are incidents unrelated to each other but are all connected with the central figure. This novel has no plot in the normal sense. The English version of the novel has a subtitle “*Events*”. “*Sangati*” is not the story of a woman but the stories of sorrows, tears, sexual assault and physical tortures imposed on Dalit women and their rebellious nature and their eagerness to cope up the problems of life. This is very clear in her intention, as pointed out by Bama in “*Acknowledgments*”:

My mind is crowded with many anecdotes: stories not only about the sorrows and tears of Dalit women, but also about their lively and rebellious culture, their eagerness not to let life crush or shatter them, but to swim vigorously against the tide; about the self-confidence and self-respect that enables them to leap over threatening adversities by laughing at and



ridiculing them; about their passion to live life with vitality, truth, and enjoyment; about their hard labour. I wanted out to shout these stories (Bama ix).

These stories are accompanied by the general comments of the grandmother, the mother and by the author-narrator's reflections. These reflections are clearly didactic in nature and seem to be designed to arouse the Dalits against their cruel exploitation and suppression. Men and women are like the two wheels of a chariot but still woman is given second place everywhere in the world. They are treated like beasts of burden and objects of pleasure. Men treat women as their property and ill-treat them. Men all over the world have been speaking about women in a derogatory manner. An Old Italian saying is: "a horse, whether good or bad, requires spurs, so a woman whether good or bad, requires thrashing." The wise men of China also advise husbands in these words: "Listen to the counsel of your wife, but act against it. "The old men of Russia say: "There is only one soul among ten women." The Spaniards say: "We shall save ourselves from wicked women and should never be captivated by any that have good looks" (Arora 14). The position is no different in India; women are subjugated and ill-treated in many ways: "There is a great discrepancy between the idealized concept of woman in Indian myths and scriptures and her actual situation in life. On the surface she enjoys a very high status and is known as Devi (Goddess), Lakshmi...or Shakthi..., but, in real life, she is harassed, oppressed and tortured in various ways" (Arora 16).

Bama has raised the issue of gender-discrimination within Dalit community. Through her book "*Sangati*" she paints multi-layered oppression against Dalit women since their childhood. Bama focuses on the 'work' that is routinely done by Dalit women both at home and outside. There are many incidents of gender-discrimination. Bama points out that when boys are infants in arms, parents never let them cry but they don't care at all when a girl baby cries: "If a baby boy cries, he is instantly picked up and given milk. It is not so with girls...a boy is breast-fed longer. With girls, they wean them quickly, making them forget the breast" (Bama 7). Boys eat as much as they wish and run off to play. As for the girls, they are made to do all the household chores like, "cleaning vessels, drawing water, sweeping the house, gathering firewood, washing clothes and so on" (Bama 7). Girls can't play boys' games like *kabbadi* or *marbles*.

Women are not allowed to eat first even when they are starving with hunger. They are allowed to eat only after the men in the family have finished and gone: "...even when our stomachs are screaming with hunger, we mustn't eat first. We are allowed to eat only after the men in the family have finished and gone. What, Patti, aren't we also human beings?" (Bama 29). There are some incidents in the novel which reveal that Dalit women are constantly vulnerable to the sexual harassment and abuse at the work place. Under the fear of sexual molestation and being raped by the upper-caste men, Dalit women lead very insecure lives. There is the incident when narrator's Patti makes the girls alert while gathering firewood: "Women should never come on their own to these parts. If upper-caste fellows clap eyes on you, you've finished" (Bama 8). When after gathering firewood, Mariamma was on her way back home, she is molested by an upper caste man, Kumarasami but she escapes. Being a Dalit, she couldn't speak; rather she tried to hide the incident to save herself from being humiliated openly: "He's upper caste as well. How can we even try to stand up to such people?" (Bama 20). When Maraimma told her friends about the upper-caste man's molestation, they warned her to keep silent otherwise everybody would blame her, not the man: "It is best if you shut up about this. If you even try to tell people what



actually happened, you'll find that, it is you who will get the blame; it's you who will be called a whore...Are people going to believe their words or ours"(Bama 20).

But Kumarasami is afraid that the news might ruin his reputation. He complained to the headman of the Paraiya community that Mariamma and Manikkam were "behaving in a very dirty way" (Bama 20). Being a Dalit she is forced to pay a fine of Rs. 200 while Kumarasami being a male he has to pay only 100 rupees. Women were a witness that Mariamma was not to blame and it was the landlord who was to blame yet the women were not allowed to present their evidence because they didn't want to confront upper caste people when a woman of their own community was molested: "They won't even allow us to stand to one side, like this. But it's only to us that they'll brag. Ask them just to stand up to the mudalaali. Not a bit, they'll cover their mouths and their backsides and run scared" (Bama 24). In this regard, commenting upon the cruelty of Dalit men towards their wives, the narrator's comments clearly show the fear of upper castes in the minds of Dalit men:

Even though they are male, they are dalits, they have to be like dogs with their tails rolled up when they are in the fields, and dealing with their landlords. There is no way they can show their strength in those circumstances. So they show it at home on their wives and children. But then, is it the fate of our women to be tormented both outside their houses and within? (Bama 65).

This gender-bias is not only within and outside the homes but also even in the name of God. Bama has given a grim picture of Dalit women's exploitation in the name of God. In the churches the converted Dalit Christian women are treated as inferior: "...church rules, such as the one against divorce, militate against women and keep them under control; parish priests are not sympathetic towards women's individual choice of life partners. They are given the meanest jobs in the church with the promise of a 'reward' in heaven" (Holmstrom 2005 xviii). Outside the home, Dalit women had to face the molestation from the upper-castes, at church they had to lick priest's shoes and be his slaves and within home they had to face tortures from their husbands:

The position of women is both pitiable and humiliating, really. In the fields they have to escape from upper- caste men's molestations. At church they must lick the priest's shoes and be his slaves while he threatens them with tale of God, Heaven and Hell. Even when they go to their own homes, before they have had a chance to cook some kanji or lie down and rest a little, they have to submit to their husbands' torment (Bama 35).

Dalit women meekly submitted to their husbands. They never got proper night's peace and quiet. After working hard all day, they had to please their husbands when they demanded it. Neither their bodies nor minds feel rested when they woke up:

We have to labour in the fields as hard as men do, and then on top of that, struggle to bear and raise our children. As for men, their work ends when they've finished in the fields. If you are born into this world, it is best you were born a man. Born as woman, what good do we get? We only toil in the fields and in the home until our only vaginas shrivel (Bama 6-7).

Bama also has raised the issue of economic inequality. Since ages, Dalits have been doing the manual work. They are not assigned intellectual work and that is the reason that shudras and Dalits have always served the upper class. But there is economic disparity



among Dalit men and women. Dalit women are also the wage earners, do the hard works all day like men but they are paid less than men. As narrator's Patti explains: "The women in case, whatever work they did, were paid less than the man. Even when they did the very same work, they were paid less" (18). They are also paid less wages than boys. That's why the narrator protests: "From the time we are babies you treat boys in one way and girls in quite another. It's you folk who put butter in one eye and quicklime in the other" (Bama 29). Education and employment has empowered the narrator to protest against the exploitation to some extent but her education alone couldn't help getting her a room on rent being a Dalit:

I have to struggle so hard because I am a woman. And exactly like that, my people are punished constantly for the simple fact of having been born as Dalits. Is it our fault that we are Dalits? On top of that, just because I am a woman, I have to battle specially hard. Not only do I have to struggle against men, I have to also bear the insults from women of other castes. From how many directions must the blows come! And for how long! (Bama 121-122).

For example in Sivakami's "The Grip of Change", it appears to Gowri that education transcends the caste barriers. When she enters the college she feels that she has crossed over human-made boundaries while she is in the college. But when she comes for holidays, the caste-monster seems to chase her: "She blended among the many intelligent and attractive young women in the college, and it pleased her. During floods, waters from overflowing wells mingle with the waters of huge water bodies, transgressing their boundaries. Gowri felt that she had crossed over human-made boundaries – her father, her caste and her village – and merged with the ocean of people. But when the rain stops, the floods recede and thorn bushes emerge. Whenever she went back home for holidays, caste revealed its murderous teeth like an invincible monster" (Sivakami 95).

In spite of exploitation and suffering, Dalit women have the courage to cope up with unavoidable circumstances. Bama herself mentions in the Preface to "Sangati": "Oppression, ruled and still being ruled by patriarchy, government, caste and religion, Dalit women are forced to break all the strictures of society to live." For example, Narrator's Patti got married at the age of fourteen and her husband Goyindan migrated to Sri Lanka in search of employment and never returned. Poor Vellaiamma had to bring up her two daughters single-handedly. After several years of wait, she boldly takes off the mangalsutra that shows her mental courage:

It seems patti waited and waited for Goyindan to return, and at last, when there was a terrible famine, she took off her tali and sold it. After that she never wore a tali or geeli ever again. She told herself she had become a corpse without a husband and struggled single-handedly to care for her two children (Bama 5).

The lives of the Dalit women are the most oppressed. Dalit women set to work from the moment they wake up. At home they are pestered by their husbands and children and in the fields there is back-breaking work besides the harassment of the landlords. At home, they collect water and firewood, cook a kanji and feed their hungry husbands and children and night after night they must give in to their husbands' pleasure:

From moment they wake up, they set to work both in their homes and on the fields. At homes their husbands and children pester them; in the fields there is backbreaking work besides the



harassment of the landlord. When they come home in the evening, there is no time even to draw breath. At once they have collected water and firewood, cooked a kanji and fed their hungry husband and children, even when they can't go to bed in peace and sleep until dawn. Night after night they must give in to their husband's pleasure (Bama 59).

Some of the women adopted a different kind of coping strategy which is illustrated by the story of Irulappan's wife Virayi, who was said to be possessed by a spirit. However the narrator doesn't believe in the existence of spirits and thinks that it is only a coping up strategy by a Dalit woman. When they can't cope up with this pressure they yield to mental ill-health and act as if they are possessed by spirit:

Even if a woman's body is wracked with pain, the husband is bothered only with his own satisfaction. Women are overwhelmed and crushed by their own disgust, boredom, and exhaustion, because of all this. The stronger ones somehow manage to survive all this. The ones who don't have the mental strength are totally oppressed; they succumb to mental ill-health and act as they are possessed by peys (Bama 59).

The novel also registers the inner voices of Dalit women. Dalit women have more freedom than the upper caste women and ridicule them in the matter of swimming and bathing in the pond whereas upper caste women are confined within the four walls of the house:

They are all scaredy-cats, di. They can't swim at all, that's the truth. They stay at home, get a couple of buckets of water which they dip into and pour over themselves little by little. God knows how they manage to bathe in such small, small amounts of water. How different it is to go right under the water like this (Bama 116).

Dalit women considered their dark-skin more beautiful and superior to the fair-skinned upper caste women:

...even if our children are dark-skinned, their features are good and there's liveliness about them. Black is strongest and best, like a diamond. Just go to their streets and look about you. Yes, they might have light skins, but just take a close look at their faces. Their features are all crooked and all over the place, inside out and upside down. If they had our colour as well, not even a donkey would turn and look at them (Bama 114).

The use of authentic language—proverbs and folk-songs--used by the Dalits in their daily lives is another way of resistance and assertion of identity. Bama writes in the *Introduction* of her novel "Sangati": "From birth to death, there are special songs and chants. And it is only women who perform them. *Roraattu* (lullaby) to *oppaari* (dirge). It is only the women who will sing them" (Bama xx). There is another incident of a Dalit woman was beaten by her husband, because she caught some crabs from the wet fields and made a curry and ate it before her husband came home before his meal. She laments:

Crab, O crab, my pretty little crab
Who wandered through all the fields I planted,
I pulled off your claws and put you in the pot
I gave the pot a boil and set it down.
I waited and waited for him to come



And began to eat as he came through the door.
He came to hit me, the hungry brute
He pounced at me to kill me
He struck me, he struck my child
He almost crushed the baby in my womb
He beat me until my legs buckled
He thrashed me until my bangles smashed (Bama 30).

Bama has given another example of authentic language which is also a mode of resistance and identity of Dalit women. A woman playing dice game watches a girl, who is grinding masala. As her cousin crosses from there, she immediately sings a song to tease him. Holmstrom states in the *Introduction* of the novel:

We dig a water-spring we cleaned our teeth together, he and I— Is it because I spluttered water over him. He hasn't spoken to me eight days? (Holmstrom xx)

Unlike women in the past who meekly submitted to cruelty but in present scenario with economic independence and security, Dalit women are now speaking subject and fighting for their dignity. A very famous Dalit poet and critic states about the Dalit women in Dalit literature:

The female Dalit characters in Dalit literature are dynamic and not static, Dalit writers do not look upon widows, prostitutes, depraved women, as Dalit, the exploited, with compassion alone; but they make them valiant, create commotion in their inner minds and take them towards radiance...the individual's mind's conflict takes the form of group mind's conflict. As a consequence, Dalit female characters end the journey of deep darkness and behold dreams of sunrise. In the uncivilized world, they accept the civilized path. They fight for truth and for themselves. They revolt to protect their self-respect. They do not brood over the injustices perpetrated on them, nor do they just rave against it, but take up arms and prepare to fight. The revolt of Dalit women is not person-centred but society-centred. The fight for values of these women, who refuse to sit in the shadow of evil persons to avoid starvation, is important. The courage to fight, resoluteness, and rebelliousness are the very essence of their life (Lanjewari93).

Thus “*Sangati*” is a criticism of the caste-ridden patriarchal society as well as a powerful tool for Dalit women helping them to change their attitudes. The first part of “*Sangati*” deals with the suppression, exploitation, and pains of the Dalit women but latter part, apart from their frustration highlights their vigour, courage and resilience in the midst of all their misery. They sing, chatter and laugh to forget their sorrows and become bold to cope up with exploitation that they face everywhere. They celebrate their newly found identity and inner strength and also celebrate their strong desire to fight against the injustice and their determination to imprint their existence in a male-dominated, hierarchical society.

In the writer's opinion, education is the only way to eradicate poverty and exploitation and rigid caste-system. Bama also gives a message at the concluding part of the novel:



We must bring up our girls to think in these new ways from an early age. We should educate boys and girls alike. We should give our girls the freedom we give our boys. If we rear our children like this from the time they are babies, women will reveal their strength. Then there will come a day when men and women live as one, with no difference between them; with equal rights. The injustices, violence, and inequalities will come to an end, and the saying will come true that 'Women can make and women can break'(Bama 123).

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Treatment of love in The English Teacher by R.K. Narayan Dr. Deepa Tyagi

R.K. Narayan (1906- 2001) is regarded as one of the India's best writers of English fiction. His exquisite use of the English language, his ability to fuse character and action, his keen perception of life, his realistic portrayal of Indians and his utilization of Indian myths and legends are some of the characteristics of his art which have made him a recognized and established man of letters.

'The English Teacher' is exclusively a love story but interestingly different from the other love stories one reads. By a love story traditionally, we mean the love before marriage which consequently ends, or may not into marriage. Here we have the love story which starts when Krishnan is already a married man, Susila already a mother.

Sudden demise of Susila, made Krishnan insane but it was only the true love of both that they met together after the death of one. Susila, her worldly qualities were fine but her spiritual attributes were unique. Love means a feeling or a state of mind through which we interpret the things favorable or unfavorable. This paper is an attempt to assess love with all aspects in the novel 'The English Teacher'.

'The English Teacher' is exclusively a love story but interestingly different from the love stories one reads. By a love story traditionally we mean the love before marriage which consequently ends, or may not into marriage. Here we have the love story which starts when Krishnan is already a married man, Susila already a mother. Krishnan, a lecturer in English in the Albert Mission College of Malgudi wants a drastic change in the society he lives. The theme of love goes hand in hand in the novel. Through the mouthpiece of Krishnan, the leading character of the novel 'The English Teacher' writer has shown us the reality of life and death and of this world.

The novel is charged with an intensity that can come only from a deeply-felt experience. Though it is an autobiographical novel but it is filled with love, its theme is based on the need to understand the meaning of life and death, which according to Narayan resides in the realization that life and death are two different states of existence – one primarily material and the other all spiritual. Narayan's views, when he was able to establish a spiritual communion with his dead wife, the spirit of his wife told him: "In your plane, your handicap is the density of the matter in which you are encased. Here we exist in a more refined state, in a different medium." Regarding the meaning of death, the spirit told him that, Death is only the vanishing point of the physical framework in which a personality is casts and functions; that same personality is unperceived before a conception, and will be lost sight again at death, which we repeat is a vanishing point and not the end....." (The English Teacher: 144). Death is needed not to be the end of life. Contacts can be established beyond the funeral pyre—with a little patience.

Thus ultimate end of Narayan in The English Teacher is his quest for a positive philosophy of life, attainment of spiritual love and maturity. Krishnan's happy matrimonial life with Susila and gloomy days of eternal separation and his experiences with Susila the harmony of souls are all about the crude reality of life.



“Wife, child, brothers, parents, friends.....We come together only to go apart again. It is one continuous movement. They move away from us as we move away from them. The law of life can't be avoided. The law comes into operation at the moment, when we detach ourselves from our mother's womb. All struggle and misery of life in life is due to our attempt to arrest the law or get away from it or in allowing ourselves to be hurt by it. The fact must be recognized. A profound unmitigated loneliness is the only truth of life” (The English Teacher: 162)

These remarkable lines present universal truth of life. As regards the theme of love these lines serve its true purpose. He has tried to establish the real truth of life that we come alone in this world and play different types of role and then depart from it alone. Throughout our life we struggle to get our desired purpose we care little about the reality of world that this world is fake and unreal. All our miseries and misfortunes are due to our misunderstanding of this fact. What if, we don't expect anything which is beyond reach then I think its easier to live life, surrender yourself in the front of real love and forget everything, be in present, only love is the thing which can give you contentment.

The character of Krishnan is replete with love as the novel starts with the daily routine and the self-analyses of himself.

“ I was nearing thirty I should cease to look like a cow (perhaps, a cow, with justice, might feel hurt at the comparison), eating, working in a manner of speaking, walking, talking, etc. all done to perfection, I was sure, but always leaving behind a sense of something missing.” (The English Teacher: 02)

The novels protagonist, Krishnan, is an English teacher, who is constantly nagged by the feeling that he is “doing the wrong work” This leads him to “perpetual self-criticism” and remorseless self analysis. He decides to do something to shake off his stupor and takes a morning walk. This gives him a new lease of life. Describing this experience, he writes: “There are subtle, invisible emanations in nature's surroundings; with them the deepest in us merges and harmonizes. I think it is the highest form of joy and peace we can comprehend.” This kind of perception reveals Krishnan's inner spiritual make-up, which in spite of his rationalism will make it possible for him to establish telepathic communion with spirit of his dead wife later in the novel. It is worthwhile remembering that Krishnan is able to receive intimations of his wife's otherworldly existence only in the midst of nature's peaceful surroundings, which for him, radiate “subtle, invisible emanations”. Krishnan's esoteric experience, therefore, seems to be a natural extension of his capacity to have this kind of perception of Nature. Even his perception of his wife's presence is couched in terms of an immaterial thing like ‘fragrance’ “a mild jasmine smell surrounded her and all possessions ever since I had known her”.

Krishnan, however, has his down-to-earth, materialistic personality as well. So long as his wife, Susila, lives with him as a skilled housekeeper catering to his daily needs, he thinks of her only in terms of her ‘mundane’ activities which appear to him to be the acme of her life's essence: “The essence of her existence consisted in the thrills and pangs and the satisfaction that she derived in running a well ordered household”. And yet, a little later, referring to her deeply religious nature, he says: “She seemed to have a deep secret life”. Thus ‘mundane’ and the ‘spiritual’ seem to co-exist in Susila's personality, her love was undoubtedly pure. This becomes still clear when Krishnan describes his wife's smile: “Her



eyes always laughed – there was a perpetual smile in her eyes. The soul laughs through the eyes; it is the body which laughs, with lips”. (The English Teacher: 35)

Krishnan is very curious to spend some romantic moments with his wife Susila. Here is a descriptive passage, which shows how he and his wife are romantically discovering each other and testing the joys of young love:

“Her tall form, dusky complexion and the small diamond ear-rings Jasmine, Jasmine.....I will call you Jasmine, hereafter,” I said, I’ve long waited to tell you that.....”

Remember we are in a public road and don’t start any of your pranks here, “she warned, throwing at me a laughing glance.” (The English Teacher: 38)

This situation exhibits typical Indian paradigm. The circumstances of social life in India, The lack of opportunity for a girl and a boy even to look properly at each other or exchange the barest words of greeting before they are married, the joint family and the unavoidable obstacles to any kind of intimacy between husband and wife even after marriage-except the purely physical one at night-all contribute to keeping romance alive by not staling it with familiarity. More than three years after their marriage Krishnan and Susila are just discovering themselves and are caught in the wonder of their blossoming love. They gave it an understanding but hardly, in their shyness, a tongue. Yes, love is there but not imposing that love on each other.

Susila’s death is a great shock to Krishnan; he has no interest in life and also in his daily routine. In his own words “God has given me some novel situations in life. I shall live it out alone, face the problems alone, and never drag in another to do the job for me”. (The English Teacher: 84)

Contentment is the best food to preserve a sound man and a best medicine to restore a sick man. It is a human criterion that man should console himself in any condition.

Considering this fact death is not the end of this life but it is a gateway to enter into the spiritual world that is our real residence the writer has remarkably distinguished between materialist world and spiritual world through the spirit of the wife of Krishnan.

To get out of the soul killing frustrations of life, Krishnan learnt a lesson from death more than life. His final success is in reestablishing a “ spiritual communion” with the spirit of his dead wife through relaxed concentration exercises in psychic experiments leads to the mystic, though scientifically unsound but gives the message of patience and righteous and also gives courage to tackle all the problems of life. We should not forget that ‘every cloud has a silver lining’. Only love is the essence that shows a path of fulfillment to the protagonist of the novel.

Susila, wife of Krishnan, important character of the novel is an exemplary embodiment of the meeting point of both the ‘mundane’ and the ‘spiritual’ her personality is endowed with human virtues of pure love, delight, compassion, domestic dutifulness, meticulous care in matters concerning housekeeping, personal bewitching, delicate charm, a rancor- free heart and observance of due decorum in family relationships, speaks volumes of her being an enviable woman of the Indian middle class. She possesses a library of her own adorned with books of various tastes and languages like Tamil, English and Sanskrit.



An ideal, traditional young lady, Susila is the most significant woman in the novel. Her influence pervades all the major of the novel both during her life time and after death. She is shown to combine in herself all the qualities of an ideal wife, a loving mother, a reverential daughter- in-law and a darling daughter of her parents. She annoys none and radiates aura of joy, peace and cordiality around her. She possesses great physical charms and is tall, slim and of dusky complexion. Krishnan describes her physical charm in the immortal words: Her eyes sparkled with joy; she spread the fragrance of Jasmine every time, “The divine creature”, she was a phantom of delight, when first she gleamed upon my sight. (The English Teacher: 46)

It depicts that love starts with a physical charm then it goes on. It may attain its place but after passing the first deadline and that is physical attraction.

Krishnan- Susila relationship is like an ordinary one but it changes completely after the death of Susila. Her worldly Excellencies are fine but her spiritual attributes are unique. Because of Susila’s efforts the boundaries of living and dead are dissolved, “It a moment of rare, immutable joy – a moment for which one feels grateful to life and death”. (The English Teacher: 184)

The novel, for all the searing triangle of love between Krishnan and Susila, of life and of the death of Susila, ends on a note of fulfillment. The psychic experiences convince Krishnan that death is not the end. It is possible to establish contact with what seems irretrievably lost by not worrying too much, by “relaxed control” – a perfect definition of yoga. Whether the prescription will work for everyone or not, it has certainly worked for Krishnan. My perception is that it is possible when there is an urge of love and meeting in the heart of an ardent lover. It’s true in the case of Krishnan, his willingness to meet and to communicate with his dead wife and he achieved it finally.

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Renaissance Humanism: Problematizing the Concept and Its Understanding

Dhurjjati Sarma

The Cambridge Companion to Renaissance Humanism defines 'humanism' as a movement based on the recovery, interpretation and imitation of the Greek and Roman texts that, in turn, accounts for the popular definition of the Renaissance as 'a revival of classical learning', but gradually took the shape of a dynamic cultural programme which influenced almost aspect of the Renaissance intellectual life. The term has its origin in the Latin word *humanitas*, as used by Cicero to refer to the kind of cultural values that one could imbibe from a liberal education. The term *studia humanitatis*, in turn, implied the study of the humanities and subjects like language, literature, history and moral philosophy. In fourteenth-century Italy, humanist scholars like Petrarch (1304-74), who read Cicero extensively, advocated that *studia humanitatis* should also be a part of the university curriculum. And so by the fifteenth century, the word *umanista* came to describe a teacher or a student of classical arts and literature.

In this paper, the endeavour is to problematize the aforementioned conceptualization of Renaissance Humanism. With what precision do we perceive the Renaissance as a discrete historical epoch embodying certain specific characteristics? In other words, how do we ascertain what rightly constituted the 'spirit of the age' that has come to characterize what we, in the twenty-first century, has come to understand as 'Renaissance'? It was in the nineteenth century that the French historians, particularly Jules Michelet, in his book *History of France*, popularized the term 'Renaissance' so successfully that the French word has stayed on so far, despite there being changes in its meaning and implications. However, the key figure responsible for most of the theorizations on Renaissance since the nineteenth century has been the Swiss historian Jacob Burckhardt who, writing exclusively in German about the history of Italy, adopted the French version of the word in his epoch-making book entitled *Die Kultur der Renaissance in Italien: Ein Versuch* published in 1860 and translated into English as *The Civilization of the Renaissance in Italy: An Essay* in 1878.

Theorization of the Concept

Burckhardt's fundamental assumption was that the Renaissance constituted a new and distinct age or period in the history of culture. The distinguishing feature of Renaissance or the 'spirit of the age' was, according to Burckhardt, individualism, a quality which was associated with the various aspects of Italian culture from the thirteenth to the sixteenth century. For Burckhardt, man, as an individual, as a secular and modern man, emerged first in Renaissance Italy. However, we need to acknowledge the fact that Burckhardt's attempt to portray the Renaissance in Italy as a homogenous historical period is inherently flawed, since it is impossible to demonstrate that political, social and cultural history progressed in perfect and seamless continuity from the thirteenth to the sixteenth century in Italy. The most fundamental repudiation of Burckhardt's thesis that Renaissance humanism represented a new philosophy of man came in the 1930s from Paul Oskar Kristeller. In his book entitled *Renaissance Thought and Its Sources* published in 1944, Kristeller refuted the interpretation of 'humanism' as the new philosophy of the Renaissance, which arose in opposition to the scholastic philosophy of the Middle Ages. For him, Renaissance humanism was a literary movement which focussed on grammatical and



rhetorical studies. Humanism could not have replaced scholasticism as the new philosophy of the Renaissance precisely because of the fact that scholasticism and Aristotelian philosophy continued to thrive and prosper in Italy well until the mid-seventeenth century. It would be worthwhile for us to note at this point that in emphasizing upon the Renaissance as a literary movement and not as a philosophical movement, Kristeller focussed on precisely what Burckhardt had rejected as the essential characteristic of Renaissance, i.e. the revival on antiquity.

Kristeller's conceptualization of Renaissance humanism is particularly illuminating in its emphasis on the study of the philological sources of the period or the movement. Kristeller attempted to draw the attention to the contemporary usage of the term *humanista* in the late fifteenth century, when it was invented to designate a teacher of the humanities, in conformity with such university labels as *legista*, *jurista*, *canonista* or *artista*. Although the term 'humanism' was a nineteenth century coinage, Kristeller associated *humanista* with a specific group of subjects, the *studia humanitatis*, a literary discipline or a programme of study focussed on grammar and rhetoric and clearly differentiated from philosophical, mathematical, medical, scientific and theological studies.

Discursive Practice within Renaissance Humanism

The official website of the Department of Anthropology, University of Hawaii defines 'discursive practice' as follows:

Discursive practice addresses the processes by which cultural meanings are produced and understood. The key objective of a discursive practice approach is to develop theories and techniques relevant to the analysis of meaningful behavior in actual situations. The basis of a discursive practice approach is the insistence that discourse is action and not merely representation. The analyst must attend constantly to what is being accomplished through the discourse. Instead of focusing on how things "really" are or should be, we [should] attend to how truth and morality are established, negotiated, maintained, and challenged in discourse.

One of such practices within the discourse of Renaissance humanism was the 'study of history'. By sharply dividing medieval from ancient history and their own age from the recent past, Renaissance humanists encouraged in Europeans a very gradual development of what Nietzsche later was to term as the 'pathos of historical distance', on which the modern sense of history depends. They came consciously to recognize that a thousand years separated them from classical Rome. Another positive contribution of Renaissance historians was to secularize historical writing. History was accorded a kind of causal autonomy. References to the providential cause or divine intervention as factors behind historical events became rare and obsolete. Instead, historian-philosophers like Bruni, Machiavelli and Guicciardini provided natural rather than supernatural explanations for causes which had their roots in the appetites of individuals or in the ambitions of specific social or political groups. Instead of being an illustration and justification of God's way to man, history was, in their view, a guide to life. In short, the motive was to clarify and to classify, so that the new history was a secular narrative of past politics or a comparative study of institutions, elegantly written, coherently organized, practical in purpose, with causes and motives explained in human terms.



Another key area of engagement for the Renaissance humanists was ‘language and vernacular literacy’. It is worthwhile to remind ourselves, as pointed out by Sheldon Pollock in his book *The Language of the Gods in the World of Men*, regarding how Roman imperial practices from around the beginning of the Christian era gradually led to the near-total elimination of regional languages from the inscriptional record of North Africa and western Europe. As a result, literacy as such in the western Mediterranean always meant Latin literacy. The very term *litterae* signified not just letters but Latin letters, in the same way that *grammatica* meant the grammar of written Latin for vernacular intellectuals as late as Dante. The Church was in the control of the literary culture for most of the first millennium after the fall of Rome and into the thirteenth century. Therefore, decisions as to what might or might not be committed to writing, for example, were made within the shadow of the Church and its religious values. For Pollock, two closely related problems for vernacularization followed from this state of affairs: one pertained to the authorization of the vernacular for the creation of literature and the degree of its self-confidence, so to speak, given the added weight of the Latin tradition; the other pertained to the transition from oral to written culture.

A key text in the vernacularization not only of Italy but of Europe as a whole was Dante’s *De vulgari eloquentia* (On Vernacular Eloquence, c. 1300). One vital aspect of Dante’s project in this treatise was to offer arguments for the ennoblement of the vernacular language in its written form. The treatise begins by celebrating the vernacular’s domestic and natural character: it is acquired without rule and unmediated by thought; on the other hand, the rule-bound cosmopolitan language was, by comparison, secondary and artificial. For the early humanists, including Dante, the question of language was closely preoccupied with eloquence. The humanist curriculum placed much emphasis on the oratorical skills, considering knowledge as inert and closed off until shared and tested in the common medium of written or spoken debate. However, eloquence had a deeper and more intimate relation to the humanist conception of the self. Man was perceived to exist more fully not in the interiority of the mind but in the open platform of linguistic exchange. The human self was fashioned and defined through language and thus belonged, in its public as well as private aspects, to the medium of discourse.

With the proliferation of printing technology, however, this opposition between the public and private selves of the individual became less and less prominent. Printing involved the mechanized manufacture of a large number of identical commodities for the consumption of the ‘reading public’ to whom the subjective fantasies and private thoughts of the writer-individual were disclosed, ironically through a gesture of complete indifference.

A third aspect in the formulation of this Renaissance culture, especially in sixteenth-century England, was the ‘fashioning of the self’ and to be precise, an awareness that it could be fashioned as a ‘manipulable, artful process’. In the Introduction to one of his most important books, *Renaissance Self-Fashioning: From More to Shakespeare*, Greenblatt explains the term ‘self-fashioning’ as “the Renaissance version of [those] control mechanisms [for the governing of behaviour], the cultural system of meanings that creates specific individuals by governing the passage from abstract potential to concrete historical embodiment.” In the chapters that follow in that book, Greenblatt studies the works, the lives and the careers of Thomas More, Edmund Spenser, Christopher Marlowe and William Shakespeare in order to derive a ‘concrete apprehension’ of power that is found in the



particular institutions of the church, the court and the family, and also present in more diffused and abstract ways in the use of language and the typical narrative structures prevalent at the time.

Greenblatt is also self-reflexive enough to acknowledge that the way we ‘read’ these figures is a function of our own present concerns. “It is”, he writes, “we who enlist them in a kind of historical drama....” The term that Greenblatt refers to use as a description of his method of interpretation is *poetics of culture*, by which he refers to a practice that is self-conscious about its interpretative role and that accepts literature as a part of the variety of cultural forms and institutions that combine to form what is commonly understood as ‘culture’.

Conclusion

I would like to conclude the discussion here by invoking the Swiss historian Jacob Burckhardt, or more precisely, the Burckhardtian *Humanismus* in its appropriation by Mathew Arnold whose work has exerted tremendous influence in shaping the thoughts and opinions of the contemporary English-speaking world. In his discussion of Chaucer in an essay entitled ‘The Study of Poetry’ and compiled in the *Essays in Criticism*, published in 1888, Arnold refers to a ‘central, truly human point of view’ and its absence in the medieval romance poetry until the middle of the fourteenth century when:

there comes an Englishman nourished on this poetry ... If we ask ourselves wherein consists the immense superiority of Chaucer’s poetry over the romance poetry – why it is that in passing from this to Chaucer we suddenly feel ourselves to be in another world – we shall find that his superiority is both in the substance of his poetry and in the style of his poetry. His superiority in substance is given by his large, free, simple, clear yet kindly view of human life, – so unlike the total want, in the romance-poets, of all intelligent command of it. Chaucer has not their helplessness; he has gained the power to survey the world from a central, a truly human point of view. (Arnold 1888: 27-28)

The key word in the passage quoted above is ‘human’, a word which, for Arnold, carried a number of implications. Chaucer, for Arnold, was the first modern and the first English writer who saw the world through the everyday experience of ordinary human beings belonging to all classes and both sexes. Furthermore, Chaucer was also a great poet who could encompass the specific individualities of his manifold characters into the ‘central’ humanity of the poet himself. In this, Chaucer’s humanity was general and particular, common and rare. Like Homer and Dante, and Shakespeare and Milton, Arnold’s Chaucer was also conceived as a powerful ideological and historical myth. And this myth constituted what is known as the myth of the *modern*, the *Renaissance* was where it all began, and the guiding ‘spirit of the age’ was what we all understand as *humanism*.

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Exploring the Realm of Rhetoric

Dr. Gurpreet Kaur

An imaginary world of characters, actions, ideas, and feelings, are represented through every work of culture, be it a novel, a song, or a movie. All these work to make the audience feel a certain way towards an event or a character, resulting into tears, laughter and sometimes anxiety. Feeling of identification or idealization may also be the consequence. Such action on the audience is actually known as rhetoric.

The origin of the rhetoric can be traced back to Mesopotamia. The Egyptians had excellent eloquence and this skill had a very high value in the society. For they specified that 'knowing when not to speak is essential, and a very respected rhetorical knowledge'. They maintained a balance between 'eloquence and wise silence' (Wikipedia).

Rhetoric has been defined by Thomas Wilson to be 'an Arte to set foorth by utterance of words, matter at large,' or as Cicero puts forth, 'it is a learned, or rather an artificial declaration of the mind, in the handling of any cause...' (Ramaswami 1). According to him there are two types of questions i.e. the demand of things, for instance, infinite and without end; and definite with some end. Infinite questions propound without the comprehension of time, place and person, whereas definite questions set forth a matter with the appointment and naming of place, time and person. Further, out of these two, definite questions are more agreeing to the purpose of an orator.

Joe Rhodes in his book, *Rhetoric and Civilization*, puts forth a collection of definitions of rhetoric given by critics. In the Classical age, Aristotle defined rhetoric as "the faculty of discovering in any particular case all of the available means of persuasion" (2011: 5). For Plato, rhetoric is the "art of enchanting the soul" (Joe Rhodes 5). In the Medieval age, the definition given by Boethius is that "By genius, rhetoric is a faculty; by species, it can be one of three: judicial, demonstrative, deliberative.... These species of rhetoric depend upon the circumstances in which they are used."

Moving further, in the Enlightenment age, Campbell says that "[Rhetoric] is that art or talent by which discourse is adapted to its end. The four ends of discourse are to enlighten the understanding, please the imagination, move the passion, and influence the will" (Joe Rhodes 6). Erasmus states that "Elegance depends partly on the use of words established in suitable authors, partly on their right application, partly on their right combination in phrases ... style is to thought as clothes are to the body. Just as dress and outward appearance can enhance or disfigure the beauty and dignity of the body, so words can enhance or disfigure thought." Finally, in the Modern and Postmodern age, Corbett defines rhetoric to be "The art of the discipline that deals with the use of discourse, either spoken or written, to inform or persuade or motivate an audience." Knoblauch argues that "Rhetoric is the process of using language to organize experience and communicate it to others. It is also the study of how people use language to organize and communicate experience. The word denotes ... both distinctive human activity and the "science" concerned with understanding that activity" (Joe Rhodes 7).

Furthermore, Aristotle suggests in *Rhetoric* that the most famous of these theories are the artistic proofs: speaker credibility (ethos), the use of reason (logos), and the manipulation of emotion (pathos). Ethos is described as those proofs that depend on the



speakers' ability to be believable. Pathos is designed to affect listeners' feelings. And logos proofs "demonstrate that a thing is so." In fact, Aristotle defines rhetoric as "the faculty of discovering the possible means of persuasion in reference to any subject whatever" (Honeycutt). It's important to ask here- How is an audience influenced by a means of persuasion? The answer is that it is persuaded by means of arguments that they are familiar within everyday thinking and discourse.

Moreover, Gerard A. Hauser's definition of rhetoric is much more closely aligned to the way we use rhetoric in argumentation or a debate class. He states that rhetoric is

an instrumental use of language. One person engages another person in an exchange of symbols to accomplish some goal. It is not communication for communication's sake. Rhetoric is communication that attempts to coordinate social action. For this reason, rhetorical communication is explicitly pragmatic. It's goal is to influence human choices on specific matters that require immediate attention. (qtd. in Argumentation, Logic and Debate)

This can be correlated with the authors dealing with social reality and issues, whose aim is to share the experiences, and make aware the readers. Rhetoric has enjoyed many definitions over the centuries, but there are a couple of key traits consistently found in those definitions; first, it concerns not only *what* is being said, but also *how* it is being said; second, it is persuasive in nature.

Aristotle also contributed to what is now termed as the five canons of rhetoric: invention, arrangement, style, memory, and delivery. Rhetoric was divided into these categories, and it is currently the most accepted template for rhetorical education and pedagogy. Invention is concerned with *what* is said rather than *how* it is said, thus invention is associated closely with the rhetorical appeal of logos. Invention comes from the Latin word "*invenire*" which means, "to find," because the first step in the rhetorical process is to find the persuasive argument. Arrangement dictates how a speech or writing should be organized i.e., introduction, statement of facts, division, the proof, refutation, and conclusion. Further, style is the artful expression of ideas. There are seven pure types of style: clarity, grandeur, beauty, rapidity, character, sincerity, and force. It is concerned with how something is said. Style is meant to align the appropriate verbal expression to the orators' given intentions. 'Memory' implies the degree to which a writer remembers his/her speech, and the methods used to ensure that the audience retains the speech and persuasion. Delivery is essential for appealing to the audience's emotions (pathos), and is critical in establishing a speaker's credibility (ethos). It also deals with body language, gestures, and tonal fluctuations. Aristotle wrote that delivery "is of the greatest importance ... it is a manner of voice ... used for each emotion" (*Rhetoric* 1403b 20).

Thus rhetoric is a persuasive language which is honed and crafted to accomplish a purpose for a specific occasion and audience. Historically, philosophers, rhetoricians, and educators alike have argued the relevance of rhetoric and its relationship with logic. Many argue that rhetoric is more concerned with the stylistic devices, the *how* of the communication. Rhetoric does attend to style and delivery, but it also considers other important elements. Rhetoric also deals with meaning and symbols, persuasion and argumentation, which means it is also about truth. Peter Ramus (1986) redefined rhetoric: he transferred invention and arrangement to dialectics. Invention and arrangement were the first two "cannons of rhetoric," more simply understood as the first key elements of rhetoric.



Invention was the persuasive core of rhetoric, the stage where the rhetor finds something to say on a given topic, nowadays known as brainstorming. Arrangement is the basic organization of a given speech, where a rhetor strategically places arguments in order to have the greatest effect.

Rhetoric is basically the art of verbal influence, for Aristotle this art is “the counterpart of dialectic” (Roberts 1996). But this act has been, in this century, meant to be for persuasion and manipulation (xi). Rhetoric can be oral or in written form. The efforts of rhetoric are visible in the tropes and figures used in describing anything in a text, characterization, and any kind of emotional outburst. It is more visible in the fictional style of the text. A rhetorical perspective implies a concern with communicative acts, which in Booth’s terms meant the “glorious meeting” of authors and readers in texts (403).

Rhetorical discourse was defined by Aristotle in his *Poetics* as the art of “discovering all the available means of persuasion in any given case,” and he further discussed the means and devices that an orator uses in order to achieve the intellectual and emotional effects on an audience that will persuade them to accede to the orator’s point of view (M. H. Abrams 268). It can also be said that the concern of rhetoric is with the type of discourse whose chief aim is to persuade the audience to think and feel or act in a particular way. Rhetoric is the study of language in its practical uses, focusing on the persuasive and other effects of language, and on the means to achieve those effects on readers.

Later classical theorists categorize rhetorical discourse into three components: invention (the finding of arguments or proofs), disposition (the arrangements of such materials), and style (the choice of words, verbal patterns, and rhythms that will most effectively express and convey these materials). For rhetoricians, there are three kinds of oratory: (1) Deliberate- which persuades the audience to approve or disapprove of a matter of public policy, and to act accordingly, (2) Forensic- which means to achieve either the condemnation or approval of some person’s actions, (3) Epideitic- “display rhetoric,” used on same appropriate occasions to praise a person, or a group of persons through the orator’s own talents and skill in rising to the demand of the occasion.

The end of rhetoric has been to teach, to delight, and to persuade. Therefore, an orator needs to work well to tell his tale so that the listener easily knows its meaning. The matter should be in plain words, arranged orderly, without ambiguous words. So in Wilson’s words ‘the tongue is ordained to express the mind that one may understand another’s meaning: now what aveileth to speak, when none can tell what the speaker meaneth’(3).

Further, an orator has to cheer his audience, make them take pleasure through pleasant and witty language. Again for this, an orator must file his tongue so that the words flow easily and he can deliver with grace. Delight is an important part of conversation. Unless you add an element of refreshment to the talk, it would be difficult to abide to hear any one thing i.e. ‘delight them, and wine them; weary them, and you lose them forever’(3). Weighty matter will be heard only when sweet is mixed with sour. Finally, it is also essential for an orator to persuade and move the affections of his listeners.

To prove oneself to be an eloquent man one is needful to have wit naturally, well stored knowledge which can be used whenever demanded. Along with this is required a lot of practice. Wilson calls it ‘diligent practice, and earnest exercise’ which makes one prove



excellent. Following a learned men, their speech and gestures, is another important way. Wilson also suggests 'by accompanying with the wise, a man shall learn wisdom'.

Essentials for an orator have been enlisted as invention of matter, disposition of the same, elocution, memory, utterance. Invention of matter here implies searching out of true things, something to set forth matter and making it appear probable. Further the settling or ordering of things selected follows, which is known as disposition i.e. giving particular place to ideas and arguments. This is followed by beautifying the cause using apt words and sentences. But all this will prove useful only when one has good memory and words together. Final step in this process is the utterance, knowing when one has to speak his mind. It is basically framing of the voice, countenance, and gesture after a comely manner. Oration has seven parts according to Wilson i.e. the Entrance or Beginning, the Narration, the Proposition, the Division, the Confirmation, the Confutation, the Conclusion. One need to have a great heed in using all these.

After the 1950s came Rhetorical criticism, according to which, there has been a revival of interest in literature as a mode of communication from author to reader. Moreover, a number of recent critics of prose fiction, and of narrative and non-narrative poems have emphasized the author's use of a variety of means- including the authorial presence or voice that he or she projects- in order to engage the interest and guide the imaginative and emotional responses of the readers to whom, whether consciously or not, the literary work is addressed.

The means of communicating, expressing, and influencing have changed with time. Earlier people used to gain information through newspapers, listened to radio, but now they search for video as well as literature for information and entertainment. In time and space, the distinction between a public's significant rhetorical event and its other activities seem to be blurring. Booth argues that 'through rhetoric the reader learns to know where, in the world of possible values, he stands- that is, to know "where the author *wants* him to stand"' (73). David Lodge says that for Booth "rhetoric is a means by which the writer makes known his vision to the reader and persuades him of its validity" (1990: 147). It can be interpreted that Booth's "communicate to impose" becomes Lodge's more specifically rhetorical "persuades," and Booth's "fictional world" becomes Lodge's "vision" (James Phelan, *Reading Narrative* 45).

The very first rhetorical act of a cultural work or any imaginary representation, is gaining belief from the audience. Through every work of literature an author invites endorsement or even rejection of the worldview as proposed by him. The aim of the author is to engage the audience in value judgment. Just like James Joyce places a humanist and compassionate Jew at the center of the novel, *Ulysses*. He positions audience inside Bloom in such a sympathetic way that the ambient anti-Semitism of Irish society seems violent and unjustified in contrast.

For instance, in Journalistic fiction, which is based on real events and their narration, authors are more concerned with stressing upon the truthfulness of the content represented and the techniques used in doing so. For instance, the story of Oswald as narrated by DeLillo in *Libra*, is real because the author's use of language, details, scenes, are those that aim to reflect the truth and culture of that time. So the rhetoric actually is the use of stylistic techniques to depict the expected effect of a narrative's end. Similarly, in the case of *The*



Executioner's Song, Mailer, while narrating the story of Gary Gilmore, effectively uses Gilmore's dialect to show that he is a 'mormon,' has spent most of his life behind the bars, and has not lived in a cultured atmosphere. It has also been observed that though both the rhetoric of fiction and the rhetoric of history (dealing with real events) use narration, but only the latter make us believe that its stories are true.

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The Trial: Possibility of Art **S. Habeebunisa Begum**

The making of art remains one of the abiding mysteries of mankind. How art takes the embryonic shape in the mind of the creator and goes into a physical and spiritual shape on the pages of a work remains a fascinating, but unresolved mystery. Such artistic outpourings in some great writers, like Kafka, is sought to be passed off as reflections on existential angst experienced by individuals.

But this paper, studying Kafka's *The Trial*, in terms of its powerful and evocative language, finds the work transcending the existentialist borders in literary creation.

The morbid atmosphere which prevailed in 19th century Europe had adverse effects on people. With the advancement of science, religion was crippled, and people lost faith in God. The power politics, vicious world wars, neglected the importance of the existence of an individual. It is this drastic scenario, which gave birth to few writers, who were later censured as existentialist writers. *Encyclopedia of Literary Critics and Criticism* defines 'existentialism' as a ". . . philosophical theory, emphasizing the existence of an individual person as a free and responsible agent determining his or her own development." But, according to Walter Kaufman, "Existentialism is not a philosophy, but a label given for several . . . revolts against traditional philosophy." (*Existentialism from Dostoevsky to Sartre* 11)

But, the writers such as Kierkegaard, Nietzsche, Sartre, Albert Camus, Pascal, Karl Jaspers though shared common thoughts, some repudiated this label, for assigning them to a particular school of thought. Various features ascribed to the term 'existentialism' are nothingness, freedom, absurdness, the question of death, human finiteness, freedom, pessimism, subjectivity, and atheism. But, on reading their works, one can observe optimism looming largely on the pages of so called 'existentialist writers'. Sartre strongly condemns the fact that the existentialists show the "dark side of human life" (*Existentialism is Humanism* 18) and censures their unwillingness and fear to accept it as an optimistic doctrine offering freedom and individual choice.

Soren Abbey Kierkegaard (1813-1855) is considered to be the first existentialist philosopher (*Soren Kierkegaard*). He expresses anguish at the so-called Christian civilization for stealthily taming people and making them believe that the sacraments are the only measure of religious faith. However, he had chosen to be a Christian on his own volition, more significantly to be a Christian in the world of chaos. Karl Jaspers, a German philosopher writes, ". . . for Kierkegaard it means a Christian in a new form which is different to all worldly concerns." (*Karl Jaspers: Basic Philosophical Writings* 44) Nietzsche's work *Thus Spake Zarathustra* seems to prophesy the life of 21st century. His atheism is reflected in the statements such as ". . . God hath died!" and ". . . God was your greatest danger" (*Thus Spake Zarathustra* 272). But these statements seem to be ambiguous. God is dead amidst the loss of faith in religion and the excessive faith in the Darwinian Theory of evolution of species. He is bewailing at the decadence of his contemporary 19th century. Nietzsche describes the noble races as "instruments of culture" and further, adds that "These supposed 'instruments of culture' are a disgrace to mankind . . ." (*On the Genealogy of Morals* 27). It is these "instruments of culture" that have disgraced Joseph K., the hero of



Franz Kafka's novel *The Trial* and damned for the sin he has not committed and finally executed. Kierkegaard, Nietzsche, and Kafka were contemporaries, who witnessed the political scenario of the nineteenth century. Though, Joseph K. is executed, he lives through Kafka's language. It is at this point, Kafka's novel *The Trial* is transcending the existentialist borders in literary creation. Kafka is also one among those writers, who is censured as an existentialist writer, because his works are concerned with sufferings of men and the mystery of death. But his works are about the life, the possibility of living which is realized through his powerful language.

What is art? How something becomes art? How something becomes literature?- are the questions which continue to haunt us. The answer is not simple. The way the artist allows himself to sustain the quest, and it is this unfinished, unattainable quest that becomes art. This unfinished, unattainable quest is found in Kafka, which makes his works a powerful body of literature to be reckoned with.

The story of *The Trial* begins with the arrest of Joseph K., without stating his crime. But the mystery of the arrest is that, he can continue his routine even after his arrest. His quest is on, to trace the reason for his arrest, but it remains unfinished and unattainable.

Two worlds exist separately in the consciousness of K. The first is that of his everyday routine. His work at the bank, his meetings with the lodgers, landlady, and the visit to Elsa who was on duty all night as a waitress in the cabaret, and during the day received her visitors in bed, and his relationship with the bank officials, all suggest the routine. The other world is the world of court – 'the arrest and the trial'.

While K. is waiting for the trial, he happens to see the law books, where he sees "an indecent picture, a man and a woman were sitting naked on a sofa . . ." (*The Trial* 65) shows the indecent nature of law, and gives the panoramic vision of law and legal system in the nineteenth century.

Fraulein Burstner, a tenant in K.'s lodging house, asks the reason for his arrest in order to become his advisor, but K. replies that "that's just the snag' . . . 'I don't know that myself.'" (*The Complete Novels of the Trial, America, the castle* 21) K., is not aware of his own sense of guilt, but the law is aware of it. It is this incompatibility which exists throughout the novel. Meaningful communication does not exist between K. and the law, as it is obvious when K. is arrested for unknown accusation.

"Logic is doubtless unshakable, but it cannot withstand a man who wants to go on living" (*The Trial* 236) is one among the favourable judgments about K. Though K. dies, he continues to live, because logic cannot interfere in his death and his quest is on.

Lack of communication binds the two levels of consciousness. There is a total incommunicable situation of physical universe where man is placed. The story throughout raises the question, where power and authority lie? But there is no answer to it, and the man is powerless before law.

It is this concealment which makes Kafka's works a secret mystery and the quest becomes a never ending process. Deleuze, a French philosopher, and Guattari, a French psychiatrist, in *Kafka: Toward a Minor Literature* define "minor literature" as that which a



“minority constructs within a major language” and its three characteristics as “. . . Deterritorialized language . . .,” “. . . each individual intrigue to connect immediately to politics.” and “. . . collective assemblages of enunciation, . . .” (Leitch ed. 1598-1599) Kafka has these three characteristics, as he is a Czech Jew from German and his works are political in nature, and his situation allows him “the possibility to express another possible community and to forge the means for another consciousness and another sensibility” write Deleuze and Guattari (Leitch ed. 1599)

It is this “another consciousness,” or “another sensibility” is obvious in Kafka through the world of K. It is because of this “another consciousness” that K. has to face the arrest and the trial, and cannot incorporate both the worlds simultaneously into his consciousness. It is this ‘other sensibility’ in *The Trial* allows Kafka’s language to be meaningful in the process of “becoming”. “Becoming” is a Deleuzian concept says Colebrook (*Gilles Deleuze* 125). In the words of Colebrook “Becoming . . . means . . . seeing with greater openness the differences, intensities and singularities that traverse us.”(*Gilles Deleuze* 130)

Colebrook remarks in his “Minor literature: the power of eternal return” that Deleuze sees a language not as representation or descriptions, but “. . . language’s power to transform itself through sense.” (*Gilles Deleuze* 112) It is this “sense” of language which makes literature powerful and Kafka’s language creates this “sense” in the absurd world of K. and becomes the power of literature.

All great literature for Deleuze and Guattari is minor writes Colebrook in “Minor Literature: the power of eternal return” as “language seems foreign open to mutation and the vehicle for the creation of identity rather than the expression of identity.” (*Gilles Deleuze* 103-104) In this sense, Kafka’s language creates new forms and experiences to the readers and allows them to ‘mutate’ and *The Trial* becomes a powerful body of literature. The transgressions which Kafka makes through his language challenges the readers to open up new contexts to think for themselves and mutate.

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Feminist Ideologies of the West and the East

Dr. S. Henry Kishore

The term 'feminism' sparks off one's imagination and each one's mind is filled with different concepts and ideologies. As a result there are many definitions on it in circulation. This paper attempts to discuss the different perspectives existing in general and specifically in literary studies. This paper also focuses on the differences between feminist ideologies of the West and the East.

Many people are of the view, that the concepts fore grounded by feminists have been widely recognized and have achieved their target. They feel that with much sound and bustle 'women have attained emancipation'. It is true that women are more visible than before, but mere visibility is not a sign of emancipation. There are many views in existence regarding feminism. One view says that Feminism is an offshoot of Marxism, which was a result of opposition to Capitalism. One idea of Marxism was against male domination and the suppression of woman. But in China, where Communism is in existence for a long period, women are bound by invisible fetters in the name of tradition and culture. This instance blatantly reveals that the views visualized by feminists still exist theoretically and have not been established pragmatically.

For a right perception of feminism, it is indispensable to have the historical perspective of it. Joan Kelly in her book *Women, History and Theory* traces a solid four-hundred-year-old tradition of women thinking about women and sexual politics in European society before the French Revolution (Sushila Singh-13-14). The term 'feminism' takes its origin from the Latin word 'femina' which originally meant 'having the qualities of females'. It began to be used in reference to the theory of sexual equality and the movement of women's rights, replacing womanism in the 1890s.

In the sense that history presupposes some kind of continuity be it evolution or regression-a history of woman throughout the ages and variety of cultures does not exist. With the available historical, anthropological and archaeological evidences, it is revealed that women in primitive societies enjoyed an equal, even high status. In these societies women are only regarded as the creators of human life and helpmates of men, but also symbols of fertility. As such, they enjoyed high prestige and are often held in awe.

Their position by large declined and they were degenerated as child bearers. They were secluded, with no education, rights and were considered by their husbands no better than a chattel. Their position slightly improved with the outburst of renaissance. Then came the French Revolution of 1789, which demanded for equality, liberty and human rights. These rights would have been impossible to sustain without extending these universal ideas to mankind, irrespective of sex.

The French Philosopher and revolutionary, Condorcef, who wrote an essay on "The Admission of Women to Full Citizenship" in 1790 is thought to have been the first author to broach the subject explicitly. In the English speaking world, the first feminist manifesto was Mary Wollstonecraft's 'The Vindication of the Rights of Woman' (1792). It had little effect on its contemporaries, partly because it was too far ahead of its time in advocating equality of the sexes. But the book that became, as it were, the official text of the feminist movement in



England was John Stuart Mill's 'Subjection of Women,' published two generations later in 1869.

In the twentieth century Virginia Woolf can be regarded as the first avowed champion of feminism. *A Room of One's Own* (1929) and her numerous essays collected later on under the title 'Women and Writing' are an open attack on the patriarchal society. However, it was 'The Second Sex' (1949) by the French woman writer Simone de Beauvoir, that brought about a revolution and a sea change in the Western society, and thus it can be rightly regarded as the true foundation of the present day feminism. In America modern feminism began with the publication of Mary Ellman's persuasive book, 'Thinking about Women' in 1968, and it was followed by Kate Millett's hard-hitting, influential work, 'Sexual Politics' (1969). Other prominent feminist critics are Helene Cixous, Elaine Showalter, Luce Irigaray, Adrienne Rich, Julia Kristeva and Betty Friedan.

Feminism originates in the perception that there is something wrong with society's treatment of women. It attempts to analyse the reasons for and dimensions of women's oppression, to achieve women's liberation. Several distinct ideologies can be discerned within feminism. Apart from certain separatist ideologies and social feminist ideology, Alison M. Jaggar has outlined four ideologies in the main, they are:

The Conservative View is that the differential treatment of women, as a group, is not unjust. Convinced of the inherently unequal abilities of men and women, all conservatives emphasize that one of the main tasks of the state is to ensure that the individual performs his or her proper social function. Writers who advance such a view range from Rousseau, through Schopenhauer, Fichte, Nietzsche, Freud and Steven Goldberg in the present time.

The next view is Liberal Feminism which refers to the tradition that agitates for legal reform to improve the status of women. It has its genesis in rational thinking, which emphasizes women's role in the family setup. They insisted on women's self appraisal, self-decision, self-choice and must be treated with respect and an identity of her own. Liberal feminism brought historic changes in the field of women's education, property rights, franchise, employment and equal wages.

Another view is the classical Marxist feminism which recognizes the discrimination of women as second sex in a patriarchal social system. This system made woman as an honorary worker at home and she can't breathe the 'free' air in her traditional position in the family. This excludes her from participation in public spheres, making male domination increase. To evade such an evil they advocate for the restructuring of the socio economic system, where by man and woman will enjoy equal status.

Radical feminism is another recent attempt in the 1970's to create a new conceptual model based on sex. They argued that equality mentioned in the constitution are merely 'paper equality'. They wanted to establish equality vigorously. They revolted against biological distinction of women and felt that family setup was the reason behind it. As women want to play the role of a caretaker, which indeed indirectly lead to their oppressed state. The radical feminists welcome sexual right, free sex, lesbianism and test tube baby. They viewed males as their foes who hinder their progress.

Feminism tends to be thought of as a movement of women and many feminists absolutely reject the idea of allowing men into it. However, men can be as strongly opposed



to the injustices heaped upon women. This is the case in 19th century India, which witnessed the articulation of specific concerns by social reformers like Raja Rammohan Roy, Ishwara Chandra Vidhya Sagar. None could deny the part played by Mahatma Gandhi, who was sensitive to women's issues. Though Gandhi played a crucial role in expanding women's participation in political life, his use of the religion symbolism confined them to playing rarely a supportive role based on the example of Sita and Damayanti. But as far as their dignity and their legal rights were concerned, Gandhi was unstinting in his advocacy of absolute equality. He had deep faith in the inner strength of women. Men in India took up the cause of women so vehemently that many women also organized themselves and fought for their rights. Most of these women worked under Pandita Ramabai, Ramabai Ranade and Anadi Bai Joshi.

Feminism has developed different shades of meaning in different societies. The problems of woman in India are in many ways dissimilar from the problems of her western counterpart. In India we have female foeticide, female infanticide, dowry, domestic violence inflicted in the name of culture and there was Sati in the past. After the 1950's there were many women's liberation movement which became self right movements. From that day onwards they had been raising their voices for equality and liberation, Indian women are acutely conscious of the societal norms and values and their feminism never disturbs the family unit. As the family remains the quintessential social unit in India, women try to assert their self-identity within the limits. But one striking factor is we have no book on feminism as vigorously as we find in the west in India.

There are multitudinous views in existence. From these entire views one can derive that it is a dynamic, constantly changing ideology with many aspects including the personal, the political, social and the philosophical. It can never be a belief system but is a call to action. Without action, feminism is merely empty rhetoric. But one has to note that 'feminism' is different from 'femininity' and 'femaleness'. Explaining the different connotations of these three terms, Toril Moi rightly states:

"In a general way, I see 'feminism' as a political position, 'femaleness' as a matter of biology and 'femininity' as a set of culturally defined characteristics"(208).

Thus feminism is examining the facts regarding woman's oppression down through the ages under the guise of history, religion, culture, tradition. It is a theory which enforces that woman is a living entity and must be given equal rights like man. Viewing all the above aspects it can be understood that feminism is advocating equality on all stages in all spheres for women.

In literary field, feminist literary criticism is viewed as the by product of women's movements. Women dissatisfied with this stereotyped presentation of women by male writers sought to redesign the conventional mode in literary writing. This dissatisfaction leads to the genesis of feminist literature. This has been followed by an independent study of women's writing.

There is a misconception that the woman-centered writings have any necessary relationship to feminism. The very act of describing experience typical of women's life is feminist act. The question that is raised is, could of only women write on women and not



men. To this Toril Moi says “Yes, men can be feminist – but they can’t be women”(208) .Merely talking and writing about women is not feminism.

Based on the two major views – Anglo–American – Feminist criticism and French feminist criticism one could deduce that different critical perspectives that exist such as ‘gynocriticism’ a term coined by Elaine Showalter, feminist criticism, patriarchal criticism, feminist linguistic criticism, Marxist criticism, Textual criticism, Myth criticism, gender research criticism and so on. These various critical theories revealed that till today feminist movement does not have a common, well – accepted positive ideology, ultimate goal and right direction. As Elaine Showalter concludes in her essay on ‘Feminist Criticism in the Wilderness’ rightly points out the present state as:

“I began by recalling that a few years ago feminist critics thought we were on a pilgrimage to the Promised Land in which gender would lose its power, in which all texts would be sexless and equal, like angels. But the more precisely we understand the specificity of women’s writing not as a transient by - product of sexism but as fundamental and continually determining reality, the more clearly we realize that we have misperceived our destination. One may never reach the Promised Land at all; for when feminist critics see our task as the study of women’s writing, we realize that the land promised to us is not the serenely undifferentiated universality of texts but the tumultuous and intriguing wilderness of difference itself.”

The above comment sums up the present plight of feminism and feminist literature or criticism.

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Submissiveness in Shashi Deshpande's That Long Silence

P. Hiltrud Dave Eve & G. Santhiya,

Feminism as a literary movement was mobilized by male and women writers of India. Shashi Deshpande is one of the remarkable figures in Indian English literature who dealt with the various issues of socio-economic condition of women in India. The status of women in India has been portrayed in the novels of women novelist in India. Deshpande, an eminent novelist has emerged as a writer processing deep insight into the female psyche. Her novels are deeply rooted in India. The settings, characters and conflicts are typical Indian aspects. Her novels are based on the lives of women. All her novels are based on the anguish and conflict between the values of modern women and traditional one. She penetrates into the women's psychological, emotional, and intellectual needs and their desires. Her novels are about the situation of the daughters, mothers, grandmothers, sisters and wife. Her portrayal of characters is realistic in approach. She also dealt with the theme of identity in her novels. As a mother, daughter and wife, women always live under the terrible clutches of man. Man who rules her and keeps her under his control treats her as a slave. Right from the childhood women are covered with many thick layers and shadows of domination.

The problems and predicaments peculiar to Indian women find an artistic expression in the Indian fiction. Indian fiction traces the problem faced by women, right from their girlhood till their adulthood, The sufferings of women is such a commonplace experience that very few are sensitive to it. In the words of Kamala:

A girl is the young plant that gets neither light nor water.

She is the flower that would have blossomed but cannot.

Half-fed and half heartedly educated

She gets only half wage for her labour.

The country got its freedom but she continues to be bonded.

(Kamala Bhasian 3rd Mar 2012)

The condition of the girls from lower strata is presented by Deshpande in her novels. The girls started to work for the families income at the tender age, the way Jaya's servant Jeeja's granddaughter Tara does and she continues working and earning all her life. She is married at the age which is suitable for her parents, to any boy, who has one head, two eyes, two ears, two hands and two legs like any other man, not caring to know any other particulars about the boy. The only difference that marriage brings in her life is that now she has her own children to take care, instead of her brother and sister and instead of watching her mother being beaten by her father, now herself becomes the target of her husband's ill-tempered beating.

The girls belonging to middle class is different. They are sent to school and college and they help senior ladies of the family in the kitchen and also they do household work in their free time, more as a part of their training. They get romantic ideas about love and marriage, but have no clear cut idea of any person, whom they think would be compatible with them or whom they would like to marry after their school or college education is over.

They wait till some boy from amongst the various boys that his parents send a proposal, to marry for their son. They feel happy to see the relief from their parents' faces



and they feel happier if the boy happens to be fair and handsome and if he is well qualified and has a good well paid steady job, they feel very happy and satisfied. Jaya marries after her graduation and steps into her role as a dutiful daughter in law to her mother in laws. As time goes, Jaya's dutiful behavior to Mohan and his family becomes a routine.

In *That Long Silence*, Deshpande expresses the silent suffering of Indian woman who trapped in an unhealthy marriage. The novel criticizes the culture which obstructs the growth of talented women in the society. The protagonist Jaya is a devoted and sincere wife. Her husband always find fault in her and blames her completely selfish. Jaya is not satisfied with her married life. She describes her marriage as 'a pair of bullocks yoked together'. Jaya in her early life realized that her first problem is that she was a 'girl child'. The parents insist the girl child to do the household work and insist that she should be submissive. In the novel Jaya is not able to find out whether she lives for her or for her family. In her family nobody understands her feelings and emotions. Jaya's silence is symbolic of most of the women in the world who are unable to express themselves as an individual. Her writings are discouraged by her husband. She never satisfied with her life style and lacks courage to rebel.

In *That Long Silence* Deshpande presents the condition of women in the patriarchal society where only male children gave importance because they are the only permanent member of the family. It is clear by the words of Ramukaka, 'You have no place here' (TLS₁₄₂). The patriarchal view makes Jaya to hate the people who exploit women physically and mentally. She came to realize the social evils through her education. According to Jaya Indian girls marriage is a destiny. Jaya remembers the incident of selecting a life partner for her. When she tried to know about Mohan

He's an engineer,' Dada had said, and stopped, looking for my response

'Oh huh. What else?

'That's the most important thing, you silly. If you want to know more.....?

'Of course, I do.'

'Okay, I'll tell you all,' He had cleared his throat. 'He's quite good-looking, no squint, no glasses, even teeth'- that's kamalakaki.

"He has a good career, hardworking, ambitious, will go far" -

That's Ramukaka,"No vices, doesn't smoke or eat in hotels, comes from a good Brahmin family" - that's Shantakaki.'

'And what does my dear brother say?'"

....He seems a very decent chap, soft spoken and quiet may be, but determined, you know. He'll make his way, he's very independent. And he has a good job, as junior engineer in the new steel plant at Lohanagar. What more do you want?" (That Long Silence 91-92).

Jaya's father has provided all the freedom to educate her when the selection of life partner arises for Jaya, she is not able to select a husband as per her choice. She is not asked about her opinion for selecting her husband. Everyone is expecting a positive response from her. She has not given a chance to reject or reveal her opinion.

Women's identity is defined by others in the Indian society. Jaya does not have an identity of her own. Even her name keeps on changing according to the wish of others. Jaya which means victory is the name given by her father. But after the marriage her name was changed as 'Suhasini' which means a 'soft, smiling, placid motherly woman. Mohan, a man



who is living in old tradition and customs, for him a woman has to wait for her husband to come before his arrival she should not eat. According to him it is 'the strength of woman'. But for Jaya it is not strength but mere despair.

He saw strength in the woman sitting silently in front of the fire, but I saw despair. I saw despair so great that it would not voice itself. I saw a struggle so bitter that silence was the only weapon. Silence and surrender. (TLS 36)

When she gets married to Mohan, her aunt had told her,

Remember Jaya, a husband is like a sheltering tree. Keep the tree alive and flourishing, even if you have to water it with deceit and lies (TLS 32).

The difference of opinion between them is the main cause of their struggle in the marriage life. Mohan wants a wife who is well educated, cultured and ever loving one. When he saw that Jaya is speaking English fluently, he decided to marry her. He tells Jaya,

You know, Jaya the first day I met you at your Kamukaka's house, you were talking to your brother, Dinkar, and somehow you sounded so much like that girl. I think it was at that moment that I decided I would marry you. (TLS 90).

He wants Jaya to think like him and he advises her not to deliberate on writing the themes which affects their marriage life. Jaya as a typical wife wants to change her as per the wish of her husband. Deshpande shows light on the characters of Indian wife through the character of Jaya, to stay at home, look after the children and cook for her husband. When she left the home after marriage, her father advised her to be always good to Mohan and she, at all times, tries her best to follow his advice. She treats her husband as a sheltering tree. To be an ideal wife she suppresses her own emotional needs. She never shares her feelings with her husband.

Jaya is a woman who adjusts and accommodates unlike the modern women. In her childhood, she had been brought up in a loving and affectionate manner without any responsibility. But after her marriage, she changes automatically, her anger vanishes away. She was a child who used to get angry very soon. But after marriage she tolerates her anger, she realizes that Mohan's anger makes a woman 'unwomanly'. When Kamat asks Jaya why she doesn't express the anger of women in her writing. She says;

A woman can never be angry; she can only be neurotic. Hysterical, frustrated, there is no room for despair, either. There is only order and routine, today. I have to change the sheets tomorrow, scrub the bathrooms the day after clean the fridge.... (TLS 147-148).

Jaya has systematically suppressed her free will as she knew the importance and necessity of marriage and family and that is the security and a source of emotional strength. The crisis at Mohan's office begins to affect the affairs at home. She realizes that Mohan has lost interests in her. At the Dadar flat she has time to think over her relations with Mohan and also to analyze and recognize her suppressed "self". She is afraid whether something would happen to Mohan. She cannot imagine a life without Mohan or his support:



The thought of living without him and twisted my insides, his death had seemed to me the final catastrophe. The very idea of his dying had me feel so bereft that tears had flowed effortlessly down my cheeks. If he had been a little late coming home, I had been sure he was dead. By the time he returned, I had in, my imagination shaped my life to a desolated widowhood. (TLS 96-97)

Other characters also suffer in the name of marriage. Kusum, Jaya's mad cousin is a deserted wife. Jaya keeps her at home despite the objections from her mother and brother. After she has recovered a little, her brother takes her away from home. But she commits suicide a day before her husband is supposed to take her home.

Another victim character Jeeja has her own story of oppression. Her husband is also a drunkard who frequently beats her. She tolerates everything and suffers in the marriage life. Vanitamami another character is a barren and desperately wants a child. As per the suggestion of the elders she performs pujas and fasts, and does all the possible rituals to be blessed with a child. Mohan's mother is another character who suffered in her marriage life. Mohan's father was a drunkard who would frequently beat her up. When his father returned home late night, he found that chutney had not been served with rice to him. He throws the plate away and walks out. The incident clearly expresses the feature of the Indian male chauvinism.

Deshpande is very realistic that she suggests marriages are not based on love but convenience. Jaya is content to play the role of a caring wife as long as the economic and social conditions are fine. She happily plays out the role model of Gandhari:

If Gandhari, who bandaged her eyes to become blind like her husband, could be called an ideal wife, I was an ideal wife. I was an ideal wife too. I bandaged my eye tightly. I did not want to know anything. It was enough for me that we moved to Bombay, that we could send Rahul and Rati to good schools, that I could have the things we needed..... decent clothes, a fridge, a gas connection, travelling in first class. (TLS 61-62)

In Jaya's case she changed her total identity after marriage. It is not only the situation of Jaya, but also the other women in the society, when they get married they sacrifice everything. She has to compensate the two different roles, and two different worlds.

Through Jaya's character, Deshpande has tried to portray the picture of an educated and independent minded Indian woman who undergoes a mental struggle and cannot reconcile to her husband's ignorance of her ambition. The novel *That Long Silence*, presents the predicament of human state. The novel, at some level, compares the condition of those women who could not break their silence like Kusum, Vimala and Jaya. After the death of Kusum, her ghost haunts Jaya and claims that your suffering and mine are same. Both are "unwanted wives, deserted wives" (*That Long Silence* 125). The female characters portray the sufferings of every woman in the male dominated society who does not care about their wives, their needs and aspirations.

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Expatriate Sensibility in Bharati Mukherjee's Wife Ishita N. Patel

Bharati Mukherjee's second novel *Wife*, a finalist for General's Award was published in 1975. Bharati Mukherjee, an Indian born American novelist has created her own unique position in four decades across the literary world. She is one of the major novelists of Indian Diaspora who has achieved the highest position among other contemporary writers. Her works deals with the phenomenon of migration and all other problems raised by it, e.g. alienation, racism, various forms of discrimination, cross culture conflicts etc... Her own dislocation from West Bengal and final assimilation in North America leaves an indelible mark on her creative sensibility. She has changed her citizenship severely and lives in various cultures. During her odyssey as a writer for almost four decades, she has written novels, short stories collections, articles, prose, and nonfictions. She writes about the problems faced by South Asian expatriates/immigrants in the U.S.A. She suffers from racism and discrimination in Canada so she feels herself expatriate in Canada. Expatriate themes reflect in her writing written during her stay in Canada. Bharati Mukherjee has written about her own frustration as an expatriate in Canada in the *Wife*. Although the setting of *Wife* is New York, the author's mind is preoccupied with her life experiences Canada.

Generally there is no difference between expatriation and immigration terms. Bharati Mukherjee has made distinction between expatriation and immigration terms. Expatriate remains nostalgic for native culture, language, and artifacts. Expatriate does not absorb host culture and society and thinks about to returns homeland after sometimes. Immigrant assimilates in the culture of the host society and enjoys his present life in the new country. According to Christine Gomez definition of the expatriation is:

*"Expatriation is actually a complete state of mind and emotion which includes a wistful longing for the past, often symbolized by the ancestral home, the pain of exile and homelessness, the struggle to maintain the difference between oneself and the new, unfriendly surroundings, an assumption of moral and cultural superiority over the host country and a refusal to accept the identity forced on one by the environment. The expatriate builds a cocoon around herself/himself as a refuse from cultural dilemmas and from the experienced hostility or unfriendliness in the new country?"*¹

The novel is centered on the life of the protagonist Dimple Dasgupta, a middle class Bengali woman who migrates from Calcutta to New York with her husband Amit Basu. Bharati Mukherjee and her husband Clark Blaise spent their sabbatical in Calcutta for a year. The professor from Columbia University asked Bharati Mukherjee, "What do Bengali girls do between the age of eighteen and twenty one?"² and Bharati Mukherjee replied that "a Bengali girl had very few options except to get married."³ Clark Blaise wrote in *Days and Nights in Calcutta* about the novel that it is about a girl "whose only available outlet, suicide is transformed in the madness of emigration to New York into murder."⁴ *Wife* received a harsh response from feminist after it's publication. "*Wife* was written so long ago. It was very painful for me. It was very confusing. I hadn't expected such controversy."⁵

Dimple Dasgupta, twenty years old, has unbalanced personality. According to Oxford English Dictionary meaning of the name Dimple is "any slight surface depression." The novel is about conflicts between Indian and American cultures which creates confusion



in her life. Dimple comes to the United States without any mental preparation. Dimple is caught between stage of expatriation and stage of immigration because all Indians around her live expatriate life which she does not want to live.

Dimple Dasgupta is daughter of Mr Dasgupta, electrical engineers, who works for Electric Supply Company. He lives in house on Rash Behari Avenue. Dimple wants to marry neurosurgeon and architects who can give her luxurious life. She thinks after marriage she can get freedom, fortune, and luxurious life. She is student of first year B.A. She stops reading for exam and indulge in thinking about life after Marriage. She worries about her whitish complexion, sitar shaped body, and flat chest which creates problem in getting suitable husband for her. In marriage market beauty plays important role than intelligence. She writes a letter to Miss Problemwala to get some advice to increase size of her bust. Mr Dasgupta searches for suitable groom for Dimple. Mr Dasgupta finds Amit Basu for Dimple. Amit Basu, twenty nine years old, is consultant engineer. Amit has applied for immigration to Canada and U.S. and his job application is pending in Kenya.

The marriage takes place within a short period after engagements. Dimple comes to Amit's apartment on Dr. Sarat Banerjee Road after marriage. Dimple finds apartment very narrow and dingy. Dimple lives in imaginary world which is created by her. But when she confronts the hard realities of married life, her all imaginary fantasies are shattered. Dimple does not feel comfortable in the apartment. Her mother-in-law does not like her name and wants to call her with new name Nandini which infuriates Dimple. Amit does not fit in the imagination of her husband which is created by her. When he is away, she starts creating the man of her imagination.

*"She borrowed a forehead from an aspirin ad, the lips, eyes, and chin from a body-builder and shoulders ad, the stomach and legs from a trousers ad and put the ideal man and herself in a restaurant on Park Street or by the side of a pool at a five star hotel."*⁶

After sometimes Dimple becomes pregnant. She vomits all hours of days and nights. Vomit is real to her but pregnancy is unreal to her. "She thought of ways to get rid of... whatever it was that blocked her tubes and pipes."⁷ She angry with Amit because he does not consult her before depositing fetus in her body. Her act of killing mice which looks pregnant is manifestation of violence smoldering inside her. She kills mice cruelly:

*"she pounded and pounded the baby clothes until a tiny grey creature ran out of the pile, leaving a faint trickle of blood on the linen. She chase it to the bathroom. She shut the door so it would not escape from her this time... "I'll get you" she screamed. "There is no way out of this, my friend..." And in an outburst of hatred, her body shuddering, her wrist taut with fury, she smashed the top of a small gray head."*⁸

Her aversion for her own pregnancy is born out of hatred for Amit who cannot feed her imaginary world. She thinks her pregnancy creates hurdles in adjusting in the new world. She decides to abort her child by skipping ropes.

*"She had skipped rope until her legs grew numb and her stomach burned, then she had poured water from the heavy bucket over her head, shoulders, over the tight little curve of her stomach. She had poured until the last of the blood washed off her legs; then she had collapsed."*⁹



She never gives any afterthought for killing a prospective human life. Dimple liberates herself from the traditional role of womanhood and motherhood. When Dimple is in hospital, Amit gets confirmation of migration to U.S. Dimple is very happy and starts preparation for their departure. For her “real happiness was just in the movies or in the West.”¹⁰

Amit and Dimple arrives at the Kennedy airport, there Jyoti Sen, former classmate of Amit, comes to receive them. On the way back to home Jyoti talks about triple murder case. A guy comes to the ice cream vendor and asks for a chocolate ice-cream which ice-cream vendor does not have so a guy kills ice-cream vendor and other two persons who are there. Amit enquires about job opportunity. Dimple is very excited because she hasn't seen city bigger than Calcutta. Jyoti sen lives in Queens with his wife Meena Sen and his little daughter Archana. The Sens' have created little India in their apartment and always remain nostalgic about Indian culture, food, lifestyle etc... They live in ghetto and never try to come out of that ghetto. The Sens' enjoys expatriate state and think about to return their homeland after saving good amount. Dimple sees a framed batik wall hanging “king Ram and his court in splendid array.”¹¹

The Sens' never entertain Americans in their home. They have not trusted beef eater Americans and their language. Sens are very conscious of their culture, religious values, and identity and always try to preserve them which is evident from their lifestyle.

“Because there are no chairs, we realize that the Sens never entertain westerners in their home a point confirmed in conversation noting their disgust with beef eaters and American insincerity, insecurity with their English language, and projected losses on inexpensive furniture for those returning home.”¹²

Jyoti Sen explains Amit codes of conduct for an Indian at work place. Indians have to suffer humiliations and exploitations without complaining about it. It is very difficult for Indian to get a good job. On the third day in Queens Dimple goes for shopping with Meena Sen and Archana. On the way back home Dimple suggests Meena Sen to buy cheesecake for desserts. Meena Sen sends Dimple alone to shop cheesecake. She enters in the Schwartz's Deli and passes glass filled with pickle, salads, hanging salamis, pink roast beef, and roast duck. Dimple cannot bear stench of beef blood. She asks the shopkeeper for five hundred gram of cheesecake. The shopkeeper stares at her. Dimple cannot understand his behavior and again repeats the sentence. The shopkeeper asks whether she wants to break the law and starts searching for something in the drawer. Dimple thinks he searches for his gun and he will kill her. She runs from the shop to save her life. She thinks in Calcutta, she can buy anything from any shop if she has money. She thinks about the difference between Calcutta and New York:

“In Calcutta she'd buy from Muslims, Beharis, Christians, Nepalis. She was used to many races. She'd never been a communalist. And so long as she had money to spend no one would ask her what community she belonged too. She was caught in the crossfire of an American communalism. She couldn't understand. She felt she'd come very close to getting killed on her third morning in America.”¹³



In the party at Manhattan, Dimple sees so many Indians in the party. The party is very magnificent and there she meets people like the Sens, Mehras, Khannas, Bhattacharyas, and Miss Chakravorty. Each women wear expensive sarees and lots of jewellery. Everyone is full of praise for Indian culture, food, language, and habit etc... For Indians every American is dirty people who bathe once a week and on the rest of the days take showers and use lot of perfumes. Americans brush their teeth and spit in the bathroom sink and in the same bathroom sink they wash their clothes. Vinod Khanna is owner of three boutiques in the village and a trading company. Vinod khanna offers a sales girl's job to Dimple. Amit is traditional so she rejects Vinod Khanna's job offer for Dimple and says only one breadwinner is enough in the family. Dimple realizes she enters in the extended Indian community.

Amit's efforts to get job go in vain. He gets depressed and loses his self confidence. Amit's moods swings creates conflicts between him and Dimple. Dimple does domestic works with Meena Sen. Dimple spends her free time in watching T.V. and reading newspapers. In newspaper and on T.V. she only gets news about murder, death, smuggling, and noise of the police van sirens in the air. She prefers to show T.V. because

*"everything she saw on T.V. was about love; even murder and death were love gone awry. But all she read in the newspaper was about death, the scary, ugly kind of death, random and poorly timed. Dimple much preferred to watch T.V. than read."*⁴

Dimple finds policeman offensive. Dimple loses her confidence on English language after her arrival Queens. Dimple Basu first time meets Americans at the party of Ina and Bijoy Mullicks. Ina wears pants shirts and mascara. She is more Americans than Americans. Ina offers cold drinks to Dimple but Amit replies that, "she doesn't like alcoholic beverages."⁵ And "she doesn't even like coke."⁶ Amit does not give any freedom to Dimple and always wants her to be like Sita. Sens and other Indian friends of Bijoy are disgusted with Ina's lifestyle. She smokes, drinks, flirts, and attends night school. Ina has his own theory about Indians:

*"It takes them a year to get India out of their system. In the second year they've bought all the things they've hungered for. So then they go back or they stay here and vegetate or else they've got to live here like anyone else."*⁷

Dimple gets knowledge about luxurious life of Americans from the magazines so after sometimes she starts to hate Sens' apartment which is merely convenient and does not express anyone's personality. Amit cannot find good job which strain their relationship. Dimple thinks Amit is not the man whom she wishes as her husband:

*"she wanted Amit to be infallible, intractable godlike, but with boyish charm; wanted him to find a job so that after a decent number of years he could take his savings and retire with her to a three storey house in Ballygunge park."*⁸

Dimple gradually accepts American culture but other Indians around her do not accept American culture. When Miss Singh marries with male dancer, Meena thinks marriage with male dancer only to stay in the country is disgusting. On the other hand Dimple finds nothing wrong in the marriage with male dancer. Dimple suffers from



insomnia. When she cannot sleep, she comes out of her bed and stands by the window and looks down on the street for some actions. She thinks that her marriage with Amit is failure:

“she was bitter that marriage had betrayed her had not provided all the glittery things she had imagined had not brought her cocktails under canopied skies and three A.M. drives to dingy restaurant where they sold divine kababs rolled in roti.”¹⁹

Amit gets job and the couple moves to Manhattan at the Mookerji’s apartment. The apartment has all modern appliances which Dimple imagines for her life. Dimple remains at home and passes her time by watching T.V. She gets depressed and irritated over even small things. Amit always remain busy and does not pay any attention on psychological needs of Dimple. Amit thinks husband’s duty is only providing comfortable life to wife. Even he does not give her money and always goes with her for weekly shopping so Dimple cannot cheat from monthly budget. One day she complains him about her depression. Amit does not pay any attention and remains busy in reading newspaper so she loses her temper and says, “I feel sort of deed inside and you can do is read the paper and talk to me about food. You never listen; you’ve never listened to me. You hate me. Don’t deny it; I know you do. You hate me because I’m not fat and fair.”²⁰ Dimple remains in apartment whole day and media becomes her only friend. She thinks she cannot live in a country where every other woman is stranger. Even she is afraid of using self-service elevator. She thinks how she can live with the people who do not know about Durga Pujah.

Dimple sleeps during the day and stops eating breakfast and lunch. Amit does not feed her fantasy so she ranks husband, blender, color tv, stereo in their order of convenience. Ina Mullicks brings her American friends to Dimple’s apartment. One day Ina comes with Milt Glasser to Dimple’s apartment. Dimple starts going out with Ina and Milt. She wears Marsha’s pants shirts, and tinted sunglasses. She goes alone with Milt and seduces him which she keeps secret from Amit. Now Dimple lives double life. Asnani ascribes Dimple’s mental state to the ‘dilemma of cultures’:

“Dimple is entrapped in a dilemma of tensions between American culture and society and the traditional constraints surrounding an Indian wife, between a feminist desire to be assertive and independent and the Indian need to be submissive and self-effacing.”²¹

Dimple starts thinking about ways of the murder of her husband. The violence inside turns outside. She cannot differentiate between what she watches on television and what happens in reality. Dimple loses touch with reality. Dimple feels guilty for keeping secret her sexual relationship with Amit. She loses her sleep and the idea of killing Amit fascinates her. She kills Amit by stabbing seven times. Bharati Mukherjee said in an interview about Dimple’s act of killing Amit;

“Dimple, if she had remained in Calcutta, would have gone into depression and she would have found a very conventional way out for unhappy Bengali wives- suicide. But in the U.S., she suddenly lives to ask herself “self” oriented questions. Am I happy? Am I unhappy? And that to me is progress. So instead of committing suicide, turning the society- mandated violence inward, she, in a misguided act. Kills the enemy. So of course I am not approving of murder. Its meant to be a positive act, self assertive.”²²



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Sagas of Globalization: A Reading of Aravind Adiga's Fiction

Kiran Mathew

Glossy volumes capturing the essence of an India energized by liberalization abound in numbers and thickness. In that crowd, two books stand out prominently: The World is Flat by Thomas Friedman and India Unbound by Gurcharan Das. The first, by retelling anecdotes from first hand experiences, and the second, by giving a historical perspective of the economy, eulogize the dawn of a new era in India, brought about by its closer integration with the world economy. They celebrate globalization as a revolution that has helped unshackle what has long been euphemistically called the third world from deprivation and poverty. They also emphasize that the structural changes in the economy through globalization and economic liberalization would help India defeat long standing issues of poverty and social injustices. Yet, these worthy intellectual explorations, while celebrating India's present glories and portending an even greater future, fail to relieve the anxieties of those who must live through the realities at the ground level and are, therefore, blind to the pathos, injustices and ironies of life during these traumatic times.

Globalization disturbs and modifies every aspect of life as its scope and magnitude are far greater than any of the past revolutions in human history. It has been widely accepted that globalization is much more than the lowering of trade barriers and speedy movement of international capital and its impact is not restricted to the economy or politics alone. Cultural critics, economists and social scientists generally attribute the recent rapid changes witnessed in India to the forces unleashed by economic liberalization.

Aravind Adiga, as a correspondent of the Time magazine in South Asia, has had firsthand experience of how Globalization affects the invisible third world lives and traditional societies. He was born and brought up in a pre-globalized world, before briefly migrating to the West for his higher education. His first novel, The White Tiger, which won the Man-Booker prize in 2008, is a daring fictional exploration into the dark and ugly underside of the celebrated Indian growth story. In a bid to quell the animosity generated by the novel among a section of Indian readers, Adiga explained that his attempt at highlighting the brutal injustices was "not an attack on the country," instead, it was the result of a "greater process of self-examination," and its intention was akin to "the criticism by writers like Flaubert, Balzac and Dickens of the 19th century [which] helped England and France become better societies" (Jeffries). Therefore, Aravind Adiga's fictional narratives on India: The White Tiger (2008), Between the Assassinations (2009) and Last Man in Tower (2011) deserve to be examined closely in order to understand the economic, socio-political and cultural contexts that have spawned their world order.

Indian writers have always been keen on tracing the ever changing socio-cultural and political landscape through their literary efforts and have significantly responded to the freedom movement and the imposition of the Emergency. Inexplicably, the impact of Globalization and economic liberalization on the fabric of this very ancient civilization have relatively been left ignored by the multitude of Indian writers, both young and old. Perhaps, as Baral observes, when the writer is caught between the extremities of responses, he merely turns into an instrument that expresses "the paradoxes of a nation that is too complex and unreal to be portrayed accurately" (71-72). Yet, it must be asserted that no literary response so far has been as severe and scathing as it is found in The White Tiger. A comprehensive



picture of India evolves when The White Tiger and Last Man in Tower, set in globalized India, are read together with the stories of Between the Assassinations, set in a time frame prior to liberalization. Life, as it has been lived in India, before and after Globalization, is imaginatively captured in these narratives from the late Eighties and the subsequent two decades, spanning the end of one millennium and the beginning of another.

Since the post modern writers draw heavily from several non-literary sources to provide authenticity to their works, published historical data and social history should provide an accessible source of co-texts for a historical reading of their works. New Historicism is a critical approach that gives equal importance to both the literary and non-literary texts usually of the same period. Like formalists, the new Historicists acknowledge the importance of the literary text, but analyse the text with an eye on history. Thus, interpretations based on the interplay between the text and the historical context produce the meaning. This provides scope for critics to juxtapose literary and non-literary texts and read the former in the light of the latter. Aravind Adiga's The White Tiger, Between the Assassinations and Last Man in Tower deserve to be contextualized with contemporary and non-literary co-texts inspired by the liberalization and globalization of the Indian economy such as Gurcharan Das' India, Unbound and Thomas Friedman's The World is Flat.

Sonja Sharp compares Adiga's works to Rushdie's Midnight's Children and Rohinton Mistry's A Fine Balance because, like them, they describe "an India between major historical conflicts" (par. 1). Adiga considers 1991 "the great divide in modern Indian history," the year in which India opened itself to the global market (Malachi). Even if a prelude-sequel relationship is absent in Adiga's first two fictional efforts, a back to back reading of the two works becomes imperative as they are like two sides of the same coin. Adiga affirms that Between the Assassinations presents an alternative vision of India – and to that extent poses a challenge to The White Tiger. In the interview given to Vit Wagner, Adiga explains:

The assassination of Prime Minister Indira Gandhi in 1984 traumatized India, but it also opened up the possibility that the economically stagnant and corrupt India that she had created could be reformed and modernized. But after a promising start, the man who replaced her as prime minister – her son, Rajiv – failed to change India, and his years in power were years of frustrated hope and failed dreams.

Between the Assassinations showcases the time frame between the assassinations of Prime Minister Indira Gandhi and her son, Rajiv Gandhi, a period Adiga views as "years largely of squandered idealism and hope" (Sharp). All the characters that people the disconnected stories in Between the Assassinations share the same view that they are all children of fate, and are totally resigned to it. Befitting the period portrayed they are "paralysed by their powerlessness" and are completely content with whatever fate or an insensitive political dispensation has meted out to them (Greenberg). This is the eponymous Indian attitude Naipaul despairs of in India: A Wounded Civilization. Adiga tells Wagner that it was only after Rajiv's death that the old India was finally swept away:

The years between the assassinations are the last years of the old regime. They are a time of dashed hopes and of crisis; yet the men and women who endured these years did so by learning the virtues of perseverance, resignation and compassion – virtues that have become less conspicuous in the new India of The White Tiger.



Balram Halwai, the protagonist in The White Tiger is very much a product of new India. He is an opportunist powered by the forces of liberalization, a self-seeker thriving in a liberalized world: a true product of his times, a period of optimism, of rapid economic growth and a corresponding decline in values. There is “easy wealth and deepening inequality” (Adiga, *My Wild Trip Home*). In such an environment the go-getter of a protagonist seizes the opportunity to make his way in the world all by himself. This attitude differentiates Balram from Adiga's characters in Between the Assassinations who all “strain against the limits of their known world without breaking out” (Adiga, *My Wild Trip Home*). In contrast, Balram Halwai is a rule breaker. “India's economic growth has been spectacular, but it's also been skewed and asymmetrical” (Frenette) and Balram must grab and take what he wants from it, if there is no one to give it to him. Useless sentiments belonged to a different time and space, of pre-liberalized India. Therefore, the stark contrast between the attitudes of the men and women, who people the works of Adiga, before and after Globalization, is astounding. The poor souls in the stories of Between the Assassinations are all helpless victims of a traumatic phase in modern Indian history because, unlike Balram, they are all creatures of a world order thrust upon them by those who write and re-write political, socio-economic and cultural history.

Through a life of deceit and struggle, Balram, the protagonist in The White Tiger, has emancipated himself from his destiny of being just another voiceless subaltern by ruthlessly clambering up the social and economic ladder, all on his own. He harbours no moral conflicts or remorse about any of his criminal and moral offenses as he has perfected his transformation into a successful and brazenly outspoken businessman. He reveals the Indian reality by narrating the story of his ascent through a sequence of letters, audaciously addressed to the visiting Chinese Premier. However, being a self-seeker, he neither identifies himself with nor speaks on behalf of the voiceless, but merely aids the Premier to see through the official deception glorifying India's growth. His story presents a stark reality of new India that, Indians knew always existed but, has never been unraveled in Indian fiction before Adiga. The soul searching stories of Between the Assassinations, informing the pre-liberalized era, offer a striking contrast to the tales of globalization in The White Tiger and Last Man in Tower.

The historical and political process initiated since Independence and continued for long without too many alterations to the existing patterns, gathered momentum with the impetus given to it by the forces of liberalization. Young India of the present is peopled by a restless generation driven by a socio-political, economic and cultural outlook vastly different from their parent generations. They have severed their umbilical connect from a cumbersome past. The teeming young populace, which dominate the demography, has unabashed aspirations and ambitions typified by Balram. The socio-economic and political quagmire from which The White Tiger stems and is seen to mature and flourish in Last Man in Tower is therefore worthy of exploration as many of the clues to India's future lies therein.

Despite the much widening economic disparity between the rich and poor, globalization has been a great leveler, a rising tide that lifts all boats. Therefore, it is a mistake to think that the positive impact of globalization is restricted to the educated middle-class and the new economy millionaires. It affects everyone; even those in the periphery are not left alone. Balram Halwai, the white tiger, did not have the benefit of higher education, influential relatives, inherited wealth or political connections – the



essential toe holds to climb up the Indian socio-political and economic ladder. In fact, he had been abruptly taken away from school to break coal in a village tea-shop because his family, being rooted to tradition, had fallen into a vicious debt trap. Still, a few years later, one finds Balram thriving in Bangalore. Likewise, in Last Man in Tower, the urban middle-class residents of Vishram Tower A are all overwhelmed by a stupendous offer from a builder who wants to buy their dilapidated flat to make way for his magnum opus, an ultra modern skyscraper.

But, the march of globalization is not unhindered; there is stiff resistance to globalization wherever it spreads. The adversely affected desperately cling to their cultural moorings and identity, often fighting a losing battle against the cultural intrusions made by globalization. But, globalization is a giant whirlpool that sucks everything into its vortex, including the voiceless and the marginalized. Therefore, the middle-class residents of Vishram Tower A can only succumb to the tempting offer from the builder. At first, a few of them resist Mr. Shah of the Confidence Group, either out of a collective sense of distrust towards builders' promises or due to weak philosophical posturing, the middle-class, by nature, is liable to. Soon, resistance wilts away giving itself up to temptations of sudden wealth or fear of bodily harm.

Thomas Friedman talks of creative destruction as globalization's greatest advantage; it destroys the redundant and make way for the new. Whatever has become old and useless must perish. But, neither the builder's overtures nor his threats affect Mr. Moorthy, the retired school teacher who keeps himself alive by feeding on the memories of his wife and daughter. Vishram Tower A, thus, becomes a sort of heritage building he must somehow preserve to relive his past. To him, no material benefits can adequately compensate for the loss of his precious memories entombed in Vishram Tower A. Though Moorthy has a son working in a new generation bank and living in a posh residential area in Mumbai, he does not want to go and live with him. Moorthy, with his dogged determination, therefore ends up as a lone crusader and becomes a stumbling block to the aspirations of his fellow residents at Vishram Tower A and the builder. Neither wealth nor a better life style doesn't lure him into a quiet acceptance of the future. Therefore, when the inevitable happens, none of his old students or his old neighbours with whom he had shared all his meals since the death of his wife come to his aid. Similarly, in The White Tiger, the American educated Asok who lacks the grit and cunning to survive in the new world falls an easy prey to his driver.

If Moorthy, the Gandhian relic from the past is inflexible, adaptability is a characteristic seen in every underdog in The White Tiger and in almost all the old or middle-aged lives in Last Man in Tower. Being a quick learner, Balram is the epitome of adaptability. He recognises that he must break out and escape from the fear of the 'Rooster Coop' that perpetuates the imprisonment of the underdog. In contrast to the subtle refinement of Foucault's panopticon, the 'Rooster Coop', with raw brutality and gore, keeps the vast majority of underclass-men in India cowed down in fear.

Globalization also affects cultural identities, even the identities of the most well guarded ethnic groups through the "prionization of culture" (Shiva 26). Even the French, who fiercely guard themselves from cultural invasions, are hopelessly fighting against the rapid Americanization of their culture (Lieber and Weisberg 147-148). Whereas, the lowly working class Indian lacks the resources to lead a culturally significant life as he struggles to subsist from day to day. Though Balram Halwai comes from the same heartland inundated



and purified by the divine Ganga and where Buddha was born, achieved and preached enlightenment, he spurns Gandhi, “if you do your job well—with honesty, dedication, and sincerity, the way Gandhi would have done it,” your fate is sealed (The White Tiger 30). He recognises quite early in life that Gandhism keeps one stagnant, rooted to misery and poverty and therefore he must salvage himself and re-write his destiny. Therefore, he betrays, robs and murders his master and forsakes his family to pay for his sins with their blood. Likewise, the liberalized India also has little use for a Gandhi like old Moorthy.

Globalization has been dramatically transforming the cultural landscape of India. The lifestyles that have more or less remained the same over several decades have been rapidly changing since the past few decades. While the Western media and popular culture make unrestricted inroads into traditional India, its youngsters aspire to emulate Western cultural icons. Lieber and Weisberg claim that those in the process of cultural globalization are, “constantly borrowing, imitating and incorporating,” just as the already globalized distinguish and differentiate themselves, “by innovative, exclusive or singular expression” (150). Balram typifies the cultural transformations and transmutations that have taken place in India. Throughout history, India has been assimilating all kinds of cultural influences. Its art, architecture and music bear witness to such informal, peaceful and progressive assimilation. Assimilations may also happen owing to the superiority of the cultural influence or because of the absence of a better alternative. Balram belongs to the lower classes and his tastes are gross. Still, he is sensible enough to notice the differences and make wise choices. When he shops, he picks up a T-Shirt different from the garish ones, usually worn by men of his class, to emulate his master. He does not understand the brand icon on his T-shirt, but knows that it exudes class. He also eschews the habit of eating *paan* and begins to brush and whiten his teeth to impress his master's wife. Last Man in Tower concludes with a poignant image of the former residents of the liquidated Vishram Tower A having a chance encounter in a glitzy mall, savouring their good fortune.

But, not everything is hunky dory with globalization. It demands its pound of flesh from its perpetrators as much as it does from its victims. Mr. Shah, of the Confidence group, is a direct beneficiary of “India shining”. But, he also happens to be a victim. The pressure he inflicts on his victims through various means, takes its toll on his health and he knows that he is slowly dying. The fact that his son is a good for nothing drug addict and a member of a lawless gang further burdens him. Though he has a consort who takes good care of him, he feels deprived of true love. His personal life is in shambles in spite of all his material well being and the limitless power he wields. Balram also has no one to love except for a nephew but, in his presence he feels uneasy and guilty.

While certain tribal and theistic societies violently resist globalization and Americanism, the Chinese and Indian responses have been more sensible. Nevertheless, there have been isolated instances of protests, both violent as well as non-violent, in India such as the agrarian uprising in Karnataka against Cargill and continuing instances of sporadic, knee jerk reactions by right wing groups against the growing pub culture and Valentine's Day celebrations. But, since Balram is an underdog and doesn't belong to the theistic, land based, traditional culture, he takes to globalization without fear or resistance. He senses the opportunity and seizes it because he is essentially an entrepreneur, unhindered by cultural baggage. His salvation from poverty comes from riding the waves of the new economy fuelled by the tenets of globalization. After escaping from Delhi, he lives and thrives in Bangalore, a city flourishing from increased outsourcing and offshore software



development, a major positive fall out for India in the globalised world. Balram who was abruptly taken out of school to work and pay off his family debt ends up as a successful entrepreneur with a fleet of cabs, providing round the clock logistical solutions to the IT industry. Nevertheless, he remains unimpressed by the West. He is a visionary and can see well into the future – he notes that as the West is wasting itself in excessive pornography and cell phone usage, the future lies with India and China.

If globalization spawns the American cultural outlook of attracting and accepting emigrants from different parts of the world, and thereby contributing to the creation of a better world, it has to be seen in a positive light. This socialising aspect of globalization is seen in Balram's warm acceptance of the Chinese premier who is set to visit Bangalore. The fact that India had fought and lost a war against China doesn't deter him or make him wary of the Chinese. He respects them and believes that both Indians and Chinese have a shared destiny. Therefore, he opens his heart in a rare show of camaraderie and writes five long letters to apprise the Chinese Premier about India. He is a profiteer who sees no difference between one nation-state and another. Perhaps he feels the stranger across the border more trustworthy than the social and political hypocrisy in India and instantly forges a transnational relationship. Appadurai notes that in the globalised world, national boundaries coalesce and sublimate and, "other formations of allegiance and identity have taken its place" (169). Balram confides to the Chinese premier that the geopolitical centre is gradually shifting from the West to East, specifically to India and China. The Twenty First century belongs to Asia and she is going to be irrepressible in spite of the emptiness of the ideology that is going to fuel it.

In the changing world, all things are in a state of flux. People uproot themselves and migrate in search of greener pastures, like never before. Unless the individual breaks free, there is no salvation. Just as Balram emancipates himself from his comfort zone; another murder also sets the Vishram residents free. Like the industry to which Balram caters, he grows without the support of the government or rather in spite of the government, with defiance rather than compliance; Vishram residents also become shapers of their own destiny. Globalization and a bloody entrepreneurship bring them prosperity and deliverance. It is not the political masters, but multinational corporatism that is responsible for globalization and therefore sweeping changes happen outside political structures and even in opposition to them; the transnational entities being indifferent to national boundaries and supersede nations.

Friedman, one of globalization's most ardent and vociferous supporters, finds creative-destruction as globalization's most valuable outcome. Friedman observes that creative-destruction, which Marx and Engels cautioned off as self-destructive of Capitalist economies, as vital to the process of globalization. It forms the central theme in Friedman's The Lexus and the Olive Tree and The World is Flat, and finds a reverberating echo in The White Tiger, and is emphatically established in Last Man in Tower. Adiga's fictional works, built on a substratum of Indian reality, show how the old India of Between the Assassinations gives way to the new India of The White Tiger and Last Man in Tower. The Masterji, the last man in Vishram Tower A, Adiga's finest achievement in character delineation so far, is a relic from India's Gandhian and Nehruvian past. The venerable old man is thrown into an inevitable conflict with an impatient younger generation that has successfully adapted itself to meet the opportunities, challenges and threats of an emerging new world. The old timer takes a determined stand, only to be hurled down by the gales of



change. The conscience keeper and model citizen of a bygone era turns into an odious stumbling block by turning his back towards progress and betterment. He must be removed, just as the twin towers of Vishram must be demolished for Shanghai Towers to take wings and soar. There is merit in destruction. the old must die and decay for the young to sprout and flourish. Globalization wrecks havoc, but the destruction is creative, as it hastens the death of the redundant and spawns the efficient.

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(Re)writing Postcolonial *Bildungsroman* in Chimamanda Ngozi Adichie's Purple Hibiscus Nilima Meher

In the context of African tradition the *Bildungsroman* has been structured in order to project the problems of twenty first century African youth conditioned by socio-cultural and political climate of the time. The protagonists attain maturity, self-realisation and can comprehend the necessity of creating their space in their concerned society as citizen. Ogaga Okuyde has divided the African *Bildungsroman* in two forms: female and war *Bildungsroman*. Consciously or unconsciously the third generation women writers have used *Bildungsroman* in their plots. Helen Oyeyemi's *Icarus Girl*, Uzodinma Iweala's *Beast of No Nation*, Sefi Atta's *Every Thing Good Will Come*, Unoma Auah's *Sky High Flames*, Helon Habila's *Waiting For An Angel*, Chimamanda Ngozi Adichie's *Purple Hibiscus*, Sade Adeniran's *Imagine This* Bendel Thomas's *The Sympathetic Undertake & Other Dreams*, *The Man Who Came In From The Back of the Beyond* abundantly deal with the theme of growing up characters. In most of these novels female characters either challenge their dominant fathers or husbands. The challenge involves a process of transformation where they grow into a self independent person with their new identity. The novels differ in the socio-cultural context and with regard to politics.

The third generation African writers are continuing the trend of first and second generation of African novelists. They are handling the theme with a change in political environment. Nigerian literature particularly deals with two contexts, either of decolonisation or of human space in post-independent society. Chinua Achebe's *Things Fall Apart* is a story when colonisation started and the Christian Missionary came to the Igbo land. Adichie is the literary inheritor of Achebe. Fortunately she was living in the same house in Nsukka where Achebe was living. She also left studying medical just like Achebe did. She is connected to her both literally and historically. Her *Purple Hibiscus* and *The Headstrong Historian* remind us of Achebe's *Things Fall Apart*. To some extent the story *The Headstrong Historian* is similar to *Purple Hibiscus*. Both the stories tell about gaining of cultural identity of two female characters Kambili and grace. Achebe is not only the role model of Adichie but also many New generation of Nigerian writers take inspiration from him. In the language of Kehinde in modern Nigerian novels audience get "tons of modern Achebelettes"(5).

Etymologically *Bildungsroman* has its origin from German 'Bildung' and 'roman'. Bildung means formation and roman means novel. So it is about the novel of formation. Buckley describes the structure of the growing up of the protagonist under four stages. The protagonist who is adorned with all good qualities leaves home, the different environment creates dilemma in him/her where the growth process is nurtured, then his/her growth process is tested by critical conditions and in love affairs and ultimately he/she reaches in his/her pinnacle of growth when they can take the best decision of their life.

The forms of the novels differ in the process of identity formation of the protagonist. *Sky High Flames* reveals negotiation of women in marginalised condition without compromising their sexuality. Ofunne grows by breaking the norms of society. She liberates herself from her role in the kitchen.



Purple Hibiscus shows a clash between western and traditional values, between urban and rural, private and public life where Kambili is brought up. Kambili's growth signifies the growth of the nation.

Sefi Atta's protagonist develops with continuity. Like Kambili, Enitan searches for both female and national identity. *Icarus Girl*, *Everything Good Will Come*, *Imagine This* explore the young characters growing up in biculturalism, in different spaces and its harmful effect on them in post colonial society.

War *Bildungsroman* where child soldiers grow up is a common problem in African society. Iweala in *Beast of No Nation* through Agu examines in a sustain way the process of degradation of humanity to bestiality. The novel deals with the problem of hybrid space in childhood, clashes of civilisation as well as various possibilities for change and resistance to the existing adult social order.

According to Carol Boyce Davies, the issues of home and exile are presented in the autobiographical writings of Black women. Geography is another important element which is connected to culture, language, the ability to hear and ability to speak. It was Offuna's kitchen in her husband's house where she forced him to hear her. Her silence spoke more than her words. Anzaldua in "Borderland" talks about the silence nature of women. Though they hide their feelings and remain voiceless and do not show their existence, at times with their silence they prove their identity. Though Beatrice remains silent time comes when she cuts down the wild tongue of Eugene because "Wild tongues can't be tamed, they can only be cut out" (Anzaldua, 894). Home is portrayed as a place of alienation and family acts to suppress women. What women speak, have spoken and are speaking is rarely heard. For Ofunne and Kambili home gives a suffocated environment where as in case of Omolola return to home brings new hope in her life.

Feroza Jussawalla in her article "Kim, Huck and Naipaul: Using The Postcolonial *Bildungsroman* to (Re)define Postcoloniality" has told about both *Bildungsroman* and post colonial novel. To her post-colonial *Bildungsroman* mainly deals with a young protagonist's growth into nationalist. She has talked about three characteristic feature of post-colonial novel, regarding its language, theme and what it expresses. Post-colonial novels are written mainly in the language of the colonizer along with some colloquial expression. It deals with the journey of the protagonist towards indigenusness. The novel expresses the protagonist's pride in the indigenous culture. All the above mentioned characteristic features match perfectly to post-colonial Nigerian *Bildungsroman* text *Purple Hibiscus*. Adichie has started this novel with the phrase of Chinua Achebe's novel *Things Fall Apart*.

Things started to fall apart at home when my brother, Jaja, did not go to communion and Papa flung his heavy missal across the room and broke the figurines on the etagere.(3)

The story is a continuation where *Things Fall Apart* ended with the death of Okonkwo and his son Nwoye's transformation as a Christian who has now become a teacher in Umura. Eugeng in *Purple Hibiscus* might be the incarnation of Nwoye in the mind of Adichie and death of Papa Nnukwu without accepting alien religion is equal with the incident of Okonkwo's suicide. In another way Okonkwo and Eugene have certain resemblances in rejecting patriarchy. Both of them never want to be like their father. Both of them are ambitious. They want to become respected person in the society.



In the opinion of Jane Bryce *Purple Hibiscus* is a “*Bildungsroman*” (58). It encompasses both physical and psychological development of the protagonist Kambili and her brother Jaja. Ogaga Okayadu has defined four characteristics feature of female *Bildungsroman*. First, the realisation of the character about his/her condition. A boundary is created around him/her to curtail their development. Second, the protagonist develops awareness by creating contact with women who help for self realisation. Third, protagonist’s discovering of femininity in her. Four, it is the final stage where the protagonist gets her maturity to take their own decision and their journey of self realisation ends. Kambili is an obedient, calm and quite person. She is good at study. She understands the feelings of others. She is unaware of the outer world because of the restriction of her father. She becomes aware of things around her when she goes to Nsukka. She realises her femininity when she comes close to Father Amadi and falls in love with her. The story is narrated through Kambili because she faces both destructive and inspirational characters with her own shortcomings and at the end gains the perspective to tell her life story. Hence Heather Hewett says,

Her transformation contains more than a share of sadness, and the novel ends on a mixed tentative note. Having extricated herself from the trauma of her past Kambili finally has the strength and self possession to bear witness to all that has happened. Like Nigeria itself, she now must find her way forward slowly, resolutely, indefatigably- into the future. (Hewett, 10)

The narrator Kambili is recounting the story three years before. Three years ago she has the notion that her father is infallible man, equal to God. She has this idea when she is in Enugu and Father in the church places her father in the position of god. But her journey unveils the mask of her father’s tyranny and fundamentalism. Her house is the representation of the then Nigerian corrupt politics (society) and religion (church) which need immediate reformation. Eugene is portrayed as a responsible citizen who is also the guardian of democracy. He runs a newspaper and encourages writing truth in it. He criticises the undemocratic state affairs. But in his house he is the sole person who rules in the house and his voice is only heard.

The development of Jaja is marked from the beginning of the novel. It is observed by Kambili when Jaja denies his father to go to church because the wafer gives him a bad smell. His father says it is “Christ’s body” (6) and refusal to receive wafer is death. He accepts death than to obey his father. “Then I will die papa.” (7) He even asks his father for his room key for his freedom and does not come to dine with his family and closes his room with his study table. The resentment of Jaja creates fear in the heart of Eugene. “There was a shadow clouding Papa’s eyes, a shadow that had been in Jaja’s eyes. Fear. It had left Jaja’s eyes and entered Papa’s” (13). Kambili marks the defiance in Jaja is the impact of the environment at Auntie Ifeoma. She says,

Jaja’s defiance seemed to me now like Auntie Ifeoma’s experimental purple hibiscus: rare, fragrant with the undertone of freedom, a different kind of freedom from the one the crowds waving green leaves chanted at Government Square after the coup. A freedom to be, to do. (16)

In Nsukka, Auntie Ifeoma in one occasion tells to Jaja about the meaning of his name. Jaja is the name of Opobo king who was defiant against the Britishers to rule over him and as a result he was banished. Auntie Ifeoma tells defiance is like marijuana which is good if done properly. In the third chapter “After Palm Sunday” Jaja’s growth has been completed who is



now not asking his father for permission but imposes his will on him to visit his aunt. “We are going to Nsukka today, not tomorrow. If Kevin will not take us, we will still go. We will walk if we have to” (261). On his return from Nsukka he got the strength from his cousin to shoulder the responsibility of his family. So at the end he accepts the crime of murdering his father which was actually done by his mother.

The narrative is developed in four places, in their home in Enugu, in school, in church and at their aunty’s home in Nsukka and for a few times in Abba. School and their house were just like sophisticated prisons for them because it was a life based on routine and religious rituals dominated it heavily Whereas, environment in Nsukka provides Jaja and Kambili ample space for their development.

The environment in Aunty Ifeoma’s house gives them relief from the fearful climate of their own home. The house in Nsukka gives them a sense of serenity and love which is absent in their home. Ifeoma is the agent in the novel who gives Jaja and Kambili strong protection from their tyrant father and good guidance on religion, on good and bad. Okuyade believes mentoring helps Bildung process a successful one. So, Nsukka’s environment, Ifeoma Fathre Amadi and the children of Ifeoma were mentors for Jaja and Kambili under whose guardianship they attain their maturity. Jaja grew up there. He is now closer to his cousin and Papa Nnukwu, his grandfather. He even starts to listen stories from him and spends time with him, which was prohibited to both the brother and the sister.

In their house they are not allowed to talk in their native Igbo language. When in childhood their language is repeatedly attacked as vulgar how they could improve their “sense of self” (Anzaldua, 897). Because “Ethnic identity is twin skin to linguistic identity- I am my language. Until I can take pride in my language, I can’t take pride in myself” (Anzaldua, 897). They find the use of Igbo language in Father Amadi’s church. Even in their aunty’s house all of them are using Igbo language. So language is another factor for which Kambili can understand the hypocrisy in her father.

The new avenue of religion is opened before Kambili through Father Amadi which is completely different from Father Benedict and his own father who represent British colonialism. Aunty Ifeoma often calls him a “colonial product” (13) because he went to study in England before the civil war ended. According to Said it is Eugene’s knowledge which helps him to rise “above immediacy, beyond self, into the foreign and distant” (879). He keeps himself away from his culture, tradition, religion, language, and way of living and above all from his loving father who always prayed for his well being.

Kambili considers sleeping in the same room with Papa Nnukwu is a sin. He tells it to Father Amadi. He knows the religious idea of her father is governing her life. He asks her “why is it a sin?”(175) and he answers the question “your father told you that” (175). Kambili’s idea regarding religion changes and her development is completed. She no longer considers her grandfather heathen. Father Amadi acts like an agent in the novel in the life of Kambili who tries to bring her out from her silent world in the name of God. He takes advantage of her religious attitude and makes her run four times in the football field. On their return from the playground she smiles first time in the novel. Her running and smiling is a mark of her journey from silence towards gaining voice.



On their return to Enugu as a token of freedom Jaja brings the plant of purple hibiscus and Kambili brings the incomplete painting of Papa Nnukwu. To Heather Hewett the picture symbolises the growth of Kambili's world which includes her grandfather, her aunt and Father Amadi. When her father finds the painting in the house and comes to know it has been brought by his children gives him a shock and he tears it. He knows his father represents old traditional religion and of democracy. He never wanted his influence on his children's life. So when he finds his father's influence is deep rooted in their heart he becomes cruder. Kambili obstructs him for doing so and lays on the pieces of paper strewn like "the picture of a child in the uterus" (210). Her laying position is enigmatic of the birth of a child who is still in the uterus. It means after this incident she will be reborn. The change, the development what she has gained in Auntie Ifeoma's house is now reflected in the house. She disobeys her father's order of rising from the floor. Because she is more close to the painting which is the representation of her root culture, she does not feel the full impact of the beating of her father.

The kicking increased in tempo, and I thought of Amaka's music, her culturally conscious music that sometimes started off with a calm saxophone and then whirled into lusty singing. I curled around myself together around the piece of painting, they were soft feathery. They still had the metallic smell of Amaka's paint palette. (221)

The denial of Kambili shows her rejection of her father's rigid religious norms which is inhuman. She is now able to break free of her earlier social and religious life. When Eugene knows Kambili slept in the same room where Papa Nnukwu was sleeping he bathes her feet with hot water. But it yields nothing. She no more obeys her father. Now she has recognised her true culture. Her experiences in Nsukka have formed her like that. She learns to cook traditional Igbo dishes, knows how to peel yams, and enjoys Igbo festivals in Nsukka. It brings her closer to Igbo culture.

The African postcolonial *Bildungsroman* deals with various problems of postcolonial society. *Everything Good Will Come* is on women's rights, *Waiting for an Angel* is on the abuses of human rights, *Becoming Abigali* with problem of illegal immigration and global sex trafficking in the west, *Graceland* with poverty, child labour, drugs, human trafficking in Nigeria, *Sky High Flame* with women education. But *Purple Hibiscus* deals with the problem of colonialism and Kambili's fight against her proto-colonial father.

The novel begins with silence and ends in silence. But the silence from the beginning is different from the end. So it has the title "A Different Silence". It ends with the metamorphosis of Kambili with new hope.

The book begins with silence and ends in silence. However, the silence at the concluding phase of the book, which also marks the wholeness of Kambili's metamorphosis, is distinct. At the beginning of the book, the children and their mother rely heavily on silence and live on assumptions. This silence is dopey and empty. At Nsukka, a different kind of silence descends upon Kambili - this silence is dialectical. The two types of silence are different from the one she experiences at school. With Jaja's confinement, another form of silence eclipsed them but this one is only fleeting. After the death of her husband and the incarceration of Jaja, Kambili's mother cracks and retreats into silence. Jaja while in prison cloaks his worries and pains behind an air of insouciance and silently observes his mother and sister. Kambili on the other hand retires into silence in order to liberate herself from the realities of the predicaments that



have stormed her family. The death of Eugene no doubt, further irrigates the silence. On the whole the last shade of silence that beclouds their sense of imagination could be said to be furtive, because it is a silence characterized by hope and dreams. (Okuyade, 257)

Finally Kambili wins over the proto-colonial power against her. She is the purple hibiscus who has made her root strong, who no longer needs the help of anyone to grow.

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Facts, Fiction and Fabrication as a Fabulating Device Unravelling the Fractured Identity in Salman Rushdie's Midnight's Children

Dr. Nidhi Sharma

Narrative essentially deals with the endeavor involving the 'what' of the story and the 'how' of its presentation. Therefore it associates itself with the process of story –telling. It is told by someone for someone. Hence even if the teller is talking to himself, the motive is to address the frame of the plot to some addressee. 'Telling', interestingly has two modes. Firstly it consists of what the teller has to tell and secondly it relates with what the audience has to say after understanding the teller's telling. This process eventually poses the reader in an important pedestal in the construction of that narrative. As Patrick O' Neill rightly puts it:

When it comes to the distinction between fictional and non-fictional narrative, for example, the reader has a starring role to play. All narrative, of course, purely as narrative, purely as a discursive system of presentation, is in principal fictional to begin with. Nothing within narrative, in other words, is sufficient to allow that narrative's extra-textual, referential fictionality or non-fictionality to be determined. (14-15)

Rushdie adopts the technique of the first person narrative. First person narration brings forth the concept of fluidity associated with the identity and hence the writing becomes a means to present one's own self. Memory is therefore invoked in a big way. The past is reconstructed in an attempt to frame the present. As Rushdie adopts first person narrative technique, the characters are introduced long before they actually appear on the lines and pages of the novel. Thus, it creates suspense in the minds of the readers. Rushdie makes personal comments at certain places in the novel. His themes in the novel are quite varied. His fantasy serves as a mental tonic. His conceptions on secularism and religion are more uncertain.

Rushdie focuses on the Indian traditions and narrates the things used in *Mahabharata*, *Panchatantra* and *Kathasarit Sagar*. While entertaining the readers with the oral story telling, he makes the serious political comments. The narration in *Midnight's Children* proceeds at two levels simultaneously-History and Imagination. The imaginary narrative of Saleem Sinai, commenting on the historical happenings, allegorically refers to India's emergence into the democratic structure through the birth of one thousand and one children born around that historic midnight. These children have an occasional free discussion in the imagination of Saleem who, having been born on the same hour, takes up their leadership. His strong olfactory power symbolizes not only his keen and perceptive sensibility but also his curiosity for knowledge.

The narrative structure in *Midnight's Children* shifts from victimizing history to painful disintegration, finally leading to silence. Rushdie's theory of aesthetics reads like a gloss on the politics of contemporary India. As a narrator, Saleem makes a series of boisterous claims about his role in Indian history, which leads him to a series of mishaps. The aesthetic and political consequence of Saleem's failure as a narrator is that he constantly lays his dependence on the audience of the novel for its composition. This dependence is seen when Saleem emotes for the first time when he heard his sister sing: "I have not, I think been good at describing emotions believing my audience to be capable of



joining in of imagining for themes elves what I have been unable to re-imagining, so that my story becomes yours as well" (MC 352).

Rushdie employs a three pronged strategy in his narrative techniques: an integration of the historical setting with the narrative destinies of three generations of a Muslim family, a rich exploitation of myth and fantasy relating history and timelessness to the quest of identify by the protagonist. In this strategy, historical idea seems to be the main cause for the narrative exploration of the identity of the protagonist. He goes out to discover his own consciousness in a moment of national history.

...I was linked to history both literally and metaphorically, both actively and passively, in what our scientists might term modes of connection composed of dualistically combined configurations of the two pairs of opposed adverbs given above. (MC 284)

Interestingly, in the nursing home, there was an exchange of the two babies Saleem and Shiva, both incidentally born exactly at the stroke of midnight. But their inherent individual representations are so different from each other that we guess that either the 'exchange' was a show or there must have been another exchange unknown to everybody including Saleem. Perhaps they have evolved in their true selves from the author's imagination based on the theory of the governing role of environment over heredity. We probably consider the last guess. In any case the germs of the gloomy midnight are present in Saleem himself. Shiva, gifted with powerful knees becomes the arch-rival of Saleem. In the first midnight which comes after twenty-nine years it is the knee that rule, though their varying strengths merge in a figure which ironically belongs to both.

The connection Rushdie establishes between every personal event in Saleem's life and his family and the political and historical events take place not only in free India but even before. The narrative world is hoisted in 1915 with the discovery of Adam Aziz in the Kashmir Valley. Adam Aziz becomes the symbol of second midnight. He is the son of Parvati, who marries Saleem on the Republic Day of 1975, already impregnated by Shiva. Saleem knows this, but accepts the situation, meekly "trapped by the lie of his impotence" (MC 495). He can only store the puzzle of his mysterious fatherhood and genealogy of his son in one of the pickle - jars: "Once again a child was born to a father who was not his gather, although by a terrible irony the child would be the true grand child of his father's parents" (MC 495).

Like Saleem, his son also becomes a pawn at the hands of history even before his birth. The progress of Parvati's pregnancy is accompanied by events in the nation's political scenario, fore- shadowing a new phase of history. Again we have a superstitious scene considered to be a bad omen when even before Saleem's marriage to Parvati, there takes the death of L.N. Mishra the then minister of Railways, in an explosion of Samastipur. The events of the political front are mirrored in the progress of Parvati's pregnancy. As the duel between the people's front formed by a union of various political parties grows, Parvati's belly also goes on expanding till the final point is reached at 2 pm on June 12, 1975. It is the time when the judgment against Indira Gandhi is delivered and Parvati's labor begins, reaching its climax on the midnight of June 12, where the baby is born and the labour of both Parvati and the P.M. was successful. As is seen: "At the precise instant of the birth of the new India and the beginning of a continuous midnight which would not end for two



long years, my son, the child of the renewed tick tock, came out into the word” (MC 499 – 500).

Rushdie threads the narrative device in the following depiction when the birth of his father Saleem was not only fast and simple but it was also welcomed with clock hands joined together, while on the other hand his son is born after a thirteen day long labour. Where one led to the long-awaited dawn of independence, the other leads to “a continuous midnight: full of “silence and fears across the country” (MC 500). Rushdie also portrays a vast contrast between Saleem and his child Adam. Saleem’s long and highly sensitive nose is in his childhood converted into big eyes and large ears “flapped so high and wide that they must have heard the shootings in Bihar and the screams of Lathi – charged dockworkers in Bombay” (MC 501).

Rushdie presents Saleem with the features of a vibrant democracy – curiosity and freedom to acquire knowledge and the freedom of expression. On the contrary his son’s physical features are a prism of the Emergency. The plot consists of Adam suffering from tuberculosis, a wasting deadly disease which is used by itself with the lifting of Emergency. Infact there is something darkly metaphorical” (MC 504) in all the abnormalities of Aadam. Saleem is right in insisting “while the Emergency lasts, he will never become well” (MC 504). The Indian political scene has witnessed and considered Indira Gandhi as the mother of the Emergency. She has been repeatedly called ‘Widow’, (with capital) – an expression that often signifies the cruelty, harshness, drying up of emotions and above all an imbalanced power over the country . Saleem says in the novel:

We the magical children of midnight were hated, feared , destroyed by the widow, who was not only PM of India but also aspired to be Devi, the mother Goddess in her most terrible aspect, possessor of the Shakti of the Gods, a multi-limbed actively with a centre parting and schizophrenic hair. (MC 522)

The hollow objective of the narrative aspect and the piercing ironies are by and large woven with the threads of love and humanity that form an essential part of mankind. Saleem, the protagonist evolves out as a thorough Indian standing on the crossroads of history and gifted with a majestic fictitious imagination and a nature laden with love and tolerance even amidst the barren and brutal world. For imaginative writing to be successful, the writer must have a control over the imaginations of his or her readers so that the compatibility is maintained throughout the reading. Homi Bhabha describes Rushdie’s unorthodox method of creating narrative suspense in *Guardian Weekly* as:

In Midnight’s Children... what happened is less important than what the author can persuade his audience to believe. The silences in these stories occurs when the narrator pauses to make sure, like the young Saleem Sinai, that he is carrying his audience with him; that their muscles are twitching in time with the tale. (29)

Another vital feature of Rushdie’s narrative is the continued presence of the listener Padma. Very often, the narrator doesn’t directly converse with her still her presence is always felt. Although considered to be one of the characters ‘in’ the novel, she remains outside the main plot. She lends a patient ear to Saleem’s story. Unlike a detached eye witness, she comments on the incidents as and when required. Whenever she feels Saleem’s unnecessary exaggeration and elaboration she brings him on the right path by suggesting



him to be quick or else he would never reach to the point of discussing his birth episode. Padma's importance as a narrative device can be seen in the scene of the commencement of each chapter, except the first where Padma is observed either commenting upon the episode that Saleem has wound up writing or introduce the scene that he is about to narrate. Her noteworthy remarks also save the narration from becoming uninteresting. Her suggestions in the background timely make us aware that it is Saleem who is telling the story. Saleem's 'writing-shiting' business is also known to us from Padma. She is not confined merely as a narrative device, but is the creative employment of Rushdie. Her recurrent presence as a listener or advisor mitigates her involvement as a major character.

Saleem often becomes crazy while depicting his life history but Padma balances him and prevents him from getting insane. She gives a logical accent to the novel with her witty remarks. It is apparent that Rushdie extracts the technique of storytelling from Indian folk tales and the epics. But in his handling there is a deliberate sub-version of the patterns followed by these tales and epics. Rushdie evolves out to be amoral as contrast to the moral and didactic base of the creators of folktales and epics. These folk tales attempt in making the liberal use of the fantastic to entertain and depict the enigmatic reality of the unrealistic and unbelievable happenings. The truth value of character and incidents within the world blends fantasy and reality and is neither the concern of the storyteller nor the listener.

In Rushdie's case, however what is real, or, what is unreal, is often uncertain to the reader as well as the narrator. The complexity emerges when the real consisting of many facets eventually blurs the final image. In India with a spectrum of life-experiences and incessant mingling of the 'great' and 'little' traditions that have their own perceptions of reality, the truth seems to be a question of perspective. The further one goes from the past, the more concrete it appears- but as one approaches the present, it appears to be more incredible. And Rushdie primarily connects himself with the present. Hence the incorporation of fantasy in his creations seems to be an indispensable part of his totality. In *Midnight's Children*, Rushdie seeks to understand and interpret the multi-layered and puzzled reality of the socio-political life of this sub-continent by juxta-positioning the realistic and the fantastic. At the same time there appears to be an effort to relate the individual reality of life to the super-ordinate, the omnipotent.

Hence it can be concluded that Rushdie's narrative technique defies clear outlines. The unities of time and space are not followed throughout the novel. It is exciting to read Rushdie's English in this novel, it is written with an Indian flavour. The location of action is India. His use of the Indian oral narrative tradition of telling stories turns out to be effective. Many stories inside the main story make us believe that the story will go on without coming to an end. The fickle-minded Saleem with his wavering and moody nature forms the unstable narrative of the novel. The fragmentary existence of Saleem is rightly witnessed in his desultory style or narration jumping from one matter to another, constant shifts of perspectives and drifting the narrative into dream and night mare. And in his sensitive handling of the Indian Emergency (1975-77), though out-lined by various critics forms a significant part of the vehicle through which he desires to deliver his message to the mankind.

In *Midnight's Children* he has attempted to restore the Indian past to himself by making his narrative run through the historical canvas of the Emergency and its end, primarily highlighting on two opposite directions. One was the midnight of Aug-14-15 when



India awoke into freedom and the other was the midnight of June 24-25, 1975 in which the president Fakhurrudin Ali Ahmed, at the approval of Indira Gandhi, signed the Declaration of the State of Internal Emergency which greatly damaged the achievements of freedom, although temporally by aiming at devastating the rights of the people. Finally, in portraying the subjectivity of human experience, the contingency of social system and the defects of memory, the novel dismiss the notion that history can be reduced to individual interpretations. Saleem's failure as a narrator hints that the past cannot be recast. Saleem's inability to shape the world of his whims suggests that the historical realities limit the extent to which one can tamper the past.

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Sexism, Racism and Subjugation in Alice Walker's Works

E. Kumar, R. Ragupathi & Dr. Mummachi

Afro American Woman writer Alice Walker is a novelist in English. Alice Walker the feminist deals with the oppression of black women and men. Her quest is a new identify for black women, a self – awareness which will make them self dependent socially, emotionally and spiritually. Racial oppression, general violence, history and ancestry, civil Rights Revolution – all these form the sum and substance of her work. It was Alice walker how coined the term 'Womanism' a form of black feminism that affricates and prefers women's culture, women's flexibility and women's strength. 'Womanism' according to Alice Walker is not narrowly exclusive; it is communicated to survival and wholeness of entire people, male and female.

Alice walker is the brightest star in a galaxy of black American women writers. As a fighter against social injustice Alice walker is inspirational; as a black woman struggling with divorce, motherhood and carboxes, she is engaging and emphatic. She is the author of the novels *The Color Purple*, which won the Pulitzer Prize in 1983, *The Temple of My Familiar* (1989) *Meridian* (1976), *Possessing the Secret of Joy* (1992), *By the Light of My Father's Smile* (1998), *The Third life of Grange Copeland* (1970), *You can't keep a Good Woman Down*, *In Love and Trouble*. *The Way Forward is with a Broken Heart* and now is the lime to open your heart. Her non-fiction, *'In Search of My Mother's Garden'* is both a memory as well as a series of observations on African American women's culture. She is also the author of several collections of short stories, essays and poetry as well as children's books. Her books have been translated into more than two dozen languages. Born in Eatonton Georgia, Alice walker now lives and teaches in San Francisco.

The first book to be published by a slave in America was *An Evening Thought Salvation by Christ with Penitential Cries* by Jupiter Hammon. It was in the year 1760. Hammon was followed by a delicate girl called Philis Wheatly who not only produced a fair amount of poetry, but also won the attention of George Washington and Thomas Jefferson as well a number of prominent people in England. Another slave who was employed in the home of president of the University of North Carolina was George Moses Horton who composed poems and published them in 1829. His biography by Richard Walswer was published in the 1970s under the title *The Black Poet*. In 1845 an anthology of Black poetry was published in Paris. This book was called *Les Ceneles* and contains poems of those free men of colour who had migrated to France and had come under the influence of Alexander Dumas who encouraged black arts like sculptor, music, painting and poetry in France.

Whit these brief historical facts, we shall come down to contemporary African – American literature. We shall not dwell much upon the Harlem Renaissance, though an important cultural event in the history of African – Americans let us recall hurriedly the 1940s, and 50s when three great Black writers made invaluable contribution to what at that time was called 'Literature of the Blacks in America' and to the American literature in general. *Native Son* by Richard Wright, *Invisible Man* by Ralph Ellison and *Go Tell It on the Mountain* by James Baldwin produced new vistas for mapping racial prejudice through a genre which subverted all the accepted notions about the blacks in America. The three novels not only offer a graphic account of the black life in America during those days but also they are essentially interrelated thematically as well as in their narrative structures.



The three novels are the record of a common experience. They reveal attitudes of the whites towards the blacks and its devastating effects on the psychology of the blacks. They expose what Richard Wright calls, Bigger Thomas' Behaviorist Pattern resulting out of frustration and alienation. These novels have as their heroes three adolescent boys dazed by the stark realities at home and the inimical, almost hostile society which they look up to with great expectations. Though the novels have three different stories to narrate, they end up with similar conclusions. Bigger Thomas in Wright's *Native Son* is to be hanged, the invisible anonymous narrator boy in *Invisible Man* and John Grimes in *Go Tell it on the Mountain* has strange visions in which he experiences intense feelings of shame, despair, guilt and fear. Despite being concerned with the same pattern of life, each one of these novels has its own canons of judging the pattern. Richard Wright's protagonist hates the white to the extent of rejoicing the murder of a white girl even though she knows the consequences. The invisible man shrinks back into the hole 'humiliated and crestfallen'. John Grimes' strange vision towards the end of the novel places him somewhere between anger and frustration. The three different stages, in fact, individual efforts on part of the novelists decode the paradigm, hence intrinsically related with each other.

African – American literature projects a similar scenario on the horizon of contemporary world literature. Like India, the United States is also a plural society and like our own society in India, there are several cross – currents operating within the nation. We all know that people from different nations in Europe had come to settle down in America in the 16th century.

African – American literature today opposes several things in the literature of the white Americans. 'Negro' now is no larger a marginal character and a protagonist who asserts his racial identity. He opposes even the earlier image of himself as portrayed by the Harlem writers - a docile self –conscious, submissive black man knocking at the door.

Though they practiced the same religious faith and had similar racial features and appearance, they had brought with them the national identity and ethos which in each case is unique. In this already existing heterogeneity was added the black race with the Negroid features. It was, as it seems now, a mole on a beautiful bright face of raw Virgin land. Freedom without bread is meaningless. The blacks felt that slavery with bread was better than freedom without bread. But it was also true that bread with slavery is a poisoned bread. The option before them was obvious and clear. They chose freedom because it gave them strength to struggle. "All men were created equal". This was the corner-stone of the American Constitution. Here 'all men' did not include 'black men'. That was the unfortunate reality. Or surreality? The American blacks have fought long legal battles in American courts to affirm their rights.

America always cherished the dream of liberty, equality and happiness. These are the irreducible and inalienable rights of the citizens of the U.S.A. They are guaranteed by the Constitution. But often they were violated. The American Dream remained illusive. American blacks also preserved that dream under their heavy swollen eyelids and held it tightly between their thick bleeding lips. But it was snatched from them time and again. This racial dilemma remained unresolved. The black American was caught between the American Dream and the American Dilemma. What it means to be an American Negro is a perplexing problem entangling him into a predicament. Black literature is concerned with this situation.



American blacks as well as Indian dalits were the sons and daughters of darkness journeying through untold sorrows and sufferings. Dalits are the native sons of India. They were the salt and savour of this ancient land. But unfortunately they were disowned by the high caste Hindus for centuries together. Today the Dalit writer asks: What is India to me? An enigmatic land? A dream or a nightmare? Or a puzzling riddle? He is in search of answers to these questions. What it means to be an untouchable or a pariah? He knows very well that his forefathers sprang out from the same womb as the Brahmins. Why then was he rejected by the mother? Why and how? Who is responsible for this inhuman act? His questions are many. They issue forth from what, who, why, and how. The questions he asks seem to be simple but their answers are amazingly complex. Once Dr. Babasaheb Ambedkar told Mahatma Gandhi in a fit of anguish and anger, "Gandhiji, I have no homeland!" The Dalit writer today is trying to answer these questions. Dalit literature, inspired by Dr. Ambedkar's thoughts, is defining and redefining the dalit conditions. His pen is like a sharp axe with which he is cutting the weeds thickly grown over the centuries in this ancient land.

The American Black writer faces the same dilemma. What is America to me? A deep well of sorrow? A land of travail and trauma? But he knows at the same time that his forefathers were brought to America in chains and auctioned on the shores of Atlanta. The black Americans have irrigated the fertile and of liberty with their blood, fears and sweat. The white settlers defiled their women and lynched them to death. The development and progress of America owes a lot to their labour. They increased the fertility of American agricultural land and made it a Cotton King. They strengthened the sinews of American industry too. Their tragic laughter and steaming tears have made America what it is today – a land of crowning glory.

But Africa, the land of his ancestors, cannot altogether disappear from their memories, however faint these might be. Africa occupies a special place in their hearts and souls. Their conscious minds are filled with America but Africa is stuck forever in their psyche. That is the reason why they call themselves Afro-Americans. Their identity has traveled from coloured to Negro, from Negro to Black, from Black to Afro – American and now from Afro-American to African-American. They are full – blooded African-Americans. Their long dark shadows fall across two continents-America and Africa. Their history is a long passage of time telling a tale of two continents. They were thrown out of their own history, faith and culture. African history has given them a full page, but American history has given only a small and narrow margin on its page. However, their tale of two continents is not a midsummer night's dream. It is indeed a story of an endless hallucination of agony. Nevertheless, they have not lost their hope. They regard this endless hallucination of agony as a kind of liberation through which they regenerate their energy. One has to read Ralph Ellison's *Invisible Man* to understand this. The essence of American black personality is found in their spirituals, Jazz, Blues, poems, plays, short stories and novels. Marginal is their existence. From Richard Wright's *Native Son* to Alex Haley's *Roots*, the Black American literature deals with the essence of black identity caught in perpetual crisis. But of late, it has revealed the core of optimism. 'We shall overcome someday'.

We are witnessing today an extraordinary spectacle of women's liberation movements all over the world. It is a universal world phenomenon in the sense that it pervades all the countries and cultures, races and religions. In India too, women writers are writing with a feminist view. Numerically women do not constitute a marginal or minority group. We have fifty percent female population in the country. But women here and



elsewhere do not enjoy equal status and individual dignity in the male-dominated world. That makes them marginal socially, politically, sexually and culturally. Their sexual exploitation ultimately leads to social, political and economic exploitation. Women who belong to the weaker sections of society such as Dalits, Adivasis etc. face double exploitation, double inequality and double injustice. Theirs is a double jeopardy. They face degradation and even de-humanisation. Gender is at the base of their marginality. They face domestic violence too. Husbands and wives are unequal partners in family life. One of the best creations of man is the relations or relationship: mother, father, sister, son, daughter, husband, wife and in-laws. This gives some protection to women. Otherwise, women would have been victims of male lust. And yet they suffer a lot at the hands of men. They move under the dark phallic shadow of man's lust. Feminism deals with all these problems. We often talk about women's empowerment. Their empowerment can be achieved only through education, employment and equality.

Women today find themselves in two worlds the old one is gradually dying and the new one is powerless to be born. There is every danger of miscarriage. The new world should not be a stillborn baby. Women have been standing at the crossroads of history for centuries with tears in their eyes and milk in their breasts. Ours is a man-centered world. Should we make it a woman-centered world? Neither man-centered nor woman-centered, we must build a human-centered world. That is the dream spread across the pages of feminist literature. Kamala Das says:

*Bereft of soul
My body shall be bare,
Bereft of body
My soul shall be bare.*

Women writer's concern is women's bare body and naked soul. The male-dominated world has used religion, culture and social order to keep women in bondage. As a matter of fact, all marginalised and oppressed groups of people face the problems of human rights violation which ultimately leads to dehumanization, if it not resisted and fought ruthlessly.

There is a nexus, though weak, between the dalit problem and the women's problem at least in Indian society. Both the problems are the products of the Chaturvarna. Women too were regarded as Shudras by the Hindu smritis, especially the Manusmriti. They were denied access to education. They were not allowed to touch the Vedas. Women were not dwijas (twice born) like the Shudras. The aspect has not yet been dealt with in the Indian feminist writing. Women writers have not yet delved deep into the psyche of the male orthodoxy. There is an awakening in Muslim women writers also. Taslima Nasreen is a voice of rebellion.

As Barbara Christian says, clearly sexism and racism are systems of societal and psychological restrictions that have critically affected the lives of Afro-American women (*Black Feminist Criticism* 71). Since sex and race have been so interrelated in the history of America, it is not surprising when black women published novels, they necessarily reflected on that relationship, whether they intended to or not. From Frances Haper's *Iola Leroy*, published in 1892 to Toni Morrison's *Tar baby* published in 1981, the tradition of Afro – American women novelists as an entirety is a stunning expression of various configurations of societal definitions that have been inflicted on the black women. In the contemporary



period black women novelists have continued to analyze the relationship between class race and gender. (*Barbara Christian, Black Feminist Criticism, 71*)

Alice Walker has more than any other contemporary writer in America exposed the "Twin Afflictions"- the racism and sexism-that affected the black women in America Alice walker is one of the first black women writers., to explore the problems of sexism when most other blacks were declaring that racism was the cause of all the ills of African American people. Perhaps the most controversial of her subjects is her insistence on investigating the relationship between black women and men, black parents and children with unwavering honesty.

Her early poems, novel and short stories deal with themes familiar to readers. rape ,violence, isolation, troubled relationships, multi-generational perspectives sexism and racism.. Alice Walker's works typically focus on the struggles of African Americans particularly women and their struggle against a racist, sexist and violent society. Her works deal not only with the problems of black women, but also with the possibility of change and progression, even though it is a slow process. The history of black women in the United States began with the forced migration of millions of African women from the interiors of the west coast of Africa. They were transported as human cargo across the Atlantic Ocean to plantations in the West Indies. The enslaved Africans were then sold to European colonies. The story of female slavery of BlackWomen and their evolution is in some way similar to the story of phoenix. They story of female slavery of Black. Women and their evolution is in some way similar to the story of phoenix. They faced misery and suffering and yet were successful In redefining themselves. The African American women as a group proved resilient enough to triumph against the trauma.

During the sixties there was a perceptible change in the attitude of writers on account of the cultural renaissance. For a long time, many blacks deliberately attempted to forget their painful past or leave it to the deliberations of the white writers. But, after the cultural upheaval African - American literary traditions took a new direction. Writers started making conscious attempts to go to the roots and re-link the present with the past. This radical change in the attitude of the writers in the late sixties manifested especially in the works of Alice Walker.

Alice Walker prefers to call herself a 'womanist' because 'womanism', in her opinion, expresses women's concerns better than 'feminism'. It appreciates "women's culture, women's emotional flexibility and women's strength". (*In Search of Our Mother's Gardens, xi.*) As a womanist she is certainly concerned with the liberation of all womankind from the psychology of oppression. But as an African-American woman writer she is more "committed to exploring the oppressions, the insanities, the loyalties, and the triumphs of black women. John O' Brien, *Interviews with Black Writers, 192.* This is made clear when, in an interview with John-O' Brien, she unequivocally expresses. "I am preoccupied with the spiritual survival, the survival of whole of my people. But beyond that, I am committed to exploring the oppressions, the insanities, the loyalties and the triumphs of black women" (*Ibid.*)

What Alice Walker professes in theory is practiced in her novels. *The Third Life of Grange Copeland (1970)*, for instance, demonstrates that the violence that the men and women and children of the Copeland family inflict on each other is the direct outcome of



the internalization of racist hatred. The basic principle that Walker highlights is that the change in a person is linked with the change in the society. Walker gives expression to the tension that prevailed between the need for black man's self-love and his sense of shame. Her masterpiece, *Meridian* (1976), is about a woman protagonist who gradually awakens from her subordinate status as a black female, daughter, wife, and mother to her own self and tries to become the maternal provider of the larger black community. She finally rejects the status of a biological mother, but tries to become the community's mother.

Thus, by the mid-seventies, African-American women writers like Paule Marshall, Alice Walker, Toni Cade Bambara, Gayle Jones and Toni Morrison had not only defined their cultural context as a distinctly African-American one, but also probed many facets of the interrelationship of racism, sexism, and classism in their society. They not only demonstrated the fact that these three sources of oppression existed in black communities but also challenged the prevailing definition of woman in male-dominated American society, especially in relation to motherhood and sexuality. Furthermore, they insisted on the centrality of black women to African-American history as well as on their pivotal significance to the contemporary social and political developments in America. Their novels invariably look at ways in which the quality of black women's lives is affected by the interrelationship of racism, sexism and classism. Race, gender and class are not separate entities, at least in America, but closely linked with each other. As Barbara Christian observes, "like the images of a kaleidoscope, these elements are so organically connected that one must understand their interrelationship in spite of their ever-shifting appearance. (*Black Feminist criticism*, 79)

Racism, sexism and classism signify the traumatic conditions under which African-Americans lived in white America. They are systems of societal and psychological restrictions that have critically affected the lives of blacks, in general, and African-American women, in particular. Right from the days of slavery, the blacks, irrespective of sex had realized the cruel reality of racism. Judged from the white man's standards of life and beauty, the black man's life became unbearable. Sexism, more oppressive physically and mentally was the cause of grievance to the black women who were sexually exploited by both the black and white men. Just as blacks as a group were relegated to an underclass by virtue of their race, so were women relegated to a separate caste by virtue of their sex. Confronted on all sides by racial and sexual discrimination, the black woman has no friends but only liabilities and responsibilities. Responsible for their own and their children's well-being and future, these women had to face daily the reality of their relationships with white men, with white women, and, above all, with black men. But, within the separate caste, a standard of woman was designed in terms of a class definition. The ideal southern lady image of eighteenth century America has been one of the dominant factors in America's conception of woman. She was expected to be beautiful in an ornamental way, chaste, pious, married, and eventually, a mother. She was obviously a white, beautiful and rich woman who did not work. The ideal concept of woman in the society, then, is not only racist and sexist but also classist. And because black women were, by nature of their race, conceived of as lower class, they could hardly approximate the norm: "They had to work ; most could not be ornamental or withdrawn from the world; and, according to the aesthetics of this country, they were not beautiful. But neither were they men. Any aggressiveness or intelligence on their part, qualities necessary for participation in the work world, were constructed as unwomanly and tasteless". (*I bid*: 72) Thus, African women could not achieve the standard of womanhood on



the one hand and on the other, they were biologically females, with all the societal restrictions associated with that state.

So, to be black and female is to suffer from the twin disadvantages of racial discrimination and pronounced gender bias. Possibly no other social group has been subjected to such an unedifying spectacle of human debasement and depravity. Being black, the African women suffered from racism; being females they were the victims of sexual atrocities at the hands of the white patriarchs as well as the blacks and being slaves, the white establishment forced them to live on meager resources and were compelled to remain poor. In short, the black women in America were made victims of triple jeopardy – racism, sexism, and classism.

As sources of oppression of blacks, racism and sexism are allied and have a parallel existence. They are mutually interdependent and hence they arise from the same set of circumstances. Gloria Wade explains this interesting phenomenon through the imagery of circles.

Racism started in America when white masters of the land brought the first Africa in chains and used their labor to enrich their coffers. As a result, black people soon ceased to exist as human beings in the white world. In an illuminating study of the origin of racism in the United States, Joel Kovel says that the white master “first reduced the human self of his black slave to a body and then the body to a thing; he dehumanized his slave, made him quantifiable, and thereby absorbed him into a rising world market of productive exchange. (*White Racism :A psychohistory*, 18)

Sexism, with its accompanying horrors, mutilated the backs and minds of slave women and defiled their sexual beings and scarred them psychologically for all time. Suffering at the hands of both black and white men, the African-American woman had to fight for survival both inside and outside her house. Thus, her story, even in modern America, is fraught with the perils of navigating between the Scylla of racism and the Charybdis of sexism. Impeded from attaining social, political and economic independence and prosperity, black women have had to fight hard for just the basics. With emancipation and induction at the lowest levels of the work force, these women have selected education as their one strong weapon for integration. Despite gradual progress, they are still far behind black men and white women. Racism and sexism should be blamed for this hapless situation.

This fact reveals that even in such distant times, men had been cruel to women. In a systematic and organized manner, they went about trying to subjugate women to an inferior position. Soon after mother worship died, it became part of almost all cultures that patriarchy and male superiority became the accepted norm. And thus, slowly, through the years, women have continued to be ill-treated by males.

Another glaring example of traditional cruelty within the black community itself is the custom of female circumcision a kind of most painful memory. Walker could never get rid of. She handles this theme with its serious implications for life in *Possessing the Secret of Joy* (1992). The plot of this novel can be simply told as that of Tashi, a tribal African woman, who has been harmonically circumcised. Female circumcision is the most extreme form of genital mutilation practiced in Indonesia, Malaysia and many African countries. Tashi



agrees to have this done out of a sense that it will reaffirm her connection to her own culture, which has been destroyed by colonization. For Walker, some form of blame is necessary to break the cycle of adult women's complicity in the subjugation of each new generation of women. For example, the death of Tashi's sister Dura during circumcision is subject to a silence in which her mother cooperates. The suppression of the reason for her sister's death condemns Tashi to an ignorance that helps her submit to the ritual in her turn. The first step in Tashi's rethinking includes the idea of responsibility:

I had been going to say, before the boulder barred my throat: my sister's death; because that was how I had always thought of Dura's demise. She'd simply died. She'd bled and bled and bled and then there was death. No one was responsible. No one to blame. Instead I took a deep breath and exhaled it against the boulder blocking my throat: I remembered my sister Dura's Murder: I said, exploding the boulder. (Possessing the Secret of Joy 1992:83)

This shadow on black life cannot be lifted unless these traditional methods of female oppression and the patriarchy's determination to control women's productivity and sexuality are totally stopped. Alice Walker is reminded of "little girls... being forced under the shards of unwashed glass, tin-can tops, rusty razors and dull knives of traditional circumcisers" (ibid: 284). She calls these traditional circumcisers *tsungas*. Her novel may be considered as a pedagogical tool to educate women and girls, men and boys about the hazardous effects of genital mutilation, not simply on the health and happiness of individuals, but on the entire society in which it is practiced. Thus Walker's depiction of the black experience in America ranges from various kinds of evil starting from white prejudice to age-old oppression of women in human societies.

Conclusion:

Thus there are two important strands in Walker's fiction under the formally organizing image of the shadow the first being racial violence and the second being black experience. Forth are interrogated in the sense that they are part and parcel of American life whether white or black... The former originates in the whites and the latter has its roots in the blacks. And both can be cured or removed only by the sources themselves in a reformist tendency to be adapted by the individuals of races concerned as they learn from their mistakes and try to reform themselves for a better America

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Illusion or Reality? The Conflicting World of Calvino in Invisible Cities

Sambit Panigrahi

Christopher Butler, in his book *Postmodernism: A Very Short Introduction*, says that “. . . [an] attack on realism is absolutely central to all types of postmodernist activity” (27). Paul Sheehan, in his important article “Postmodernism and Philosophy,” while reflecting on French sociologist Jean Baudrillard’s declaration of the disappearance of the “real world” in the realm of Postmodernity, opines: “Attending to the Postmodern condition of media saturation, . . . there are only representations themselves, mere ‘simulations’ of concrete reality” (30).

The undertones that the statements of these two notable critics of Postmodernism carry establish the very essence of the Postmodern condition of existence, i.e. a newly experienced threat to reality—a threat that culminates in the complete disappearance of the same in a Postmodern world. What replace this absent reality are signs or images or allusions that provide us with an unbelievable semblance of reality. Baudrillard calls this reproduction of reality through images and signs ‘simulation’ and lets us know that we live in a world of ‘simulacrum’ or the ‘hyperreal’ which looks more real than the real. In simpler terms, what emerges from Baudrillard’s declarations is that there is no definite place of absolute reality in a Postmodern world where images, signs, illusions and fantasies keep on replacing reality.

This typical Postmodern theme of the loss of the absoluteness of reality is well-explored in Italo Calvino’s famous novel *Invisible Cities* where he persistently shakes the ground of reality by making illusions and fantasies intrude frequently into the realm of the former. Based on these precepts, this article endeavours to explore and analyse Calvino’s attempt to establish a typical Postmodern condition of existence where reality loses its absolute grounding through the persistent invasion of fantasy into its realm.

It is through the descriptions of different cities by Marco Polo to the great Kublai Khan— where the dividing line between illusion and reality is deliberately effaced—that Calvino is able to reinforce his intended theme of the rejection of the absoluteness of reality. The description of the city of Fedora in “Cities & Desire . 4” can be taken to be a clear example of such a theme. Through Marco Polo’s descriptions, we come to know that the city of Fedora has a museum where different glass globes of little Fedoras are preserved so that the onlooker can imagine the shape of the real and bigger Fedora according to the glass-globe little Fedora that he chooses. A careful look at the above sentence will reveal that we are not sure whether fedora is a city having a real, tangible existence or a city that can only be imagined. Finally, the narrator clarifies that neither of the Fedoras (whether bigger or smaller) is real. He describes:

On the map of your empire, O great Khan, there must be room for the big, stone Fedora and the little Fedoras in glass globes. Not because they are all equally real, but because all are only assumptions. The one contains what is accepted as necessary when it is not yet so; the others, what is imagined as possible and, a moment later, is possible no longer. (Calvino, IC 28)

Hence, the narrator’s revelation that both the bigger Fedora and glass globes of little Fedoras are “only assumptions” completely erases the boundary between truth and illusion.



Once the boundary between truth and illusion is erased, illusion invades into the realm of the former thereby foregrounding the illusory nature of the Postmodern world. Jean-Francois Lyotard, in his pioneering work on Postmodernism *The Postmodern Condition: A Report Card on Knowledge* explains this intrusion of illusion into the realm of the real in the following line: “Finally, it must be clear that it is our business not to supply reality but to invent allusions . . . for the realization of the fantasy to seize reality” (81-2).

A statement by the narrator at the concluding part of Part-2 of the book gives us another glimpse of the intrusion of imagination into the realm of reality. Commenting on Marco Polo’s descriptions of different cities before Kublai Khan, the narrator says:

But what enhanced for Kublai every event or piece of news reported by his inarticulate informer was the space that remained around it, a void not filled with words. The descriptions of cities Marco Polo visited had this virtue: you could wander through them in thought, become lost, stop and enjoy the cool air, or run off. (Calvino, IC 32)

What is observable from the above statement of the narrator is that during his realistic descriptions, before Kublai Khan, of the cities he visited, Marco Polo also leaves some imaginative spaces for the King to fill with his own thought and imagination. This therefore becomes a classic case of Postmodern narrative where reality loses its firm grounding and imaginary elements start capturing its stronghold in a way that they become more real than the real.

At the beginning of Part-3 of the book, we find another notable instance of the replacement of reality by imaginary elements. It is found that the cities Marco Polo described before Kublai Khan are imaginatively dismantled and concomitantly recreated by the latter in his mind, according to his own ways. The narrator describes:

Kublai Khan had noticed that Marco Polo’s cities resembled one another, as if the passage from one to another involved not a journey but a change of elements. Now, from each city Marco described to him, the Great Khan’s mind set out on its own, and after dismantling the city piece by piece, he constructed it in other ways, substituting components, shifting them, inverting them. (Calvino, IC 37)

Evidently, Kublai Khan is able to dismantle Marco Polo’s real cities and reconstruct them in his imagination according to his own choice. In other words, he could replace the real cities by his imagined ones. In a way, it is an instance of providing imaginary alternatives to the real ones so as to convince us that in the Postmodern world, there are always imaginary substitutes available to replace what is thought to be the real. Such a scenario thoroughly challenges the absoluteness of reality by dismantling the barrier between itself and imagination.

The erasure of boundaries between reality and imagination is further reinforced through the instauration of the analogy between cities and dreams in this chapter as the narrator describes: “With cities, it is as with dreams: everything imaginable can be dreamed, . . . Cities, like dreams, are made of desires and fears, even if the thread of their discourse is secret, their rules are absurd, their perspectives deceitful, and everything conceals something else” (Calvino, IC 37-8). The fact that certain imaginative components like dreams and desires are considered to be the constituents of the real city reaffirms the typical



Postmodern notion that reality and imagination are not distinctly separable entities, rather, entities that could metonymically substitute one another in a way that the 'real' becomes 'imaginary' and on the contrary, the 'imaginary' becomes more real than the real.

The chapter "Cities & Desire 5" is another exemplary exposition of the typical Postmodern conversion of the dreamy and illusory experiences into the real ones. In the end-part of the chapter, we come to know that the people who came to the city "recognized something of the streets of the dream [which they had dreamed before entering the city]" (Calvino, *IC* 39). It is evident therefore that the city that they had seen in their dreams is actually a real one which means it exists both in reality and in dreams.

The assertion of the 'realness' of imaginary entities is further traced in the concluding portions of Part-3 of the book where Kublai dreams of a city with high docks over black waters and instructs Marco Polo: "Set out, explore every coast, and seek this city . . . Then come back and tell me if my dream corresponds to reality" (Calvino, *IC* 47). Marco Polo says in answer: ". . . my lord, there is no doubt that sooner or later I shall set sail from that dock. . . . The city exists . . ." (Calvino, *IC* 47). Noticeably, Kublai Khan's imagined city is immediately attested by Marco Polo to be a real one that he will encounter during his voyage—an affirmation that proves once again how imaginary elements or experiences turn out to be very real and very true in a Postmodern condition of existence.

The beginning portion of Part-4 presents a glaring contrast between illusion and reality where we observe illusion taking over reality in the end. At the beginning, we see that Kublai brazenly expresses his utter disbelief that the cities described by Marco Polo exist. At the same time, he tells Marco that he knows that his empire is no more than a rotten place. He describes about the real, miserable condition of his empire in the following lines:

Your cities do not exist. Perhaps they have never existed. It is sure they will never exist again. Why do you amuse yourself with consolatory fables? I know well that my empire is rotting like a corpse in a swamp, whose contagion infects the crows that peck it as well as the bamboo that grows, fertilized by its humours. Why do you speak to me of this? Why do you lie to the emperor of the tartars, foreigner? (Calvino, IC 51)

However, it is also interesting to note that Marco Polo is able, towards the concluding portions of Part-4, to allure the emperor into the world of pure illusions so that Kublai changes his opinion and finds his city to be full of richness. He says:

And yet I know . . . that my empire is made of the stuff of crystals, its molecules arranged in a perfect pattern. Amid the surge of the elements, a splendid hard diamond takes shape, an immense, faceted, transparent mountain. Why do your travel impressions stop at disappointing appearances, never catching this implacable process? Why do you linger over inessential melancholies? Why do you hide from the emperor the grandeur of his destiny? (Calvino, IC 51-2)

It is evident from this altered perception of Kublai that Marco Polo is able to allure him into a euphoric world of illusions into which Kublai completely adapts himself by accepting the illusory world to be a real one. It seems as if Marco Polo is transporting Kublai into the realm of the 'hyperreal' and 'simulations' (to use the terms of Baudrillard). It must be reminded here that famous French sociologist Jean Baudrillard uses these concepts to let



us know that we no more live in the world of reality, rather in that of images and illusions that the already vanished world of reality has left behind itself. However, the images or illusions are found to resemble reality so much so that they look ‘more real than the real (hyperreal). In the Postmodern world, therefore, there are only simulacra which are produced through endless simulations of reality. Tim Woods explains it by saying:

With simulation, there is a generation of models of a real without origin or reality: a hyperreal. . . . here the distinctions between the real and the unreal become so blurred, the word ‘hyperreal’ is used to signify more real than real, where the real has been produced by the model. Hyperreality is the state where distinctions between objects and their representations are dissolved, and one is left with only simulacra. (26-7)

In a similar vein, Marco Polo is able to create a make-believe world of simulacra through simulations of a real world of crystals and diamonds—a world into which Kublai gets readily absorbed. Tom Kando in his influential article “Postmodernism: Old Wine in New Bottles?” explicates this typical Postmodern blurring of the boundary between reality and its simulacrum in the following lines: “The chief feature of Postmodern society is the increasing blurring of reality and models of reality, of real life and art or fiction, of reality and signs, symbols, ideas, and concepts which refer to reality. This is what Baudrillard calls the hyperreal” (22).

The inter-transference of illusion and reality becomes all the more evident through the description of the intermingling of the two cities of Aglaura; one real and the other imaginary. We come to know from the descriptions of the narrator that there are two manifestations of Aglaura: one, “that is reported” and another “that is visible” (Calvino, *IC* 59). The reality-illusion mix-up is taken to another height when the narrator describes: “In this sense, nothing said of Aglaura is true, and yet these accounts create a solid and compact image of a city . . .” (Calvino, *IC* 59). Finally, we are informed that the inhabitants of Aglaura conceptualize the city as an invisible one constructed only in language. The narrator therefore describes:

*Therefore, the inhabitants still believe they live in an Aglaura which grows only with the name Aglaura and they do not notice the Aglaura that grows on the ground. And even, I who would like to keep the two cities distinct in my memory, can speak only of the one, because the recollection of the other, in the lack of words to fix it, has been lost (Calvino, *IC* 60).*

The inability of the narrator to keep two cities (one real and the other imaginary) distinct tells us again about the inseparability of reality and illusion in a Postmodern world.

Towards the concluding portion of Part-4, we come to know that Marco Polo imagines a model city which is “made only of exceptions, exclusions, incongruities, contradictions” and finally, he says: “I would achieve cities too probable to be real” (Calvino, *IC* 61). The point that is made clear here is that reaching at a real city, for Marco Polo, is impossibility.

In the beginning of Part-5 of the book, we come to know that Kublai dreams of a city and Marco Polo tells him that the city is Lalage where the moon, during its journey through the sky, can rest on the “slender pinnacles” (Calvino *IC* 66) of the ever-expanding spires of the city. It can be observed from the description of the city that we first encounter the real



city of Lalage which however, leads to an imaginarily large city having ever-expanding spires on which the moon can rest. Hence, we clearly observe how reality gives way to imagination through the description of the city of Lalage.

The voyage of Marco Polo to the city of Pyrrha in the chapter “Cities & Names . 3” adds another dimension to the substitution of reality by imagination. After visiting the real city of Pyrrha, Marco Polo observes that there is a logical connection between the name of the city and its structural pattern. Accordingly, he is able to form different cities like Gettulia, Odile, Euphrasia and Margara in his imagination in a scenario where the structural patterns of the cities have similar logical connections with their respective names. So, Marco Polo’s real experience of visiting Pyrrha leads towards the generation of many illusory cities through a logical formula developed from the link between the structure of Pyrrha and its name. This is a clear case of how the very experience of reality cannot be kept in separation from that of illusions.

The description of the city of Adelma is arguably one of the most powerful expositions of the intrusion of illusory perceptions into the world of reality. In Adelma, Marco Polo encounters a series of illusory experiences where he sees his dead kith and kin come to life and appear before him like momentary phantoms in real human faces. Firstly, he encounters an old man “loading a basket of sea-urchins on a cart”—a man who looked like a fisherman whom Polo knew during his childhood and who, obviously, “could no longer be amongst the living” (Calvino *IC* 84). Secondly, Marco Polo traces his father’s image in a fever victim who has “yellow eyes and a growth of beard” (Calvino *IC* 84) exactly like his father’s when he died. What is discernible here is that illusory phantoms from the past keep invading the present even though for a few moments and make us realize that in the Postmodern world, illusions and fantasies can perpetually manifest themselves through what we call reality. The biggest moment of confusion arises when Marco Polo is not able to decide whether Adelma is a real city or only a dream. He says:

I thought: ‘If Adelma is a city I am seeing in a dream, where you will encounter the dead, the dream frightens me. If Adelma is a real city, inhabited by living people, I need only continue looking at them and resemblances will dissolve, alien faces will appear, bearing anguish. In either case it is best for me not to insist on staring at them. (Calvino IC 84)

The return of the dead into the world of reality through illusory human forms is further ascertained when Marco Polo finds the vegetable vendor to be his grandmother and the vegetable-purchasing girl to be the one who had committed suicide for the sake of love in his village.

Thus, Marco Polo presents before us a world that contains both the living and the dead together to the extent that he goes on to describe the dead to be masks fitted on the faces of the living. He describes: “You reach a moment in life when, among the people you have known, the dead outnumber the living. And the mind refuses to accept more faces, more expressions: on every new face you encounter, it prints the old forms, for each one it finds the most suitable mask” (Calvino, *IC* 84-5). This mingled existence where the dead presumptively represent the world of illusions and the living represent that of the ‘real,’ makes us realize the inseparability of illusion and reality from each other. Moreover, the fact that the dead outnumber the living further ascertains that ‘illusion’ has overpowered the ‘real.’



Further, the overpowering of the city of Adelma by the illusory world of the dead makes Marco feel as if he is meeting people who are known to him, but are dead by now. Marco Polo feels like getting absorbed into the kaleidoscope of eyes, wrinkles and grimaces. He describes:

But I could not take my eyes off them; if I turned my gaze just a little toward the crowd that crammed those narrow streets, I was assailed by unexpected faces, reappearing from faraway, staring at me as if demanding recognition, as if to recognize me, as if they have already recognized me. Perhaps, for each of them I also resembled someone who was dead. I had barely arrived at Adelma and I was already one of them, I had gone over to their side, absorbed in that kaleidoscope of eyes, wrinkles, grimaces. (Calvino, IC 84)

Finally, Marco Polo thinks that he himself belongs to the realm of the dead as he says: “Perhaps Adelma is the city where you arrive dying and where each finds again the people he has known” (Calvino IC 85). His final realization pushes him towards an understanding that he has been living in the world of illusions from the very beginning—a world which he had mistakenly thought to be a real one.

At the beginning of Part-7 of the book, we find the inter-transference of reality and imagination through the conversation between Kublai and Marco Polo where they keep shifting their positions imaginatively from the garden to the cities and from the cities to the garden respectively. First, Kublai tells Marco Polo: “It seems to me you have never moved from this garden” (Calvino, IC 93). While responding to his comment, Marco Polo explains to him by saying that through concentration and reflection, he finds himself in the emperor’s “august presence” while simultaneously “moving up a river green with crocodiles or counting the barrels of salted fish being lowered into the hold” (Calvino, IC 93). In response, Kublai tells him that he, while “strolling among the porphyry fountains” of his garden, could at the same time be “conquering the lands” which Marco “will have to describe” (Calvino IC 93). The point that becomes explicit here is that both of them are able to shift their respective positions imaginatively not only through the physical space, but also through the temporal one.

In the final analysis, Italo Calvino’s *Invisible Cities*, through the inter-transference of illusion and reality, becomes a true representative of the convoluted pattern of postmodern narrative. The fictional world that Calvino creates in his narrative leaves the reader in an illusory plane where illusion intrudes the realm of reality and vice versa in a way that they become one and indistinguishable. The conversations, debates and mutual exchange of experiences between Kublai and Marco Polo let us know that their respective perceptions of the world involves both real and imaginary experiences. So, Calvino’s *Invisible Cities* is a true example of the illusory nature of the Postmodern condition of existence where both illusion and reality share an undivided assemblage.

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Amorphous Lahore: Questions of Location, Culture, Fiction and Reality

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Introduction

The major thrust of this article is to initiate a debate on the concept of amorphous in cultural and literary studies. The term amorphous is frequently used in the field of science. Generally speaking, the word amorphous means having no real or apparent crystalline form, no clear shape, structure, and boundaries. Contrary to its general usage and meaning I have used amorphous with special and specific reference to history, culture and literature:

To me amorphous is a combination and amalgamation of similar and dissimilar, fixity and fluidity, different entities coming together to merge as a floating structure, possibly with a physical shape of its own kind, which is not permanent and is also transformed into a cultural pattern, apparently, explicitly and at the surface level fixed, yet underneath, volatile, violently active and non-static; ultimately falling apart and collapsing into new images of destruction. A cycle of destruction and disintegration of things, then, is followed by a cycle of construction and integration. The things invisible and hidden under the surface disturb, upset, and topple the existing form, cultural, religious, social, or physical.

The new form or pattern, which replaces the displaced one, combines in itself the features, characteristics, and qualities of the previous one. In a similar way the new shape and form of a city, therefore, always imbibe, seldom reject, or discard everything associated with its previous patterns. They are adopted, twisted, merged and absorbed generously to create new physical, architectural, cultural, social, and religious rings. (Imtiaz 2013, p. 2)

This article is an attempt to probe deeper into the multi-dimensional and multi-faceted core of amorphousness in order to reach, grapple and comprehend one aspect, one dimension of it where some glimpses and glimmers of some kind of physical structure, cultural and social patterns and religious thinking may be seen paradoxically assuming or forming a definable, yet un-definable, discernable, yet in-discernable, visible, yet in-visible, tangible, yet in-tangible shapes of their own kind. This is what I intend to analyze the amorphous of such a nature with reference to the city of Lahore. So far as its physical location is concerned “the present city of Lahore is situated on a slightly rising ground about a mile from the left bank of the river Ravi at its nearest point in 31 35’ north latitude, and 74 10’ east longitudes” (Kipling, Thornton 2001, p. 23). The Ravi figures in many romantic and chivalric tales and folk literature of the Punjab and at the same time, it has been a witness to numerous battles in which crowns had been lost and won. It is the life breath of the city of Lahore. In the Hindu Shastras, which in Hindu religion are social laws and conduct to be observed by individuals living in a society, it was known as “Iravati,” the name of Indra’s elephant. Latif (2005) states that:

The river, which makes a very circuitous bend from the East, passes in a semi-circle to the North of Lahore. At one time it flowed by the city walls... The river soon afterwards abandoned its old channel, and has never since returned to it, though an arm of the main stream at present flows at a short distance from the fort. (p. 84)



The Lahorites called this arm of the river, for a long time, Budda (old) Ravi. To their disappointment, it also disappeared gradually. The Ravi, therefore, has played its role in the amorphousness of Lahore by giving it an ill-defining shape and by determining its border from the eastern side of the city. For centuries in its history, the river washed the eastern wall of the Lahore Fort and only recently it slowly but gradually moved away from the Fort towards a neighbouring town of Lahore called Shadara, generously allocating more space to the city for its expansion and at the same time re-allocating its boundaries. The river itself seems to have imparted its flow and fluidity to the city itself, a significant feature of the amorphousness of Lahore. The Ravi was called “Parushni” or “Iravati” by the Indians in the Vedic period and “Hydraotes” by the Greeks. It is interesting to note that the river also had different names in different times of its history like the city situated on its eastern bank, Lahore. In each era of its history, the river remained a symbol of a specific cultural, religious, and political ethos, folklores, and legends transferring them to the peoples and communities replacing the previous ones. The inheritors of such traditions, customs, and conventions added a set of their own folklores, legends, customs, religious and cultural activities, rites, and rituals to what they had received. In this way, a continuity of cultural traditions was maintained in which every community contributed its share to its capacity creating unity in diversity.

How Lahore acquired its present name and the date of its foundation are shrouded and enveloped in the mystery of etymology. Goulding (1976) has given a brief but interesting history of how the city acquired its present name:

The name ‘Lahore’ (which is, of course, connected with the name of its mythical founder, the son of Rama) is not peculiar to the capital of the Punjab. There is a Lahore in Afghanistan; the seat of an old Rajput colony; another in Peshawar district; still another in Hindustan proper and even a Lahore in the Mewar state of Rajputana as well. It appears in the Muhammadan writers under the varied forms of Lahore, Lahar, Lohe, Lahawar, Lehawar, Luhawar, Lohawar Loha-nur, and Rahwar. In the chronicles of Rajputana it has been mentioned under the name of Loh-kot; and in the ‘Desh-v-Bhaga’ it is called Lav-por. Lok-awar is the oldest and probably the most correct form of the name; as it is the form under which it appears in the writings of Abu Rehan al Baruni, a contemporary and companion of the Emperor Mahmud of Ghazni and the one who is known to be well versed in the literature of the Hindus. The termination of awar is no doubt a corruption of the colloquial Sanskrit awarana, meaning a ‘fort’ or ‘enclosure’ which is found as a termination on the names of many other Rajput cities as for example, Peshawar, Rajawar and Sonawar, Lohawar, therefore, will signify ‘Fort of Loh, and the name will thus correspond in significance with the Loh-kot of the Rajputana chronicles, and give a key to the legend respecting its foundation. (p.82)

The very cloudiness and mist of traditions and legends surrounding the origin of Lahore in itself is fascinating to make the city a subject of historical exploration. That the city of Lahore never had a fixed name and that it had been called by various names throughout its history is indicative of its amorphousness.

Before I proceed further to present and elaborate my own concept of what amorphous is, it is imperative and vital for me to pick on some of the debates about the nature of amorphous as examined by other critics and theorists in particular with reference to South Asia.



Sara Suleri (1983) in her article “Amorphous India: Questions of Geography” published in *South West Review* has also broached upon the idea of amorphousness. Her major description is about a specific space and geography, called India. For an elaboration of her idea, she focuses on two texts on India, E.M. Forster’s *A Passage to India* and Naipaul’s *An Area of Darkness* whose critical analysis falls outside my thesis over here as they do not take up Lahore as their topic but discuss India in general. Suleri, however, has built up her thesis on those narratives in English, which have high claims of representing India. In Suleri’s perspective their failure of representation of India, consequently, is taken to be the failure of India itself. The twentieth century English narratives regarding India, in fact, re-enact the drama of nineteenth century British domination over India. The idea behind this intention is to portray and depict the intangibilities, vagueness and elusiveness which the West associates with the East in a more logical and lucid way. This leads them to a point where they “empty the area out of history, and represent India as an amorphous state of mind that is only remembered in order to be forgotten” (p. 389). Hence the geography of India is dislocated and then an attempt is made here and an effort there to relocate it in the imagination of the West. Such narratives focused on the Indian theme also try to “name something so vague as to be nearly un-namable, implying that their subject is disturbingly prone to spill into atmospherics rather than remaining fixed in the place to which it belongs” (p. 389). In fact, the Western writers approach India as their topic of study with preconceived and fixed notions of the East. Consequently, they dismantle and dislocate the spatial, geography in the case of the Sub-continent, India, in order to relocate it in accordance with their own concepts of the East in totality. The real India, therefore, is rendered unreal and replaced by an India, which is the creation of a Western creative imagination and mind.

Indeed, the Western mind approaches the non-Western world with preconceived hegemonistic notions of culture, civilization, politics, society, geography, and religion. The motive may be to establish the superiority of the European mind over the non-European one. Ever since the 16th century, the Europeans always desired to be there in India, a land which invariably lured them not only as a land of strange people and riches, always fascinated them as a land of opportunities for trade and commerce, but also made them imagine that they would face very little resistance once they touch the shores of India. The relationship conceived between the West and India was the one in which the West always had an upper hand. Resultantly, India had become an interesting topic of discussion and exhibition in the West. Books on and about India were written in a variety of fields, sociology, anthropology, political science, history, literature so on and so forth. There were diaries of civil and military colonial officials who had served the British Raj in India, notebooks, official documents, stories by the white women of their own experience in India and a great body of other literature on India. All this helped creating a new India.

Given the historical reproduction of the image of India as an impoverished and backward land of uncivilized and illiterate people which needs to be civilized and educated on modern lines, the creation of English mind and imagination steeped in superiority complex. The English writers, thinkers and scholars like E.M. Forster, men of letters and writers who were influenced by them and their hegemonistic ideas like V.S. Naipaul not only misread and therefore misrepresented the colonized, in the case of the Sub-continent, Indians, but also transformed the historical and geographical reality, India, into an imaginary existence. I think that Suleri has mentioned the obvious when she says that to the English, India ceases to be geography of reality and becomes an amorphous state of



mind. However, the fact that has been overlooked and ignored by the West is that India has always been a political, geographical, and cultural reality and that it never did, and even today does not exist in a vacuum. My article, however, is not concerned with limited questions of geography, real or unreal. It goes beyond geography and space into more relatively comprehensible realms of location, culture, literature and history all commingling together to create what I term amorphousness.

It is significant to note that many English novelists of the 19th century and even of today take on the idea of invasion of identities, cross cultures, intermixing of races, classes, and gender in their novels. The Brontes, Thomas Hardy, and Joseph Conrad are the novelists who fall in this category. In some of the novels, for the male characters, there is a great fascination for the African woman and even inter-racial marriages are gladly taken as themes. Jean Rhys, Cary, Forster, and Lawrence are such novelists who have dealt with such themes. Many novels of the 20th century are focused on incorporating the culture of the other. There are a great number of colonial novels in English having a passionate desire for the cultural other. The names of Rudyard Kipling, Rider Haggard, and Burton can be mentioned in this regard. My research reveals the fact that no attempt has been made by any researcher to focus on the cities, the locale of the novels, ancient or modern, from the point of view of amorphousness attached to them. My article, therefore, claims to look at novels with Lahore as the locale, to the concept of amorphous in the field of literature and culture.

To emphasize my own concept of amorphousness I have selected novelists like Dina Nath and Rudyard Kipling, written in the colonial era and Bapsi Sidhwa in the postcolonial times to ferret out the idea of amorphousness in their novels that focus on Lahore as their locale. The selection of the novels, both from the colonial and postcolonial times also indicates the continuity of amorphousness from the colonial to the postcolonial. There has been a tradition of mixing of various races, hybridity, fascination for the cultural other and sexuality in the colonial novels written in English. There has also been a tradition of writing, in the Sub-continent by the colonial writers before partition in 1947, with Lahore as locale, implicitly or explicitly dealing with the idea of amorphous that I have already explained. Unfortunately no critical eye could discover it. And interestingly enough, the tradition set by the writers of the pre-partition era has been kept alive by the Pakistani writers who write fiction/novels in English language. Though the situation after the partition has changed, yet the political, social, religious, and cultural forces operate upon Lahore and its residents to give the city its amorphous character, as the Pakistani novelists have very successfully portrayed it in their novels.

There is another reason behind my selection of these writers and their works with Lahore as locale. They present Lahore as a cosmopolitan city and not as a nationalistic one. Lahore has always been a place, a rendezvous of diverse cultures, social, political and religious ethos and thoughts, a locale where the intermingling of varied communities and peoples have given it a cosmopolitan identity and character. The distinction of Lahore as a city is that it amalgamated, absorbed, digested and assimilated all these opposites to shape itself as an amorphous city of its own kind. The merger of the local and indigenous element with that of the alien and the foreign created a peculiar and unique culture, exotic, strange and mysterious, having its components so varied, diversified and different. Consequently, Lahore had become a city of people belonging to a variety of races, ethnic and linguistic groups of different cultural and religious backgrounds and ideologies. The amalgamation of



such diversified, contradictory, similar and dissimilar elements, forces and ideas has created an amorphous Lahore, a unique city which has remained adherent to its fundamental characteristic and feature of amorphousness since its foundation to the present day. Above all, Lahore always had a character throughout its history and that it always had the features, characteristics, and qualities of a city.

The novels chosen for analysis and research, Dina Nath's *Two Friends: A Descriptive Story of Lahore Life*, Rudyard Kipling's *Kim* and Bapsi Sidhwa's *Ice-Candy Man*, in fact, help us to see the invisible, fragmented, silent, silenced, fluid and incomprehensible amorphousness of a city like Lahore. They further bring into focus Lahore as a habitus for creative works. Pierre Bourdieu (1984), a French sociologist, in his epoch-making book *La Distinction*, the English translated version titled *Distinction: A Social Critic of the Judgment of Taste*, says that:

A habitus is not only a structuring structure which organizes practices and the perception of practices but also a structured structure: the principle of division into logical classes which organize the perception of the social world is itself the product of the internationalization of the division into social classes. (p. 94)

Bourdieu, therefore, defines habitus as a space where different classes, groups and communities come into contact and are indulged in practices of production in accordance with their role and status in the society. Thus habitus provides the people belonging to various classes and races an overall social structure.

My article also indicates the fact that Lahore as a habitus like Dublin, Paris and London sets up a tradition of cultural and literary production. Even in the past it lured religious scholars, saints, writers, poets and painters from Central Asia and Persia. They made Lahore as their seat of knowledge, learning and creative activities. Lahore has lived up to its traditions of culture and literature and even today it encourages the Pakistani creative writers based abroad to explore the diversified amorphous nature of the city. Writers like Bapsi Sidhwa, Sara Suleri, and Mohsin Hamid regularly visit Lahore, their birth place, to enrich their experience and sharpen their creativity. They refocus on Lahore to bring out the transformation which takes place in the cultural, literary and social values. They are also charmed by the newness of the city. The American and the British writers like William Glover and William Dalrymple also focus Lahore in their writings and discuss the amorphous nature of the city. The undercurrents, the silent voices, the invisible and the fluidity under fixity and the hidden forces are neither highlighted nor spoken of in the historiography of Lahore, they are only dealt with by the novelists artistically and creatively.

The year of 1899 is significant because it was in this year that the historical city of Lahore was used by an Indian novelist as a locale for a colourful Lahori life, captured, and portrayed vividly in fiction in English for the first time. This representation set the tradition of making Lahore a locale in English fiction of the succeeding writers. Both, Dina Nath and Rudyard Kipling highlight the amorphousness of Lahore resulting from the opposite, dissimilar and contradictory ideas, concepts and worlds, the world of the colonizer and the colonized. Their interaction had far-reaching and deeply profound influence and impact upon every aspect of the Lahori life. It gave birth to a new life style, which combined within it, both the eastern and the western ethos. In order to spotlight my idea of amorphousness I have picked on one Indian novelist, Dina Nath and one British novelist Rudyard Kipling. Of



the two writers, Nath and Kipling, the latter is more focused on the colossal issues of British imperialism and colonialism. Although, Kipling's character Kim takes us to the pith of Lahore, the winding dark gullies and stinky smell of the walled city, yet he takes us away from the marrow of the city onto the Grand Trunk Road to open up a an amorphous world of characters. Whereas, Nath confines the action of his novel *The Two Friends: A Descriptive Story of the Lahore Life to Lahore only*. It covers both, the colonial and the walled city of Lahore, juxtaposing the ancient with the modern. Moreover, these novelists under discussion for analysis provide us with the contrasting perspectives of looking at Lahore's amorphous nature.

In Nath Lahore is the locale where political, social, cultural, and religious differences and clashes amongst the major communities, the Muslims, the Hindus and the Sikhs were beginning to manifest themselves. Kipling, on the other hand, has confined himself to the Great Game being played between the British and the Russians. Furthermore, he looks at Lahore from the point of view of an orientalist. However, a distinctive feature of Kipling's Kim that my research discovers is that the novel portrays the Lahori characters as amorphous human beings, such human beings who live, inhabit, and move simultaneously in two diametrically opposite social set ups, the ancient and the modern, the colonial and the colonized. In fact, Kipling himself may be called an amorphous character. He was born in India and after completing his education in England, he came back to Bombay and then Lahore to work as a journalist. He, therefore, imbibed and assimilated the cultural opposites of both, the west and the east. Lahore as a city comes alive before us when Kim, the main character of the book takes us beyond the walls of the city into its narrow and dark muhalas, and localities, stinky and winding streets, penetrating deeper and deeper into the marrow of the city. One can sense a different kind of amorphousness of relationship in Kipling's Kim. It is an amorphousness of relationship between the colonizer and the colonized that was the result of colonial education which "form a class who may be interpreters between us, with and the millions whom we govern; a class of persons, Indians in blood and color, but English in taste, in opinions, in morals, and in intellect." (qtd.in Suleri 2002, p. 67). In this way, Kipling and his Kim emerge as a new species of amorphous Indians who came into being during this time.

After the annexation of the Punjab in 1849, the British had set up a new administrative structure at Lahore, making it the provincial headquarter of the province of the Punjab. Since there was dearth of discreet and competent officials to run the administration, they encouraged the people with administrative skill and knowledge to come to Lahore from across the Punjab and northern India and even from Bengal. Punjabi nobility, the Bengalis, and the literati hailing from the United Provinces were the most prominent communities in the 1880s. A social intercourse and cultural interaction amongst these peoples had added an element of newness to the Lahori life. According to historian Kenneth Jones, "of all the cities of the Punjab (recorded in the 1881 census), Lahore had the highest percentage of strangers, of citizens born outside of the city and district" (qtd in Glover p. 3). Referring to the presence of various communities and peoples with disparate cultural backdrop, Glover in his unpublished article "The City in Colonial Modernity: Living the Lahore Life" states:

The scions of Punjabi nobility were prominent in Lahore's society, but so were Bengalis and literati from the United Provinces, people whose fathers had followed the British Raj to Punjab to occupy key positions in the new administration. Over time, their descendants and



those of the upwardly mobile fractions of Punjabi society formed an elite administrative cadre, one whose reputation for intellectual achievement extended beyond the geographical limits of the province. Their presence lent the city a healing lustre in the minds of many, one that lingers on nostalgically, for some, up to the present. (p. 3)

The social and cultural interaction amongst these communities added newness to the city and consequently, the city assumed the true colour of an amorphousness cosmopolitan city. Nath's novel primarily focuses on the two Lahori characters, Rama and Nath and it is through them that we discover the true divisions of Lahori life of that time, with all its miscellaneous and diverse signs, symbols, and sounds of the city. Their regular meetings and long walks through the Lawrence Gardens, on the Mall Road to Gol Bagh, the Hide Park of those days provide us with the opportunity of knowing what Lahore was a century ago. Possessed with keen observation, wit and penetrating eye, they pass apt remarks and "giving to every passerby a suitable certificate according to his or her credentials, gossiping over all those topics which enjoyed public attention, now thoughtful, the next moment hilarious, in short making merry in a tremendous method" (p. 4). The Gol Bagh, which is now called the Nasir Bagh where a literary club called Chopal, has recently been established for men of letters and creative writers to give vent to their literary ideas and thoughts, has been a place for the students and the scholars to sit and gossip over topics light and serious. This tradition dates back to the time when the British had set up educational institutions in Lahore after the annexation of the Punjab in 1849.

Immediately after its annexation, there came a team of dedicated and devoted Christian missionaries with a burning desire and simmering ambition to convert the Indians to Christianity. They set to their task by establishing educational institutions and churches in the nook and corner of the Punjab. Lahore being the provincial headquarter became their center of educational and religious activities. As the time rolled on, the missionary institutions began to churn out an exclusive class of students, endowed with the rare qualities of perception and analytical reasoning, which could be seen gathered in the gardens or roaming on the roads discussing a variety of topics ranging from politics to religion, also having delight in gossip and foul jokes. Nath's characters Rama and Nath embody the culture of discussion and gossip. It was not only the Gol Bagh but also various road side hotels which were fast becoming students' rendezvous where students of Lahore in groups big and small would "hover like fairies in celestial regions" (Nath 1899, p.111). Small roadside hotels serving tea and snacks sprang up at the Mall Road near Anarkali where students would cluster up in the evening for a session of "cracking immoral jokes, using the first rate slang, discussing all impious topics, ridiculing their betters, fighting hand to hand, and in fact what not" (Aziz 2008, p. 33). This was the beginning of a vibrant culture of literary discussion and a wide range of social, political, and religious issues. The intellectuals and men of letters of Lahore made various teahouses and road side hotels their habitats where they spent their evenings over a hot cup of tea and heated literary and cultural discussions would start. K.K.Aziz (2008) has highlighted the culture of coffee house in Lahore:

As coming to a coffee house was a habit rather than a necessity, the habitués spent a lot of time on their cups, talked, and gossiped with their friends. In this way, the coffee house emerged as an urban, public, radical, and egalitarian club where middle and upper middle classes congregated and discussed the affairs of the world. (p.2)



The emergence of coffee house culture and the thronging habitués was a distinctive feature of Lahore, which in fact had surpassed the other centers of culture and civilization of the Sub-continent such as Delhi, Aligarh, and Lucknow. In many ways, Lahore in the 1920s was even ahead of Paris of the 1930s in the field of literary and cultural activity. If Paris could boast of having Jean Paul Sartre, Simone Beauvoir, Charles Dullin, Andre Breton and many other French and Continental intellectuals, Lahore could also claim to have such literary giants as Allama Muhammad Iqbal, Faiz Ahmad Faiz, Noon Meem Rashid, Hafeez Jullunderi Akhtar Shirani, M.D. Taseer, Sufi Tabassum and many others. Many teahouses were situated at the Mall Road near Anarkali. However, for the westernized elite class there was cosmopolitan clubs and Gymkhana where the members discussed danced and drank. Mention may be made of some of the teahouses frequently visited by the intellectuals of Lahore. The Arab Hotel, Nagina Bakery, Muhkam Din's teashop, India Teahouse and India Coffee House were some of the literary dens for men of letters poets and painters. In addition to that, there were some baithaks inside the walled city, which were the gathering places of the musicians, singers, poets, and writers of great merits. Referring to the vibrant culture of Lahore Aziz (2008) states:

From the 1920s onwards, perhaps even earlier, Lahore was the most highly culture city of north India. From here appeared the largest number of Urdu literary journals, newspapers, and books and two of the best English language dailies. The Mayo School of Arts was flourishing. The Young Men Christian Association was active and all communities for literary and social activities used its premises and halls. The Government College was a distinguished intellectual centre whose teachers were respected and students considered the best representatives of modern Western education. The Oriental College was engaged in first class research. The annual plays staged at Government College and the city's elite with high expectations awaited Dyal Singh College. Eminent journalists and columnists wrote for newspapers and graced literary gatherings. (p. 5)

The Two Friends, undoubtedly, highlights the inclusive and thorough picture of Lahore's quasi-religious and social institutions of civil society in the late nineteenth and early 20th century. It was the impact of colonial rule and the influence of western education that there emerged a new educated middle class comprising of professionals, lawyers, traders, merchants, teachers, and doctors with new sensibility and the desire for adjustment with the new colonial milieu. This new class found itself on the horns of a dilemma. On the one hand, it was swept away and shaken by the colonial situation and by a strong wind of modernism and on the other; it did not want to lose its hold on its religious faith. Consequently, there emerged a strong and unassailable desire to reform religion in accordance with the changing situation. These professionals "sought to reform the inherited religious tradition in the light of the new notions of rationality, justice and progress which they had imbibed from western education and which also accorded with their own class aspirations and goals" (Tuteja, Grewal 2007, p. 5).

It was in 1901 that Rudyard Kipling wrote Kim. Its initial setting was in the colonial part of Lahore, the famous Mall Road and from that part of the city the central character, Kim, takes us to the walled city whose narrow and winding streets have a great attraction for him. It is through him that we come across the amorphous nature of the city of Lahore. Unlike Dina Nath, Kipling neither glorifies nor idealizes the colonial part of the city of Lahore. He rather remains focused on the walled city of Lahore. Kipling, in fact, was using the walled city for the stereotypical presentation of the natives. He saw the walled Lahore as



a typical oriental city and used it to put forward his own colonial discourse. In Nath the amorphousness is of socio-religious nature, whereas, in Kipling it is of socio-political nature.

Rudyard Kipling's *Kim* holds a unique place in the colonial literature of the British Raj in the Subcontinent. The novel was published in 1901; twelve years after its author had left India. Kipling, the future "Poet of the Empire," whose name has become synonymous with India, was born in 1865 at Calcutta. He spent much of his time in Lahore. Nobody could better understand India than Kipling who also worked as a journalist in the *Civil and Military Gazette*, a Lahore based newspaper. The book *Kim* is a lure of the Empire and the Orient seen through a westerner's eyes. According to Edward Said (1993), Kipling believed that "it was India's best destiny to be ruled by England" (p. 176).

The identity of Kim along with his original has baffled the readers and the critics alike. Kim, in fact, contains within his character all those elements, contrary, contradictory, paradoxical, which make him an amorphous character, a blend, an amalgamation of the local, and the foreign:

... and Kim was white. Though he was burned black as any native; though he spoke the vernacular by preference, and his mother-tongue in a clipped, uncertain sing-song; though he consorted on terms of perfect equality with the small boys of the bazaar; Kim was white—a poor white of the very poorest. (Kipling 1959, p. 5)

This quality, feature, and characteristic of his physical appearance, the appearance of a native had underneath, hidden, invisible, a white man, a colonizer. The camouflage was complete, disguise was skillfully performed, and mask was put on successfully and in a masterly manner. Like a true colonizer, he had many tricks under his sleeve. He would put on any identity, the identity of a Muslim or a Hindu so conveniently and easily. It is because of the quality of his that the British used him as a spy in their Great Game against the Russians: "The woman who looked after him insisted with tears that he should wear European clothes—trousers, a shirt, and a battered hat. Kim found it easier to slip into Hindu or Muhammadan garb when engaged on certain business" (7). Along with Kim, Mahbub Ali also fulfills the features and characteristics of an amorphous character, visibly a horse dealer, but invisibly a spy. He is a character, a person and a personality, yet given a number, a non-person, non-personality.

Kim, therefore, projects Lahore in the last decade of the 19th century and in the first decade of the 20th as a city of contrasts, beggars, vagabonds, poor Lahoris, the new emerging commercial class, the English men and the locals, all inhabiting Lahore producing an amorphous culture of a unique kind. In the novel the walled city is a noisy city, beggars, some of them are poor and needy, some are professionals, begging, clamouring, singing for alms and traders, shopkeepers, and their customers are involved in a noisy bargain. The modern Lahore, on the other hand, is calm and quiet, the roads are spacious, properly alienated having footpaths for the pedestrians. The buildings on the Mall Road are built in accordance with the modern trends in architecture and building designing. This contrast and contradiction between the ancient and the modern Lahore gives a great shock to the lama on his visit to Lahore. He is also fascinated by the amorphousness of the city.

Kipling wrote *Kim* at a specific moment in his career. It was the time when the relationship between the British and the Indian people had undergone a marked change. The British had dominated India for three hundred years but now at that time their rule was



beginning to exhibit the increasing unrest which would culminate in decolonization and independence” (Suleri 2008, p. 114). The forces of amorphousness of relationship between the colonizer and the colonized had set in. Referring to the events determining the nature of relationship between the ruler and the ruled in the Sub-continent Edward Said (1993) in his book *Culture and Imperialism* says:

In both Indian and British history, the Mutiny was a clear demarcation... We can say that to the British, who brutally and severely put the Mutiny down, all their actions were retaliatory; the mutineers murdered Europeans, they said and such actions proved, as if proof were necessary, that Indians deserved subjugation by the higher civilization of European Britain, after 1857 the East India Company was replaced by the much more formal Government of India. (p. 177)

Because of the Mutiny of 1857, there occurred a marked and discernable change in the attitude of both the military and the civil British officials towards the Indians. Suspicion and hatred replaced sympathy and understanding. The breach between the two communities had become unbridgeable.

It is interesting to note that in Kim Kipling has given us a detailed and graphic picture of amorphous Indians belonging to various opposite and contradictory races, castes, cultures and communities, all living under the British as one unified whole. He has also described their peculiar and specific features, habits, customs, and dialects. The panoramic description of Indian life along with the Grand Trunk Road is amazing:

All castes and kinds of men move here. Look Brahmins and chumars, bankers and tinkers, barbers and bunnys, pilgrims and potters—all the world going and coming... And truly the Grand Trunk Road is a wonderful spectacle... such a river of life as nowhere else exists in the world (Kipling 1959, p. 60).

Here is a portrayal of the Indians belonging to the known and the oldest Indian professions, a picture gallery. These professions in fact determine their caste and role in the society. How exact is the stratification and gradation of the inhabitants, the hierarchy, the Brahmins, highly respectable religious community, with all the prerogatives, are at the top and the Chumars, the untouchables at the bottom having no rights as human beings, living in abject misery and poverty. There are Sikhs, Hindu Jats, Gorkhas, and Pathans, the martial races who were the bulwark in the Indian army, which served the British Raj to its glory and splendour in various wars within India and outside it. The British raised the Indian military regiments on racial basis, the Sikh regiment, the Gorkha regiment, the Dogra regiment, and the Muhammandan regiment, each regiment determined to excel and surpass the other in the display of valour and bravery in the battlefield. It was considered a matter of honor to serve in the Indian army even in the subaltern ranks: “My sister’s brother’s son is naik corporal) in that regiment “...There are also some Dogra companies there “... “My brother is in a Jat regiment” (p. 32-3).

All these characters, the English men, the Irish men, the Hindus, the Sikhs, and the Muslims with varied social, cultural, religious and linguistic back ground, intermingling, interacting and commingling together to create what my research discovers and I call amorphousness. Even the British army of those days of the British Raj is the true reflection of amorphousness. It consisted of soldiers hailing from disparate and distinct castes,



cultures and creeds speaking different dialects, yet woven into a single unit or group of British army involved in the Great Game being played by the British with skill, dexterity and intelligence.

The pattern of things amorphousized under the British since the annexation of the Punjab in 1849 began to disintegrate under the pressure and weight of political, social, cultural and religious forces unleashed to form a new shape and structure. The cycle of integration of the similar and the dissimilar under the British, domination was increasingly receding in the face of the avalanche of violent and aggressive cycle of disintegration. A decisive moment in the history of their occupation of India had arrived. The Indians no longer were afraid of the British. Moreover, their desire to continue their rule over India had terribly weakened and languished. They had been exhausted and haggard by the new situation, which had emerged after the end of World War II. The individual features and characteristics of all the major communities in India in terms of culture, religion, society, and politics became stronger as the foreign rule weakened. The façade of integration crumbled down and the constituent elements, individual characteristics, and formative forces were fast reverting to their originality. A new pattern of amorphousness was about to take shape through political, social, religious, and cultural forces, forces, which were beyond the control of all the leaders of the communities whose interests were at stake on the eve of partition of the Punjab. Bapsi Sidhwa's *Ice-Candy-Man*, I believe, successfully spotlights the political, social, and religious forces, factors, and facts, which create a new form of amorphousness manifesting itself when the forces and elements of disintegration succeed in widening the chasm in social fabric and structure of the Lahori society. The calm and quiet of Lahore always had something creeping underneath its history, something boiling which erupts and spills over like lava of a volcano, destroying everything, which comes its way. So Lahore, from a place where all the major communities celebrated different religious and social festivals with enthusiasm, harmony and tolerance had been transformed to a space in the 1940s where these communities began to doubt and suspect the intentions of others.

Lahore in the 1940s began to present the picture of a city, which was politically agitated and religiously and ethnically divided. It was the beginning of the parting of ways. The tense political atmosphere had deeply affected the people creating an unbridgeable chasm amongst them. The politics crept into the drawing rooms of the people and was a common topic of their discussion and debate. Bapsi Sidhwa very vividly and realistically captures this aspect of the city of Lahore in the *Ice-Candy-Man*.

It is through the conversation of the characters of the novel that we learn of the political amorphousness of the events leading to the inevitable partition of the Sub-continent, on the one hand, and on the other, increasingly divided Indian community on the ethnic and political lines. The novelist very dexterously portrays the change in the political scenario through the shift of topics of the conversation of the characters involved. Before the deterioration of the political situation, the ardent admirers of Ayah reflect upon the Second World War: "Characteristically, the Ice-candy-man starts by giving us news of the world. The Germans, he informs us, have developed a deadly weapon called the V-bombs that will turn the British into powdered ash." (Sidhwa 1998, p.28). However, when the political situation begins to develop from bad to worse, Ayah's worshippers become bitterer and are even determined to cut one another's throats. Sidhwa observes:



You're what? Only four million or so?" asks Masseur. "And if half of you are in Pakistan, and the other half in India, you won't have much clout in either place." You don't worry about our clout!" says Sher Singh offensively. "We can lookout for ourselves... You'll feel our clout all right when the times come!" "The British had advised Jinnah to keep clear of you bastards!" says the butcher just as offensively. "The Angrez call you a "bloody nuisance!" We don't want to have anything to do with you bastards either," roars the puny Sikh, sounding more and more like the tiger in his name... "Once the line of Division is drawn in the Punjab, all Muslims to the east of it will have their balls cut off!" (p. 129-30)

With the partition fast approaching, the cracks in the unity of this motley group begin to manifest themselves and they become violent. Even the household of Lenny is infected by this violence. The Hindu gardener Hari is an easy target of humiliation and torture:

Yusuf is twirling his plume of hair and tugging at it as if he's is trying to lift him. I feel a great swell of fear for Hari: and a surge of loathing for his bodhi. Why must he persist in growing it? And flaunt his Hinduism? And invite ridicule? And that preposterous and obscene dhoti? Worn like a diaper between his stringy Legs- just begging to be taken off!
(p. 117-18)

Things begin to fall apart, and the atmosphere of mistrust and hatred is intensified. The characters increasingly began to use such language as smells of violence and murder as incidents of sporadic killing and stabbing become a daily occurrence. The atmosphere is really frightening and noisy; all is set for a bloody dance of death:

The Sikhs milling about in a huge blob in front wildly wave and clash their swords, kirpans and hockey-sticks, and punctuate his shrieks with roars": Pakistan Murdabad! Death to Pakistan! Sat Siri Akaal! Bolay se nihaal" and the Muslims shouting: So? We'll play Holi-with their blood! H-o-o-li with their blo-o-o-d!" (p. 134)

With the ethnic and religious rift widening, a pack of "goondas" burst in Lenny's house looking for the Hindu Ayah. The residents of the house smelled a rat. The "goondas" were after Ayah. Imam Din endeavored in vain to disperse them. They were adamant and furious, burning with rage and revenge: "The men's eyes, lined with black antimony, rake us...A hesitancy sparks in their brash eyes when they look at our mother" (p. 179). They were bent upon abducting her at any cost. The Ice-candy-man stepped forward and lured Lenny to come out with the truth: "Ice-candy- man is crouched before me. " Don't be scared, Lenny baby," he says. "I am here." Moreover, putting his arm around me he whispers, so that only I can hear, "I'll protect Ayah with my life! You know I will...I know she's here. Where is she?" (p. 182). Having unassailable confidence in him, she reveals her whereabouts and instantly realizes that "...I had betrayed Ayah" (p. 182). The goondas burst in and dragged her out threw her into the cart in front of the shocked Lenny's household: "The last thing I noticed was ayah, her mouth slack and piteously gaping, her dishevelled hair flying into her kidnapper's faces, staring at us as if she wanted to leave behind her wide open and terrified Ice-candy-man is also a combination of many dissimilar traits and qualities. He may also be called a sedimentary character, a character of so many layers, an amorphous character. He has the knack and skill of changing his character and role. He is an ice-candy-man, a bird seller, a pimp and a poet: "For Ice-candy-man is acquired a new aspect—that of a moonstruck fakir who has renounced the world for his beloved: be it woman or God" (p.



270). Therefore, with the partition and the exodus of the non-Muslims from Lahore, the city changed its color, character, and outlook. The change was also demographic, which brought new people with distinct habits and character to the city in millions. They were refugees belonging to the same religion, Islam. Gone was the heterogeneous cultural element, a mixture of Hinduism, Sikhism, and Islam. This cultural homogeneity was the outcome of interaction amongst varied communities spreading over several centuries.

Conclusion

Lahore before the partition of the Punjab had a unique and distinct culture, which was neither purely Muslim nor purely Hindu. It was a blend of several cultural, social, and religious forces encountering one another and, as a result, created an amorphous culture, a cosmopolitan culture in the course of time, reflecting itself in the local festivals, social patterns, behavior, architecture, and folk literature. After the partition, the city of Lahore was transformed into a different city, a city whose non-Muslim residents had to leave in fear and panic. Lahore now gave a new look, the multiplicity of culture was gone:

Beadon Road, bereft of the colorful turbans, hair bodies, yellow shorts, tight pajamas and glittering religious arsenal of the Sikhs looks like any other populous street. Lahore is suddenly emptied of yet other hoary dimensions: there are no Brahmins with caste-marks-or Hindus in dhotis with bodhis. Only hordes of Muslim refugees. (p. 175)

Lahore, after partition, assumed a new kind of amorphousness. The heterogeneity of culture began to disappear. The non-Muslims had left the city leaving their symbols and signs behind. The city gave out a new amorphous look. The complexion of the Mall Road changed. It looked bald and poor, robbed off. The marble had gone the bricks remained. The road itself, the symbol of British Raj, stayed there, though its name changed, now it was called Shah-re Qaid-i-Azam. Although the portraits of white men were taken away from the clubs, yet those British officials in the civil and military services of the new Islamic country, who were requested to serve, graced the evenings. Along with the White Governor of the Punjab residing in the Government House on the Mall opposite the Lahore Zoo, another sign of British legacy, there were a large number of British officials serving the nation both in the civil and military administration. Even after they had finally left Pakistan after a couple of years of its independence, the Pakistani officials still feel very proud to mimic those white men of the yester days, same mannerism of behaviour and rule. Lahore began to give a different look; it had changed, transformed physically and culturally. Its old inhabitants, the Hindus and the Sikhs along with their cultural and religious rites and rituals had gone. The arrival of the Muslim refugees from across the border gave the city a new color. Things began to settle down. Even the modern Lahore has adhered to its amorphous nature with all the changes the city has faced and experienced. Nevertheless, it is still a combination of the ancient and the modern, an amalgamation of the opposites, and truly an amorphous city.

Note: Some of the portions of textual analysis of Dina Nath's *The Two Friends: A Descriptive Story of the Lahore Life* and Rudyard Kipling's *Kim* has been used in one of the articles on Lahore by the writer.



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Postmodern Logic in Virginia Woolf's The Waves: A Bakhtinian Reading

Dr. Shibu Simon

Creating a legacy of her own by means of improvisations, Virginia Woolf has established beyond challenge a permanent place among the modernists. Hence, it is not surprising that academic scholarship has elevated her to very high levels and that current acceptance of Woolf goes with the recognition that something has happened in English fiction since 'Woolf'. Along with Lawrence, Eliot and Joyce, she has altered the face of fiction since 1920s. Being the daughter of Sir Leslie Stephen and the wife of Leonard Woolf, she is one who had the finest of exposures to the Republic of Letters from an early age. Though, Woolf did not subscribe to any formal school of criticism her view point as a critic forms the basis of all her works of fiction.

Apart from setting up the 'common reader' as the true judge of literary merit, she also insisted that the critic should be a practitioner of the art he proposes to analyse. Her oft-quoted definition in her essay "Modern Fiction" (1925:189) has been worked out at several levels in almost all her major works, namely *The Voyage Out*, *Jacob's Room*, *To the Light House*, *Mrs. Dalloway*, *The Waves*, *Between the Acts*, *Orlando*, *The Years* and others:

Life is not a series of gig lamps, symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end. Is it not the task of the novelist to convey this varying, this unknown and uncircumscribed spirit, whatever aberration or complexity it may display, with as little mixture of the alien and external as possible?

In pure stream-of-consciousness style, Woolf has written her eighth novel, *The Waves*, which gives a searching exploration of individual and collective identity by yoking the six main characters and their voices. In this novel she throws off completely the old shackles of plot, dialogue and exterior description to achieve an entirely new mode of communication. *The Waves* is a simple progress of a day, with six children lying serenely at dawn and withered by age by dusk. As children awakened by the first sunbeams, their impressions are short and simple but typifying their personalities:

"I see a ring" said Bernard, "hanging above me. It quivers and hangs in a loop of light."

"I see a slab of pale yellow" said Susan, "spreading away until it meets a purple stripe."

"I hear a sound," said Rhoda "cheep, chirp; cheep, chirp going up and down."

"I see a globe", said Neville, "hanging down in a drop against the enormous flanks of some hill."

"I see a crimson tassel," said Jinny, "twisted with gold threads."

"I hear something stamping," said Louis, "A great beast's foot is chained. It stamps, and stamps, and stamps."

These are the inarticulate expressions from which we must decipher the life of the inner consciousness of an individual. These innocent observations will be counteracted by the increased complexities of our personalities and society. The six individuals have varied personalities: Bernard is a story-teller, communicative and easily accessible to society; Louis, a complex-ridden person, romanticist and rationalist; Neville, a poet and an introvert; Jinny is fascinated with her body and believes only in socializing; Susan desires motherhood, her own home and family; Rhoda, the silent one, finds no joy and sincerity in this world and



finally takes her life. Percival is the only character who is never absorbed in their midst but is the fulcrum of their group. They part after some time, the boys and girls go to different schools. The six friends are shown experiencing life at different levels and spheres of existence until they all meet at a dinner party to bid farewell to Percival who was going to India. Percival finally meets with death, falling from a horse while in India. Sudipta observes:

The schematization of the characters of the novel is dialectically similar to the movement of the waves. The characters are initially encapsulated in a single space and later they are portrayed in their individual paths of life when they converge to a point. Death finally disintegrates this union, like the waves breaking on the shore. (163)

The author in reality is attempting to narrate timelessness with the continuous flux of the sea and waves. Even definite mention of time does not signify linear time or the inner working of the conscious. Spatial references, like London Hampton Court, Spain and Rome are made as they are essential for the physical existence of the individuals.

This article attempts to read *The Waves* against Bakhtinian terminology and Bakhtinian concepts¹. Mikhail Mikhailovitch Bakhtin's (1895-1975) readings of literature and especially his studies on narrative and his theoretical concepts, with their powerful combination of Russian Formalism² and Post-Structuralism, have inspired and excited almost every critic. Widely recognized as one of today's most significant critics, Bakhtin and his critical theories have opened up a range of studies across many discourses, including literature, film, cultural and gender studies. His works like *Art and Answerability*, *The Dialogic Imagination*, *Problems of Dostoevsky's Poetics*, *Rabelais and His World* are amongst the most influential statements in the field of criticism. The Bakhtinian terms - heteroglossia, dialogism, polyphony, carnival with the grotesque and the chronotope - have produced many readings, thereby widening the 'Bakhtin industry'.

To discover a level of meaning beyond the literal one given in the text is always an interesting critical and technical approach, which gives the text a stimulating argument in its own right. A re-reading of the novel as a text, that gains autonomy, generates loads of meanings. The language/dialogue of the book carries with it the existence of social stratifications and at least one perfect listener too. To elaborate, the multifarious voices heard in the text refer to the diversified socio-political background of the society. The novelist in representing this background organises the creative and fluid turn of historical realisation within the text. This in turn encodes the conceptualized world of the author. So looking at the text with regard to its intrinsic features or its literariness, with a Bakhtinian ideology, one can arrive at a harmonious restoration for the author, Woolf, for the serious postmodern/poststructuralist reader and the modernist text, *The Waves*. This novel has been generally defined as an archetype of the high modernist text and it owes nothing whatever to the traditional form of the novel.

Published in 1931, *The Waves* has been generally defined as an archetype of the high modernist text and it owes nothing whatever to the traditional form of the novel. It is daring in imagination and technique and it marks the extreme of Woolf's experimental method. Woolf went even beyond Joyce in her technique to portray the inner reality through external reality by means of symbols, figures and interior monologues. To Williams:



*It was actually this very feeling, that in this kind of fully-furnished novel everything was present but actual individual life that led, in the 1920s, to the disrepute of 'realism'. The extreme reaction was in Virginia Woolf's *The Waves*, where all the furniture, and even the physical bodies, have gone out of the window, and we are left with voice and feelings, voices in the air - an equally damaging unbalance, as we can now see. (585)*

In the novel one can recognize easily not only heteroglossia (the concept of many different languages which make up social life), but also dialogism (i.e., the ceaselessly shifting power relation between words), and polyphony (which refers to the 'many-voicedness' of texts in which characters and narrators speak on equal terms). Interpreting Dostoevsky's novels and the characters in them, Bakhtin in his book *Problems of Dostoevsky's Poetics* wrote:

Dostoevsky is the creator of the polyphonic novel. He originated an essentially new novelistic genre. Therefore his work cannot be confined within any boundaries and does not submit itself to any of the historical-literary schemata which we are accustomed to apply to manifestations of the European novel. (4)

The task of creating a polyphonic³ world was what Woolf took very seriously and she set herself to develop and exploit the modes of narration as found in *The Waves*. Indeed, Woolf has worked out a typical modernist representation which, according to E. Auerbach, is "an attempt to put the emphasis on the random occurrence, to exploit it not in the service of planned continuity of action but in itself" (552). In other words she has exploited and disordered the vicissitudes of time and the arrangement of events in such a manner so as to re-order and blend a subjective and objective level of storytelling.

The whole plot, which involves psychological realism, is endorsed dramatically with subtle insights and revealing moments of perception taken from the characters' lives. When the story opens - in the Edenic garden near the sea with the waves lashing on the shore, at the break of day - the six characters are portrayed as kids experiencing sunrise and the events that follow. As G.W Turner, the linguist, explains it: "Explanation in stylistics depends on examining the circumstances of language, the situations in which it is used. Variations in style are measured against variations in setting and where the two appear to be inter-dependent, style is to that extent explained" (26).

The story is told in a series of six interlocking monologues, made by the six characters in it - Bernard, Neville, Susan, Rhoda, Jinny and Louis. The action, as such, is so fleeting and elusive, but it is a novel of six different, but synchronized lives that the author narrates by spreading over nine parallel episodes taken from childhood to middle age of these characters. Much has been written about the fragmentation of this novel⁴, but this kind of reaction came from a readership which searched for the concept of whole within the tale that is told.

A close look, along the syntactic, semantic, and pragmatic lines will yield hundreds of readings and interpretations, both textual and metatextual. Woolf weaves her tale around the six friends who gather around the central charismatic figure of Percival like 'moths drawn to a flame'. Each section of Woolf's story is prefaced by a descriptive passage in which the glow of the sun and the din of the waves open up different phases of time and eternity. The pace and the plot segments are united by the character of Percival viewed through the



eyes and played upon the consciousness of the others. Thus, Percival becomes the symbol of the natural man and also of the emotional certainty which they all seek in life. Finally, Bernard sums up the tale for everyone and reads man's challenge to death, the arch rival in the death of Percival.

Virginia Woolf described her novel as a *play poem* which highlighted the rhythm of life and not of the plot. Its polyphonic, dialectical and rhythmic narrative unfolds the plot with a systemic interaction between the series of dramatic soliloquies. The metaphor of the waves provides the formal structure for the presentation of the lives as found in the monologues. The ebb and flow of human experience as it happens to the characters are revealed in soliloquies. Each one of them can be identified and distinguished by the subject and tone of their thoughts, their mental images and emotions shared by them and they all fall into place gradually to form the united whole of the jig-saw puzzle.

Bernard, the maker of phrases and the seeker of causes, sees a loop of light, a ring or the circle of experience giving life a pattern and meaning. He is the genial and romantic soul who later marries and has a son. He is the 'story teller' who, in the final section of the novel after his last reunion with his friends, acts as their biographer. Like Woolf who has created fictionalised biographies of her close circle of friends and relatives in this novel, Bernard reveals:

'Now to sum up, said Bernard. 'Now to explain to you the meaning of my life. Since we do not know each other (though I met you once I think, on board a ship going to Africa). We can talk freely.... My book, stuffed with phrases, has dropped to the floor. It lies under the table, to be swept by the charwoman when she comes wearily at dawn looking for scraps of paper, old tram tickets, and here and there a note screwed into a ball and left with the litter to be swept up....' (135-166)

Neville, shy and passionate, imagines that the bright sun is a globe dangling against the flank of day. He is one who is associated with sharp instruments that act as metaphors for his incisive mind which is described as 'scissor-cutting exact'.

But Susan, the lover of fields and seas, views 'the slab of yellow, then a crusted loaf and the butter slice meant for tea'. She is natural, earthy and more physical in thinking, who orders her life cyclically by the seasons and regular patterns. The timid and awkward Rhoda hears the shrill cry of the birds, the birds startled at sunrise, for she is the mystical one with her fractured identity constantly diffusing. Her connections with the outside world are very delicate and gradually her tenacity runs short. She reaches the edge of the margin between mysticism and madness and finally commits suicide.

In direct contrast to Susan and Rhoda, the sensuous and pleasure loving Jinny sees a tassel of gold and crimson. She is like a flickering flame of exuberance and flits through life and men with ease. Louis, the son of a banker, resents his bourgeois origins and is desperate for social acceptance. He hears the chained beast stamping on the seashore. His ambition leads him to the office in the City and his mastery gives him status and control, which takes him further in his business world. The detailed descriptions of the last day in school, of Percival in India, of Percival's death and pairing of friends after Percival's death - all dovetail into Bakhtinian frame work.



The polemical thrust of Bakhtin theory lies in his pervasive suggestion that a hallowed autonomous individual is just an illusion and the 'I' that speaks is in reality not an 'I' but a 'we'. In the telling of this tale Woolf has reduced the role of the omniscient narrator and has freed the flow of voices of the characters - Bernard and others - thereby leaving the reader with only voices against the sound of the waves. It is obvious that Woolf had conceived the polyphonic pattern of her characters' voices much before the actual writing of the story. The multi-voiced, multi-styled and often multi-linguaged elements fill up the novel and they reveal the characters' autonomy and their lack of dependence on an omniscient narrator as exemplified in the novel.

The notion of the carnival⁵ and the grotesque can be naturally traced in the events related to Percival's death, for death and renewal are central to carnivalesque. For, as Bakhtin records in *Rabelais and His World*: "The image of death is devoid of all tragic or terrifying overtones.... It is the other side of birth" (39). Thus Percival's death brings the six friends together by the seashore and reopens another phase of epiphany in their lives.

It is Percival again who works out the chronotope in this novel. As the 'man of the Empire' he fleshes out the temporal-spatial arrangement within the novel. Divorced from the dates in the calendar, the time shifts are revealed through flash forwards and flashbacks. The epoch/era, relating to the first quarter of the 20th century, is made geographically visible by the magical figure of Percival who journeys from the imperialistic Britain to the colonised India.

The notion of identity that Woolf intended the characters in the novel to express comes through within their voices. This novel is like any other literary text that portrays a socio-political situation, an organised whole of different units, elements and events brought together by an intense interplay of dialectical forces. Thus it works like the polyphonic setting as found in the works of Dostoevsky. In the words of Bakhtin:

Further, the very orientation of the narration - whether it is carried out by the author, a narrator, or one of the heroes - must be completely different than in novels of the monological type. The position from which the story is told, the image is constructed, or the information is given must be oriented in a new way to this new world, the world of full-fledged subjects, not objects. The narrational, representational, and informational word must work out some sort of new relationship to its object. (5)

Further in the same work Bakhtin describes the polyphonic novel as one which contains a plurality of independent unmerged voices and consciousness, with equal rights. Among the features of the polyphonic novel, one finds the depiction of how the characters see the world and themselves. Bernard's polyphonic view of his and others' fates may serve as a fine example within this principle of construction. In evoking a pattern within the narrative, continuity is seen beneath Woolf's performance with a non participating third-person who prefaces the voices before each episode.

As a pioneering story teller, in the modernistic tradition, Woolf takes the role of an 'I' which is really a 'we'. Hence it is not surprising to discover that Virginia Woolf has fashioned herself in the complex and disciplined narrative technology to narrate the story for she has created fictionalised biographies of Vanessa Bell, Leonard Woolf, T.S Eliot, Lytton Strachey,



Desmond MacCarthy, Kitty Maxsell and herself within the plot very subtly. She clarifies through the words of Bernard (156):

Our friends, how seldom visited, how little known - it is true; and yet, when I meet an unknown person, and try to break off, here at this table, what I call "my life", it is not one life that I look back upon; I am not one person; I am many people; I do not altogether know who I am - Jinny, Susan, Neville, Rhoda or Louis: or how to distinguish my life from theirs.

A detailed analysis of the linguistic features within the text has revealed several metaphorical levels found beneath the generalisations. Woolf's triumph is the triumph of style, for with natural ease and felicity of expression she has overcome many hurdles. As a conscientious artist in the use of words, she has tried to bring true perfection into all that she has penned. As one of those great writers of fiction, Woolf has thought long and deep about the craft of narrating tales and has fashioned herself as a trendsetter of the modern age. And it can be proved that the field of discourse in *The Waves* is certainly associated with Woolf as well as with her age, of modernism in English Literature.

In a world where everything was questioned, during the inter-war years, the position of the artist was a troubled one. Hence it is seen that with no complete agreement within his society, the artist dealt with values and symbols that flourished and passed away. Consequently, this extraordinary chaos could have been one of the reasons that made Virginia Woolf, the modernist, illustrate a *coup de fiction* in her art of storytelling.

Notes

¹ Bakhtin school holds the view that all use of language is sociological and ideological.

² Also referred to as East European Formalism to distinguish it from Anglo-American formalism which is just another name for New Criticism. The movement of Russian formalism got institutionalised by the year 1919 with the establishment of Petersburg Society for the Study of Poetic Language.

³ The language of a literary work does question authority and convention, and subverts stability. This can be seen in the 'polyphony' of the novel – characterized by the many voices present in it, none of which is controlled by the writer. The monologic novel, in contrast, is characterized by the dominating authoritarian voice of the writer while the dialogic novel has many voices. Literature is to be understood as a practice of language within reality.

⁴ Art is the negative knowledge of the actual world. Negative knowledge is not negation, but a knowledge that can negate a false condition. Hence, Theodore Adorno and his followers applaud modernism and experimental art. For them, modernism should be approached as a critique of late capitalism. Techniques, such as the use of fragmented form of narration, are meant to serve as formal features which offer us a negative knowledge of capitalism.

⁵ Carnival, which is essentially a festival that is associated with merry-making and revelry, is used by Bakhtin to signify a form of counter culture which was popular during the middle ages. It stood in opposition to the ruling, aristocratic, official culture prevalent at that time. Bakhtin notices an interplay of many voices (polyphony) in fiction for which he suggests the term carnivalesque. Hence, "the novel is richer in its plentitude and abundance than the single-voiced epic" (Nagarajan 267).



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Influence of the Bhagavad Gita on R.W. Emerson's essay "Conduct of life: Consideration by the way"

(The Conduct of Life, 1860, rev.1876 Good of Evil, Civil War)

Shiva Durga & Prof. Dr. Anoop Gupta

This paper contains original research on Emerson's concepts of 'Good of Evil', Feminism, Civil War and the Bhagavad Gita. In view of Emerson's 'Great Soul' concept (which is also contained in the Bhagavad Gita), all must eventually imbibe these views. This paper increases scholarly understanding and knowledge in this field. It helps in reconciling aspects of Civil War in U.S. history and presenting correct perspective brought out by Emerson. Due to this it is relevant and of interest for the entire society.

Pg 2: ¹ R.W. Emerson states "*Leave this hypocritical prating about the masses. Masses are rude, lame, unmade, pernicious in their demands and influence, and need not to be flattered but to be schooled.*"

This is as per BG 7.3. "Only one out of thousands of men endeavor for perfection". It is implied that the rest do not do so as they are not fit. Hence they have to be taught correct education. Also as seen from the 'great soul' concept of R.W. Emerson in 'Self Reliance' and 'Circles', a very few people make history and form correct educated thought, others have to be made to follow them. This is as per the Bhagavad Gita 4.7-8, 10.41. Correct education or 'schooling' as seen below and also from other essays is Dharm and the Yogas of the Bhagavad Gita.

Thoughts on R. W. Emerson and feminism:

R.W. Emerson states, "*I do not wish any mass at all, but honest men only, lovely, sweet, accomplished women only, and no shovel-handed, narrow-brained, gin-drinking million stockingers or lazzaroni at all*". R.W. Emerson brings out the value of women and men as per Vedic Dharm as opposed to those following an unintelligent and materialist lifestyle. We see as per R.W. Emerson men have to pass the tough standard of honesty which includes absence of hypocrisy seen in 'Self Reliance' and in other essays. The Bhagavad Gita upholds honesty as a Brahminical quality in BG 18.42. It is also held important as it is an aspect of 'truth'. However R.W. Emerson does not mention it in respect of women. The only reason can be that as a true feminist R.W. Emerson does not want to subject women to the same rigorous testing and discipline as men especially 'great men'. The same is the attitude of the Bhagavad Gita. Hence the Bhagavad Gita categorizes women in a category different from bhaktas, Brahmins and saintly kings as seen in BG 9.32-33. In fact women are categorized with Sudras and Vaishyas. This does not mean that women are not devotees.

Women being present in all Jatis, in fact these shlokas also show that Jatis are not separate and heredity but a person has to follow them as per the situation and his abilities. For example all are required to be honest. The reason of saintly kings, brahmins and bhaktas being mentioned separately is due to the rigorous standards and their harsh testing by Saints and Gods. This can be seen by the harsh testing of King Harish Chandra by the rishi Vishwamitra, of king Yudhistir by Indra and Yaksha, of King Vikramaditya by Sri Sani and of King Vishwamitra by Rishi Vashist. The objective is to set ideals and examples for mankind. However it is not considered suitable to put women to harsh testing or even austerities. We see the view of the Vedic saint Sri Rama Krishna "Master: (to two lady



devotees) “Why have you fasted? You should take your meal before you come here. Women are but so many forms of my Divine Mother. I cannot bear to see them suffer. You are all images of the Mother of the Universe. Come here after you have eaten, and you will feel happy. Saying this, Sri Ramakrishna asked Ramlal to give the ladies some food. They were given fruit, sweets, drinks and other offerings from the temple. The Master said: “You have eaten something. Now my mind is at peace. I cannot bear to see women fast”.²

We see Sri Ramakrishna upheld fasting for men as purifying the mind and developing love of God.³ Without the need of harsh testing and disciplines Sri Rama Krishna considered women as capable as men in spiritual accomplishment as seen in his behavior towards one of his Gurus Bhairvi Brahmani, his wife who is widely acknowledged as Holy Mother, and a Brahmin lady in Samadhi to whom Sri Ramakrishna salutes.⁴ We see in Mahabharat Krishna considers the queens Gandhari, Kunti, Draupadi and the milkmaid Gopis as ‘accomplished’ devotees and saints. The emphasis thus for women is on self improvement and perfection. R.W. Emerson is also of the same view. R.W. Emerson rejects Adharmic qualities in women as seen through his above statement. Hence R.W. Emerson’s feminism is as per Vedic Dharm.

R.W. Emerson states “Away with this hurrah of masses, and let us have the considerate vote of single men spoken on their honor and their conscience”. This brings out the limitations and defects of the present democratic voting system where all votes are treated equal and political leaders have to cater to the desires of the ‘masses’. *In old Egypt, it was established law, that the vote of a prophet be reckoned equal to a hundred hands. I think it was much under-estimated*. This brings out the importance of a ‘thinker’ or a ‘great soul’ in comparison with the ‘masses’, that Emerson explains in ‘Self Reliance’ and ‘Circles’. *“Clay and clay differ in dignity,” as we discover by our preferences every day. What a vicious practice is this of our politicians at Washington pairing off!*” This is as above.

R.W. Emerson states, “Suppose the three hundred heroes at Thermopylae had paired off with three hundred Persians: would it have been all the same to Greece, and to history? Napoleon was called by his men Cent Mille. Add honesty to him, and they might have called him Hundred Million.” Honesty is required to follow Dharm and especially Karm Yog. Adversity is an opportunity to develop through following Dharm and the Yogas. We see Arjun rising in adversity to practicing Karm Yog. We see again Emerson’s uncompromising emphasis on honesty, here in respect of great men.

*“Nature works very hard and only hits the white once in a million throws.”
“In mankind, she is contented if she yields one master in a century.”*

R.W. Emerson states, “All the feats which make our civility were the thoughts of a few good heads.” This is the ‘great soul’ concept of R.W. Emerson and all have to follow these ‘great souls’. This is brought out in BG 2.69, 3.20 and 7.3. BG 2.69 brings out the difference between all living entities and great thinkers and saints. BG 3.20-.21 show King Janak as an ideal example of a ‘great soul’ as a Karm Yogi whom all others must follow.

Pg 3: R.W. Emerson states, “The rule is, we are used as brute atoms, until we think: then, we use all the rest”. It is understood from the context this ‘thinking’ is as per Sanatan Dharm Principles. If we do not think we are unable to discern the laws which govern life. Following the senses we get deluded though still under law especially the law of Karm. On thinking



correctly we follow the Yogas to reach Brahman. Our interaction with others is as per this hence 'we use all the rest'

R.W. Emerson's concept of 'good of evil and faults' and the Bhagavad Gita:

R.W. Emerson states, *"In front of these sinister facts, the first lesson of history is the good of evil. Good is a good doctor, but Bad is sometimes a better"*. The good of evil and faults recurs in various Emerson's Essays. We shall examine it in all its myriad contexts here.

R.W. Emerson states, *"The frost which kills the harvest of a year, saves the harvests of a century, by destroying the weevil or the locust."* Some evil action is necessary for greater good. Though the War in Mahabharat caused destruction of life, it caused destruction of Adharm and establishment of Dharm which is required for successful life of mankind. One retains peace even in injury and death in War due to the concept of Dharm. We in the future life times are benefitting from this. In this context the evil of War is a 'better doctor' than the good of peace.

R.W. Emerson states, *"Without war, no soldier; without enemies, no hero"*. Evil action accompanies the good. In the Bhagavad Gita we see the inevitability and occurrence of War made Arjun and many others heroes. The importance of soldier was established in society. This is an aspect of Dharm. Krishna expresses this thinking in BG 2.32.

The Mahabharat War, of which the Bhagavad Gita is a part, is the fight between good (Arjun and Pandavas following Dharm) and evil (Duryodhan afflicted by jealousy, greed and hatred thus following Adharm). Due to this the Pandavs are hailed as upholders of virtue and Dharm.

Pg 4: R.W. Emerson states, *"'twas dangerous water, but, he thought, they would soon touch bottom, and then swim to the top. This is bold practice, and there are many failures to a good escape."* Arjun became deluded before the war, but under the advice of Krishna improved and corrected his thinking. Thus 'he touched bottom and then swam to the top'. On the other hand Duryodhana could not overcome his hatred, thus he could not 'touch bottom' and was a 'failure'.

R.W. Emerson states, *"Croyez Terreur aussi a son merite," said Voltaire. We see those who surmount, by dint of some egotism or infatuation, obstacles from which the prudent recoil."*

R.W. Emerson states, *"Tis so manifest, that there is no moral deformity, but is a good passion out of place; that there is no man who is not indebted to his foibles; that, according to the old oracle,*

Shakspeare wrote, —

"'Tis said, best men are moulded of their faults;"

R.W. Emerson states, *"In short, there is no man who is not at some time indebted to his vices, as no plant that is not fed from manures. We only insist that the man meliorate, and that the plant grow upward, and convert the base into the better nature"*. As per BG. Chapter 14 all beings are made out of a combination of Sattva, Rajas and Tamas. 'Egotism' and



'infatuation' fall in the category of Rajas. Swami Vivekanand advocated infusion of Rajas into Indian society to overcome Tamas and lead the common man to Sattva. Sattva itself may not do many works which a person with Rajas may do.

A person endowed with the nature of a kshatriya and consequently its 'egotism' may do many works which a Brahmin or a trader or a servant may be unable to do such as fighting a War for Dharm and causing destruction, bearing injury and death with a peaceful mind. Similarly a Vaishya is 'infatuated' and indulges in trade by virtue of his 'own nature' which other jatis would not be so interested in. However all these works are required for Dharmic development of society.

Arjun was deluded and attached and overcome by grief as seen in BG Chapter 2. Under the guidance of Vedic teachings of Sri Krishna he overcame these faults thus 'meliorating' and 'swimming to the top'. Thus he was 'indebted to his vices' and was 'moulded from his faults'. Thus he converted the 'base' or Adharmic 'into the better nature' or Dharmic. Arjun also benefitted humanity through his faults and subsequent improvement as the Vedic and Dharmic teachings of Sri Krishna through him became available to all humanity. We see here R.W.Emerson's concept of 'own nature' is to develop on Dharm and reject Adharm. 'moral deformity' has to be overcome. We see here and also in 'Self Reliance', 'Compensation', 'Circles' that Emerson's morals are as per Sanatan Vedic Dharm.

R.W. Emerson states, "*Bad times have a scientific value. These are occasions a good learner would not miss. As we go gladly to Faneuil Hall, to be played upon by the stormy winds and strong fingers of enraged patriotism, so is a fanatical persecution, civil war, national bankruptcy, or revolution, more rich in the central tones than languid years of prosperity*". We have seen how the 'bad times' of War gave opportunity of 'learning' in the example of Mahabharat above. Further Queen Kunti requested Krishna for bad times as it made her remember God. The Pandavs were sentenced to unfair exile hence 'bad times' but it made them emerge more mature and strong, wise and Dharmic.

The Mahabharat War itself was caused by 'fanatical persecution' by Duryodhan which led to establishment of Dharm and gave us Vedic knowledge and 'heroes'. We see here that Emerson's concept of 'Bad times', 'scientific value', 'fanatical persecution, civil war, national bankruptcy, or revolution' is to view them as opportunity to follow Dharm and the Yogas, such as Kshatriya Dharm in War, revolution and Civil War, establishment of Dharm such as abolition, remembering God through Bhakti Yog, correcting the country to follow Dharm, setting an example of Dharm for the world.

The Saints of the Bhakti era are appreciated as they resisted and desisted from forcible religious conversions even in the face of fanatical Islamic persecution in the 14th to 17th centuries in India. In these times one gets a greater opportunity to practice Dharm and the Yogas and hence they are 'more rich in the central tones than languid years of prosperity'. Abolition is Dharm since slavery is ruled out in the Universal social order of man mentioned in BG 18.40-.50.

Pg.5: R.W. Emerson states, "*I will not here repeat the first rule of economy, already propounded once and again, that every man shall maintain himself*". This is R.W. Emerson's concept of 'Self Reliance' seen as a concept of the social order of man mentioned in the Bhagavad Gita 18.40-.50. '*but I will say, get health.*"



“And the best part of health is fine disposition”.

“It is observed that a depression of spirits develops the germs of a plague in individuals and nations”.

“Be merry and wise”.

R.W. Emerson states, *“Genial manners are good, and power of accommodation to any circumstance, but the high prize of life, the crowning fortune of a man is to be born with a bias to some pursuit, which finds him in employment and happiness, — whether it be to make baskets, or broadswords, or canals, or statutes, or songs. I doubt not this was the meaning of Socrates, when he pronounced artists the only truly wise, as being actually, not apparently so”* This is as per BG 18.41.

Persons as per their ‘own nature’ are able to perform their ‘own work’, this is ‘a bias to some pursuit’. In some it is manifest as compared to others. They have ‘crowning fortune of a man’. Thus one should try to recognize his ‘bias to some pursuit’. Those who do not do their ‘own work’ are in fact failures in Karm Yog as per Bg 18.47. We see here R.W. Emerson illuminating the thought of the philosopher Socrates. I have shown this thought is Dharmic. We see thus a person performing ‘own work’ or Swadharm will be ‘merry and wise’.

Pg 7: *“But it counts much whether we have had good companions, in that time; — almost as much as what we have been doing.”* Arjun had a good companion in Krishna and this helped him in following Dharm. To keep a good company is called Satsang and is beneficial in following Dharm. It is only because of Satsang of saints that Narad who was a maid’s son rose to be one of the highest Vedic saints and devotees.

R.W. Emerson states, *“But it is certain that there is a great deal of good in us that does not know itself, and that a habit of union and competition brings people up and keeps them up to their highest point; that life would be twice or ten times life, if spent with wise and fruitful companions. The obvious inference is, a little useful deliberation and preconcert, when one goes to buy house and land.”* We see in the Mahabharat friendly competitions being organized among warriors in order to improve their skills. We also see discussions and debates on Dharmic matters including spirituality, governance, social welfare, security etc. Queens Draupadi, Kunti and Gandhari and many others improved their lives by companionship with Krishna and rishis seeking their advice. Yudhistir consulted Krishna before undertaking various actions. In fact R.W. Emerson through his works can be a ‘companion’ to every American and thus benefit every American. Through R.W. Emerson the Bhagavad Gita can invigorate all his readers. This brings out the Vedic concept of Satsang.

“Life brings to each his task”. This is ‘own work’ and Swadharm concept of the Bhagavad Gita. This is seen above and also in ‘Self Reliance’. This is covered in BG 2.47, 3-24, 3-35, 18.41-48, 18.7-9, 5.15-17.

Pg.8: R.W. Emerson states, *“The secret of culture is to learn, that a few great points steadily reappear, alike in the poverty of the obscurest farm, and in the miscellany of metropolitan life, and that these few are alone to be regarded, - the escape from all false ties; This is shunning hypocrisy and following ‘own work’ and ‘own nature’ as per Dharm which I have explained above and shunning ties opposing these as ‘false ties’. ‘courage to be what we are’. This is own nature as per Dharm. ‘and love of what is simple and beautiful, independence’; This is*



because all are manifested from Brahman and Brahman is independent as per BG 15.15, 15.18. *'and cheerful relation'*, since Dharm is the way to true happiness as per BG 14.6, 18.54. *'these are the essentials.- these, and the wish to serve'*, This is the Sudra concept of Jati Dharm as per BG 18.44. Contrary to general perceptions Sudras are not separate Jati but are inherent among other Jatis. In my view this is made out as in the Bhagavad Gita they have not been described separately but along with a Jati, Vaishyas. Sudras actually include the assistants, trainees and juniors within the other three Jatis (Brahmin, kshatriya, vaishya). Moreover all Jatis serve society through Dharm hence all are sudras. *'to add somewhat to the well-being of man.'* The well being of man is a part of Karm Yog and Dharm as per BG 5.25.

Emerson, the Bhagavad Gita concepts and the Civil War:

The Civil War is the cause of much disorientation, sadness and confusion in American Culture. While the Confederate South had to deal with the prospect of defeat, the Union North also rued the huge loss of life. It is acknowledged widely that the soldiers of the Union believed they were fighting for abolition, while the soldiers of the Confederacy believed they were fighting to preserve and protect slavery. The matter increases in seriousness due to the huge numbers of casualties. The situation is compounded and confounded by the fact that slavery had persisted in Christianity for 18 centuries and Jesus himself had never criticized slavery as an Institution. I shall now attempt to clear this disorientation and confusion on perception of Civil War through R.W. Emerson's concepts which I have shown as concepts of the Bhagavad Gita.

The soldiers and officers who fought on both sides particularly those who died are honoured and have attained peace as they were following Kshatriya Dharm. We see in the Mahabharat the warriors of both sides are considered honourable due to their practicing kshatriya Dharm. This is supported by Emerson *"Life brings to each his task"* which I have shown to be 'own work' and swadharm concept of the Bhagavad Gita. The War in itself caused abolition and R.W. Emerson approved and justified the Civil War due to this result, as seen in 'Self Reliance'. I have shown above abolition to be Dharmic. Hence Emerson supported this Dharmic aim and the occurrence of War for it. A number of black former slaves ably fought and performed many other tasks in the Civil War such as the Battle of Olustee thus setting a standard to be appreciated by all. This educated all on equality of the black and white races and the consequent injustice of slavery.

The Confederate General Robert E Lee was as much a hero of War as any General of the union due to the concept of Kshatriya Dharm and his proficiency in his 'own work' of swadharm. Thus the south can hold its head high and even the North has to be inspired by him. Hence all associated with the war as their history should be happy because of its just and dharmic end and kshatriya bravery and proficiency displayed by both sides. This is as per BG 2.32 "O Partha, happy are the ksatriyas to whom such fighting opportunities come unsought, opening for them the doors of the heavenly planets". Similarly warring sides the world over should learn to appreciate proficiency and valour displayed on either side. R.W. Emerson agrees with this through his observations on Civil War on Pg.4. The War enabled the US to become adept in Warfare which assisted it subsequently in World affairs. Only from my above explanation can Americans on both sides of the Civil War gain correct perspective and peace. We see above R.W. Emerson prefers to work in the background in a subtle and unobtrusive manner. This is discerned by the heading itself. We see how Emerson dealt with these issues *'by the way'* however at the same time showing their matter



of fact, integral nature and their applicability to all. R.W. Emerson does not take credit for providing correct perspective and orientation on the Civil War though the same is present in his works through his above statement and its connection with his other concepts as I have shown above, and also can be seen in 'Self Reliance' and in 'Circles'. Due to this I here stand reinforced in my observation in 'Circles' page 165 that R.W. Emerson as a '*great soul*' had actually influenced Lincoln on acting decisively on abolition while not making it apparent objectively in order not to take credit for it.

We see subtle and unobtrusive manner is the preferred method of approach for Vedic Rishis. For example Rishi Ved Vyas and Narad in the Mahabharat and Rishi Valmiki and Narad in the Ramayan acted in such manner and influenced the great men thus in these scriptures. For example this can be seen in the interaction between Rishi Ved Vyas and Yudhistir during the Pandavs' period of exile, and the interaction between Rishi Valmiki and Sri Sita in her exile (which correctly educated entire society giving it correct perspective). In fact on close study of Vedic scriptures we observe many other Vedic Rishis acting in this manner. R.W. Emerson thus follows the Vedic Rishis in method of work, behavior in approach to the spiritual and the material world and its current problems. In context of R.W. Emerson's nature and personality this itself is a '*consideration by the way*'. Emerson thus can be considered to be a Vedic saint.

References

1. [http://www.emersoncentral.com/considerations by the way.htm](http://www.emersoncentral.com/considerations%20by%20the%20way.htm) Hereafter Emerson's quotations from this document are in italics after the relevant page number.
2. The Gospel of Sri Ramakrishna. Published. Sri Ramakrishna Math. ISBN-7120-435-X, Pg. 432.
3. The Gospel of Sri Ramakrishna. Published. Sri Ramakrishna Math. ISBN-7120-435-X, Pg. 364.
4. The Gospel of Sri Ramakrishna. Published. Sri Ramakrishna Math. ISBN-7120-435-X, Pg. 757.



Epistemology of Poetry

Dr. K. Venkatramana Rao

Epistemology is a term borrowed from philosophy along with many others from that discipline, especially during the time of Eliot. He was a student of philosophy and his doctoral dissertation was on Illusion and reality; but it was not Eliot who started the trend. From early times literary criticism had been in the field of philosophy as borne evidence to by Socrates, Plato and Aristotle. Socrates reflected on the nature of knowledge and the procedure of questioning which he called *Heurism*. He reflected on ideas of Beauty and laid the foundation for later aesthetic philosophers. Plato and Aristotle have developed a whole area of literary criticism discussing the ontology, the teleology and ethics, not to speak of epistemology which is fundamental to the growth of any discipline. In philosophy it is defined as the science of knowledge which encompassed content, method and goals.

Philosophy concerned itself with two kinds of knowledge, the mediate and the immediate. Mediate perception is through the medium of senses and at the theoretical level inferences. Primarily it is the scientific method, with phenomena the observation and the inferences drawn there from. Because of its conjectural and tentative nature it came to be empirical and empiricism dominates science. It is not just by observation which includes other sense experiences that a man experiences, understands and theorizes. This system had to be put in the crucible of logic and when logic weakened or contradicted the statement a newer theory came up. As the senses were known to be limited in the perception the knowledge so gained was partial. Secondly sense experience was not able to account for intuitions, hallucinations, disembodied voices and such extrasensory sources of knowledge. Hence philosophy added another area of knowledge through immediate perception. The world is to be understood as the object of mediate and the word mediate is to be understood as the adjective of medium. Between these two theories of knowledge, there is a conflict which could be resolved not by logic or by intuition separately but conjointly. They are not antithetical but complementary and the experience is integral and the integration is through the personality of the person. Eliot succinctly puts it when he says that disparate experiences are constantly making new wholes. With a poet-critic's sharpness and authority, Eliot says that the integral process leaves a person with knowledge that is both objective and subjective at once.

A poet may long for a life of sensations. Keats' apostrophe 'O, for a life of sensations!' picturesquely captures for us the difficulty of the poet who has to forge a unity between the objective and the subjective, the sensuous and the super sensuous, the logical and the supra logical, the demonstrable and the conjectural. The poet has to do all these through language which would be faithful to the experience. As I. A. Richards says, no words can communicate an experience. Experience is intensely personal and what can be communicated is the conditions of the experience which can produce similar sensations in the reader. I.A. Richards observes that the words are not the same with every user or with the same user at all times. He put forward the theory that the language of science is exclusive and the language of literature is inclusive by which he means that the language of science is true to the particular phenomenon to which it is applied whereas the language of literature is both synchronic with the times and diachronic, going beyond. I.A. Richards's epistemology functions at two levels and the integrity is attained in the sensibility of the poet. Immanuel Kant had earlier reflected on these sources of knowledge and had observed that the



transcendental knowledge got through revelation or inner voice or intuition is authenticated by the individual experiences and the substrate is through the awareness of the poet. Kant's contribution was to lend authenticity and dependability to immediate perception.

Building on these basic blocks of epistemology discussion a critic can approach a work of art. Here again the word critic must be taken not in its etymological meaning of examining or scrutinizing. Evaluatory criticism is easy because it has fixed points of references but interpretative criticism has totally shifting norms, and language itself is one obstacle and the readers understanding of it is another. Yeats once observed that the epistemological theories of the academic philosophers are crap against the experience of the poet. Chiming in with him is Susan Sontag who said that criticism is a tribute paid by mediocrity to genius. The epistemological difficulty, especially as it must subsume the sensuous and the transcendental, has to apply the principles of philosophical interpretation. A work of art, especially a poem, is lifted from the verbal and the literary into the psychological and the philosophical. Language acts as a bridge between these two. This bridge is in addition to another bridge which is between the poet and the reader.

M.H. Abrams, in his *Study of the Co-ordinates of Art criticism*, discusses mimetic theories, pragmatic theories, expressive theories and objective theories. Wellek and Warren have a more convenient classification - the extrinsic and the intrinsic. M.H. Abrams explains that interpretation of literature is underpinned by two common antithetical metaphors of mind, one comparing the mind to a reflector and another to a radiant projector. The first presents the object as it is while the second is a combination of what is seen and what is perceived. A work of art occupies a space which has its integral units - the work of art, the universe, the artist and the audience- and any theory must account for all these four elements. Abrams' theory firmly roots the work of art in the area of reflective philosophy. The position of a poem in the philosophical space is once and for all determined by Archibald MacLeish, 'A poem should not mean but be'. The consequence is that literary epistemology has to come to terms with philosophical epistemology as both of them are directed towards an ontological entity which may be a verbal artefact or a metaphysical absolute.

Philosophy deals with metaphysics which is 'meta' and 'physica', that is beyond matter. Literary epistemology deals with the linguistic and the suggestive and searches for meaning that are beyond the body of poetry. A poem becomes an etiolated spectre if it is not able to concentrate a reality beyond itself. This approach to poetry is a greater philosophical puzzle than to say that man must comprehend through his mind what is beyond the mind. Literary epistemology is therefore a transaction between the stated and the implied or between the stated meaning and the suggested meaning. To say that the suggested meaning is more important than the stated, is doing violence to the language. To say that a poem does not state anything more than the language is myopic and will militate against the idea of polysemy in language which has been asserted by all linguists from Saussure to Derrida. Instead of vaguely saying the poem means more than what it states, it is imperative that we have epistemology that is rooted in the reading of language. The famous confrontation between Cleanth Brooks and Stanley Fish illustrates this epistemological dilemma. Cleanth Brooks believed in the text while Stanley Fish in the suggestion implied in the text. Once Stanley Fish had to teach a group of students in a room where an earlier lecture on theology had been conducted. The professor had written on the blackboard some authors on theology. Only the names were found: Adams, Jacobs, Rosenbaum. Stanley Fish met the



class in that room and before the students gathered he enclosed the three names in a rectangle and wrote on the right top an imagined page number. He then asked the students to interpret the poem which he called a poem though it was not. An interpretation that emerged from the students was that Adams was every man, Jacobs was the biblical ladder to heaven and Rosenbaum the Rose of God. The poem therefore meant that every man can ascend to the kingdom of heaven through Jacob's ladder. Stanley Fish who was thrilled that the text was created by the reader brought Cleanth Brooks and showed him the practicability of his theory. Cleanth Brooks was not to be taken in. He said the rectangle around the name and the page number made the text and, further, the words were common in Christian theology. The interpretation was not invented but rooted in the text. This incidence shows how the stated and the suggested are two layers in the body of poetry. Wellek and Warren quote Ingarden who discovered several layers in the poem – the word level, the world level, the sound level, the aesthetic level and the metaphysical level, the last being the philosophical equivalent of ontology.

The foregoing analysis demonstrates how a poem exploits the levels of meaning of words, their suggestibility and the readers' susceptibility which has several dimensions like the cultural, the religious, the aesthetic and the psychological. The levels of meaning are a sequence or a system and they are all integrated in the unity of experience. If we are to settle for one epistemological theory of poetry, we don't have to seek far, for, it is in Derrida, like rungs of a ladder through which one ascends to the climax of the joy of experience. All epistemology - Socrates and Plato to Immanuel Kant and later - are given a comprehensive treatment in Derrida's linguistic philosophy, a happy phrase that has language and philosophy in it. The text is the verbal artefact, the context places it against the background of literary tradition and the philosophy of ideas, the inter text is another level of perception where the poem extends its tentacles into other works of art like allusions or metaphors, from myth and traditions. More than all this it is the subtext which makes the poem real for the reader who belongs to the common heritage. When a reader is recommended to read between the lines and listen to the silences between the sentences and paragraphs the poetic epistemology is complete. The epistemology of philosophy is centred on the outside, that of poetry in the inside.

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ENGLISH LANGUAGE TEACHING

Listening: A Step to Language Acquisition

D. Ambika

Difference between listening and hearing:

Listening is an action with a purpose but hearing can be anything with out a purpose.

How should we do?

This is actually quite common and yet we think we are good communicators. In order to communicate effectively we have to be able to hear what the other person is saying. Not just hear because the acoustics are good or because the other person is speaking in a loud enough tone. It is important that we hear what the person is saying because we have taken the time to actively listen.

Listening takes work and when it comes to improving our communication there is no getting around that. When we are listening to music or watching T.V. we can certainly let our minds wander. If we want our communication skills to get stronger it is important that we not day dream in a conversation but instead concentrate fully on what the other person is saying.

No doubt this can be difficult. Not every conversation we are in is particularly interesting. If however, we want to improve these skills focus is important even when dealing with younger children and teenagers.

Allowing the person to completely finish their thought before you begin to form a response is also crucial to good listening. To take it even one step further wait a moment before beginning to reply. This gives the other person a chance to add anything else they may have thought of. By waiting an additional moment before you reply you also let the other person know they have been heard completely. If you practice this for a time people will relax when conversing with you because they will know that they don't have to rush to get their two cents in. They will appreciate the fact that they can communicate with you and be heard.

When having those important conversations with the people closest to you, try taking it one step further and repeating back what they said "what I heard you say is you are uncomfortable..." By doing this you give the other person the opportunity to correct any misconceptions that may have occurred or to clarify any points they were trying to make. This heightens the level of communication you are enjoying. And the person you are communicating with will certainly feel respected and important given the care you are taking with the conversation.

The technique of repeating back for clarity had been extremely useful conversations .It also comes in handy when speaking with a spouse or partner. Often times in those situations we begin to assume we know what the other person means. Allowing them to



express themselves completely actually allows for greater intimacy, something we often desire in our relationships but wonder why we are not achieving.

The importance of listening in communication is something worthwhile to consider. Good listeners are often some of the best speakers because they have taken the time to find out what people are truly interested in. If you understand what is important to people than you understand how to reach them.

If you are really listening to what your customer wants it will be that much easier to fulfill their needs. The customer will be impressed that you listened to what they were communicating instead of just going into sales mode. In sales that the more we listened and the less we talked the better my sales ratio was and the more satisfied my clients were. That is a win-win situation for all involved.

What are some factors that affect the listening process?

Listening is a demanding process, not only because of the complexity of the process itself, but also due to factors that characterize the listener, the speaker, the content of the message, and any visual support that accompanies the message (Brown & Yule, 1983).

The listener

Interest in a topic increases the listener's comprehension; the listener may tune out topics that are not of interest. A listener who is an active participant in a conversation generally has more background knowledge to facilitate understanding of the topic than a listener who is, in effect, eavesdropping on a conversation between two people whose communication has been recorded on an audiotape. Further, the ability to use negotiation skills, such as asking for clarification, repetition, or definition of points not understood, enable a listener to make sense of the incoming information.

The speaker

Colloquial language and reduced forms make comprehension more difficult. The extent to which the speaker uses these language forms impacts comprehension. The more exposure the listener has to them, the greater the ability to comprehend. A speaker's rate of delivery may be too fast, too slow, or have too many hesitations for a listener to follow. Awareness of a speaker's corrections and use of rephrasing ("er. . . I mean . . . That is . . .") can assist the listener. Learners need practice in recognizing these speech habits as clues to deciphering meaning.

Content

Content that is familiar is easier to comprehend than content with unfamiliar vocabulary or for which the listener has insufficient background knowledge.

Visual support

Visual support, such as video, pictures, diagrams, gestures, facial expressions, and body language, can increase comprehension if the learner is able to correctly interpret it.



How can listening help the adult learner acquire English?

Current research and theory point to the benefit of providing a silent or pre-speaking period for the beginning-level learner (Dunkel, 1991). Delaying production gives learners the opportunity to store information in their memories. It also spares them the trauma of task overload and speaking before they are ready. The silent period may be long or short. It could comprise several class periods of listening activities that foster vocabulary and build comprehension such as in the Total Physical Response (TPR) approach. In this approach, the teacher gives a series of commands while demonstrating each one. Learners then show their comprehension by acting out the commands as repeated by the teacher. Learners themselves begin to give the commands as they feel comfortable speaking. Or, the silent period may consist of learners listening to a tape-recorded conversation two or three times before answering questions about the content. A listening period consistent with the demands of the following productive task works to enhance rather than inhibit language acquisition and helps the more advanced-level learner as well as the beginner.

What should be considered when selecting listening techniques and activities?

What is known about the listening process and the factors that affect listening can be a guide when incorporating listening skill development into adult ESL classes. The following guidelines have been adapted from a variety of sources including Brod (1996), Brown (1994), Dunkel (1991), Mendelsohn (1994), Morley (1991), Peterson (1991), Richards (1983), and Rost (1991).

Listening Should Be Relevant

Because learners listen with a purpose and listen to things that interest them, accounting for the goals and experiences of the learners will keep motivation and attention high. For example, if learners at a worksite need to be able to understand new policies and procedures introduced at staff meetings, in class they should be helped to develop the abilities to identify main ideas and supporting details, to identify cause and effect, to indicate comprehension or lack of comprehension, and to ask for clarification.

Material Should Be Authentic

Authenticity should be evident both in language and in task. The language should reflect real discourse, including hesitations, rephrasing, and a variety of accents. Although the language needs to be comprehensible, it does not need to be constantly modified or simplified to make it easier for the level of the listener. Level of difficulty can be controlled by the selection of the task. For example, in a unit on following instructions, at the beginning level, the learner might hear a command ("May I borrow your hammer?") and respond by choosing the correct item. At an intermediate level, the learner might hear a series of instructions ("Go to the broom closet, get the floor polisher, take it to the hall in front of the cafeteria, polish the floor there, then go to the . . .") and respond appropriately by tracing the route on a floor plan of the worksite. An advanced-level learner might listen to an audio tape of an actual work meeting and write a summary of the instructions the supervisor gave the team. Use of authentic material, such as workplace training videos, audio tapes of actual workplace exchanges, and TV and radio broadcasts, increases transferability to listening outside of the ESL classroom context--to work and to community.



Opportunities to develop both top-down and bottom-up processing skills should be offered

As mentioned above, top-down oriented activities encourage the learners to discuss what they already know about a topic, and bottom-up practice activities give confidence in accurate hearing and comprehension of the components of the language (sounds, words, intonation, grammatical structures).

The Development Of Listening Strategies Should Be Encouraged

Predicting, asking for clarification, and using non-verbal cues are examples of strategies that increase chances for successful listening. For example, using video can help learners develop cognitive strategies. As they view a segment with the sound off, learners can be asked to make predictions about what is happening by answering questions about setting, action, and interaction; viewing the segment again with the sound on allows them to confirm or modify their hypothesis (Rubin, 1995).

Activities Should Teach, Not Test

Teachers should avoid using activities that tend to focus on memory rather than on the process of listening or that simply give practice rather than help learners develop listening ability. For example, simply having the learners listen to a passage followed by true/false questions might indicate how much the learners remembered rather than helping them to develop the skill of determining main idea and details. Pre- and post-listening task activities would help the learners to focus attention on what to listen for, to assess how accurately they succeeded, and to transfer the listening skill to the world beyond the classroom.

Conclusion

Assisting learners in the development of listening comprehension is a challenge. It is a challenge that demands both the teacher's and the learner's attention because of the critical role that listening plays, not only in communication, but also in the acquisition of language. Knowledge of the listening process and factors that affect listening enable teachers to select or create listening texts and activities that meet the needs of the their adult ESL learners. Teachers, then, must weave these listening activities into the curriculum to create a balance that mirrors the real-world integration of listening with speaking, reading, and writing.

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Role of Teachers in Value-based Education

Aravind Babu Chilukuri

Introduction

A teacher can mould the lives of her/his students not only for one's survival but also in enhancing the quality of life and to make the society free of social evils. Parents are the first instructors. In the academic life, teachers replace the position of parents. A master or teacher has been given importance since times immemorial. For example, the ancient literature (Taitiriya Upanishad) says, "Respect your mother, father, guru (Master) and guest. They are all forms of God". In the medieval period, Kabir Das says that he wants to touch the feet of his master first rather than God. This is because; it is first the Master, who shows the path of Divinity. Recently, Abdul Kalam (2000) says, "I believe there is no other profession in the world that is more important than that of a teacher."

Observations

- To study the role of teachers in the academia.
- To study the importance of value- based education in academic life.
- To observe the effects of commercialization in the institutions and its impact on the teacher and quality education.
- To analyze the importance of ancient literature in reviving value-based education.

Methodology

A questionnaire is designed. A sample of 50 students has been collected and analyzed to find out the facts about value education. (See appendix 1)

Present situation

Education has become commercial. Now days, seats are sold. Corporate institutes are forcing the parents to admit their children in their institutions. These institutions make others become prey to their temptations and false promises like easy pass, score high marks etc. They collect heavy donations and fees. Most of the parents educate their children by taking loans. Classes are held in small rooms with full crowd. Now, the students' interest is scoring marks. In these circumstances, there is high amount of stress and competition among the students as it is affecting even research scholars, as many of them have committed suicide recently.

Physically, the learners take junk foods and fast foods as most of them are stale-pizza, burgers, and cool drinks. It is devoid of nutrients and contains the preserved chemicals and pollutants. Developing their mental faculties is really a hard task. These students are constantly exposed to unwanted stuff most of the time. As per the researcher's survey 90% of students never read any book other than their syllabus. But what do they do? Most of them watch cricket from morning to evening even during their examination time. They have access to media and watch crime and violent programs on TV, unwanted internet sites, cell, movie, gossiping etc., are prevalent among them. The establishments of numerous 'hookah bars' in cities show the demands of youth. The visitors comprise even school boys and girls. Recently, there was a report in Times of India (2013) mentioning, that 100 kids



were hauled up from a hookah bar at Gurgoan. Apart from that cyber crimes have increased. A media reports (2013), “Cyber crime cases in India rose by 61% in 2012.”

Unfortunately, in the movies the parents are shown pathetically and the teacher’s status is even worse. They are influenced by the stuff they see. They are harsh with teachers and parents. They have prejudice, condemnation and violence as it shows in their attitude.

Due to the influence of media or cultural diversity, wearing ripped and mutilated jeans are fashionable these days not only among students but also among some faculty and they are priced high and there are numerous sites to show how to rip one’s jeans. The influence of media is very high as the role models of the youth are cine and cricket heroes and many of them don’t know the names of freedom fighters, reformers, outstanding educators and their contribution to the nation as well to the humanity. Imitating the life style of their favorite hero is also prevailing.

Today’s teacher has to wear many hats especially a college teacher as s/he has to deal students with multinational and vernacular backgrounds. Kalam (2012)says, “I believe we need a new crop of teachers who need to teach responsibly and impart a value system to students. They need to be role models.”

The word ‘guru’ means removal of darkness. ‘Gu’ means ‘darkness’ ‘ru’ means ‘removal’. The Upanishads say, “Tamaso ma Jyotirgamaya” (Lord, lead us from darkness to light). Hence, proper teaching must not yield to the social pressure; it must not teach people to be blind followers. The classes must help them to become intelligent. Teachers can show their leadership qualities by asking the pupil to think independently and ask questions. J. Krishna Murti (1953) says “If the Teacher is of the right kind, he will not depend on a method, but will study each individual pupil. We are not dealing with mechanical devices that can be quickly repaired, but with living being. We have to have great understanding, the strength of patience and love”. Our ancient education system had a very strong foundation which emphasized values, ethics and character building among the learners.

The modern teacher can inculcate the following attributes in the learners:

Healthy environment

Value education will help them to get rid of fear, stress, aggressiveness etc. For this reason, proper environment must be created. If there is a constant enmity and hatred in the space, there will be a disturbance. Branding a child in the schools, affect many children. The constant negative affirmations will affect strongly. For example, a tethered elephant cannot move anywhere. Correspondingly, a child too needs proper quality time to grow. Children can be raised in a stress- free environment. Rabindranath Tagore (1941) says, “Where the mind is without fear and the head is held high.” Hence, it is pertinent to help a child to become an authentic individual. Children, who are nourished in a proper environment have shown tremendous outcome and have reached heights like a bamboo tree. If they are neglected, criticized, condemned and abused, they take it for granted and they fail to project individuality and do not do anything on their own and they become like a bonsai tree. Similarly a positive space can be built by some methods. JK (1953) says, “To understand a child we have to watch him at play, study him in his different moods; we cannot project upon him our own prejudices, hopes and fears, or mould him to fit the pattern of our desires.”



If a teacher repeats something continuously for a certain period of time, it will be like a medicine to the students. Swami Vivekananda (1893) says, "Take up one idea. Make that one idea your life - think of it, dream of it, live on that idea. Let the brain, muscles, nerves, every part of your body, be full of that idea, and just leave every other idea alone. This is the way to success". Hence, a teacher can motivate a student to develop from within.

Developing Individuality

Everyone is unique. As everyone cannot become singers, poets and scientists; one must find one's way. Friedrich Nietzsche says, "This is my way; where is yours? Thus I answered those who asked me 'the way.' For the way that does not exist". Therefore, the teacher can help a student to make his/her own path. Persons who contributed immensely to the humanity have one thing in common and that is individuality. Emerson (1837) says, "All life is an experiment. The more experiments you make the better." But, presently the academics are focusing excessively on acquiring information. Hence, the learners are memorizing the lessons in order to compete with others. Today, youth are not certain that after completion of their studies they can acquire jobs. Therefore, the teachers must help the learners to focus on individuality and not to be treated as 'marks-getters'.

Authenticity

The teacher must encourage the students to read good books. But at the same time, the students must not be confined to books alone. An individual must live according to his own understanding as the Buddha says "Appa dipo Bhava" (Be a light unto yourself). Only a person, who experiences anything directly, can act spontaneously. Only if one observes and understands, he realizes and not otherwise. The teachers must help the learners to acquire critical as well as creative thinking skills.

The future

It is very pertinent to understand the needs of a learner. Passive learning makes the children lack initiative, drive to achieve something and interpersonal skills. Active learning makes the children learn first-hand things and working in groups makes them learn efficiently.

The present generation needs new syllabus which will fulfill their aspirations in terms of technology and values. The present generation is already exposed to the latest scientific equipments like computers, Internet access, cell phones and iPad s. Hence, they need practical education where information is not just passed but is made active with live classes where student participation is given importance as 90% of the learning happens through active learning. Because, each student is unique and some students are very advanced and they are either aware of information or know how to find. Hence, faculty must cater to their requirements and the institutes must be built as per their needs. Education must bring out the best in the individual.

Practicality

A word is powerful that sometimes it changes one's life and also sometimes it spoils. There are numerous incidents to these things. For example, Abdul Kalam(2007) talks about his Teacher Shiva Subramaniyam Aiyar with great respect as he says, "He showed the sea bird in formation in 10 to 20 numbers. We understood the whole bird dynamics with



practical example". His Teacher took the students to the sea shore and demonstrated practically. He strongly aimed to become a pilot officer. Similarly, in his Wings of fire (2000), he laments of his unsuccessful attempt to join the Indian Air force to Shivananda Swami of Rishikesh and the Swamiji motivated him to live for the higher purpose of life. Then he became a great scientist.

Suggestions

- Teachers also need learning. Hence, they should not harass, compare and condemn a student.
- The knowledge imparted by the teacher must be useful in real life situations and should not be mechanical.
- The learners should be encouraged to ask questions and must not be given readymade answers.
- The learners should be taught team work as well to enjoy classes.
- The methodology should help them to acquire clarity in their perception; matured, balanced communication; without adulteration of ego, discrimination and deception.etc.
- The teaching must help a child to be a human being.
- Instead of external, forceful discipline, focusing on inner development will help a child to face challenges bravely.
- Children must be nurtured by caring, understanding rather than colliding, criticizing, condemning, comparing and controlling.
- Presently ethics and values are taught very rarely in the institutions.
- Science can be taught with a focus on human values.
- Teachers can include audio-visual effects to teach effectively.
- Individuality building programs will help them to get rid of fear, stress and aggressiveness.

Conclusion

If the teacher is dreadful and serious a student cannot communicate. The teacher can be friendly and include fun and curiosity in the subjects. Encouraging the students to participate in the activities helps them to change weakness into strength; clarity of thought; overcome shy and fear. The life of a teacher must help the student to be open and receptive to get value-based education.

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Translation for Interactive Learning

Dr. G. Venkata Ramana

Introduction

Translation, involves the transposition of thoughts expressed in one language by one social group into the appropriate expression of another group, entails a process of cultural de-coding, re-coding and en-coding. The translation process, procedures must aim at the essence of the message and faithfulness to the meaning of the source language text being transferred to the target language text. In the words of Nida and Taber (1974): “*Translating consists of reproducing, in the target language, the nearest equivalent to the message in the source language, in the first place in the semantic aspect and, in the second place in the stylistic aspect*”

Multiculturalism, which is a present day phenomenon, plays a vital role in learning through translation. In a multilingual country like ours we have more advantages than anyone else by adopting translation as a methodology to learn English.

Problem

There is an argument that we are giving up our mother tongue and learning a Foreign Language. Some even say that we are shedding our literature, culture and tradition to get accepted by the international community. But why are we forced to choose one? Can't we have the best of both the worlds-mother tongue and English? Can't we learn the Indian Literature and the world literature without missing anything? This is taking us very near to the present trend - ‘*Think globally act locally*’.

Advantages

These are some of the advantages of learning English through translation:

The *First*, knowing India through its culture, language and traditions, this would help in understanding India better and there by help us in taking Indian literature to the outside world with its flavour. While a good deal of literature is produced in India, it has not yet been possible to develop the idea of a unified Indian literature since it is written in many languages. At present, in spite of individual studies of regional literatures on a broad comparative and critical scale, the idea of one Indian literature is yet to be developed in its proper perspective. Indian literature is still a mere collection of different literatures having diverse linguistic manifestations. Through comparative literary studies alone we can arrive at the oneness of Indian literature says Prof. Naresh Guha.

The *Second*, reduces the conflict or superimposition of mother tongue on the English language. The students would be able to develop clarity in different forms of usage, learn the nuances and interferences of the mother tongue, and this understanding enriches both the mother tongue and English literature.

The *Third*, helps the students to stay motivated for longer period of time, improves their creativity. When compared to the regular grammar exercises, which many a time is



dull and boring, this method would bring life to the activity. The satisfaction through this method is great because it is a trans-creation.

The *Fourth*, learning by translation would help a person express better in the Indian context/ native context. Many a times we find it difficult to express a concept specially related to a tradition in simpler terms to a native and non-native. This clearly proves that we are learning the language and this learning is by looking into the requirements or circumstances of west.

Prof. Buddhadeva Bose says that English being the widest spread foreign language in India, the unfortunate and incongruous situation for an ambitious student of western literature is to concentrate solely on English and know Europe exclusively through England.

Interactive Learning Methodology

This methodology, consists of a step-by-step procedure, and has proven quite successful for me in terms of motivation, productivity and the quality of work. This is a co-operative activity with the teacher and students involvement. However, I do think that this methodology can be improved.

1. All the students involved in the translation have to be *proficient in Source Language* (SL). Our source language is the mother tongue of the student.
2. The whole class should be divided into teams, a maximum of *ten students* in each team. The teacher becomes a *facilitator*.
3. The teacher makes the *selection of the material* to be translated, is a crucial task that has to be done carefully. Texts must be chosen on the basis of students' level and strengths, starting from the simplest.
4. Initially the teacher should identify a few words in the text, and start with *word-to-word translation*, followed by discussions.
5. The teacher should take care to see the translation material is error free (usually due to printing errors) in the original text, and should be corrected well before the text is circulated among the students for translation.
6. The students should read the whole text at least *twice*: The first reading will enable the students to get acquainted with the topic and to understand the original, always be conscious that meaning is *context-based*.
7. The second reading must be an *intense reading*, placing emphasis on items where translation problems may appear. In other words, this is called "*reading with translation intention*", while doing this the students may underline difficult terms, if any.
8. As all the tough words have been discussed to find the right synonyms in the initial stages of translation. This activity can be given up once the students gain confidence.



9. It is always advisable to start the translation with the familiar topics in the Initial stages of translation. As this is the first approach to the text, it will probably lack naturalness, since the students tend to transfer SL units of translation to TL units of translation. (“One-to-one translation,” Newmark, 1995).
10. Once the “one-to-one” translation is accomplished, the student can do a revision on his own. Each translation should be placed before the team to discuss the translations of each individual, looking into the strategies and procedures followed. Then the team should work on the necessary changes and *present the single final translation*, which may be accepted by the whole team.
11. Seeing into the original text one should carefully follow the text presented by each team. The team reads out the translation version of the text slowly, making the necessary pauses between the sentences, so that the other members follow the text.
12. A Close monitoring Activity where every team has to defend their translations against criticism.
13. As Newmark states, “*Translation is for discussion*”. The students should be encouraged to make notes and discuss the (in) convenience of the contributions and comments arising from this analytical reading of each one with different versions.
14. A metacognitive activity (refers to learners’ automatic awareness of their own knowledge and their ability to understand, control, and manipulate their own cognitive processes) and should be able to analyze the translation strategies and procedures used, and discuss the reasons taking into account in the choice of each analyzed criteria: “*The ability to discuss translations in an objective way, is central to a translator’s competence*”, (Kusmaul, 1995).
15. The group should handover the final version of the revised and post-edited translated text, which has already been amended in the light of the whole text. The work must be typed or written clearly.
16. The teacher makes a final revision (second post-edit), gives formative evaluation and making comments, emphasizing findings, “happy” solutions and new found words, on the one hand, and analysis of failures and weaknesses of the process, on the other.

In an Activity of this kind, I assume that the teacher is understood as a facilitator of the translation task, since the students accomplish the major share of the transfer process, mainly collectively, but also individually. I therefore consider it valid for students to consult all possible information sources, including the traditional written forms, before going in for the actual translation. This process could be efficiently carried out, if the student and faculty are completely involved in the process.

To sum up, students must understand the original text, for which they must have wide general knowledge, handle the vocabulary of the topic in the SL as well as in the TL and, last but not the least, write in their own language well (Orellana,1994).



Conclusion

To a great extent, the quality of translation will depend on the quality of the translator, i.e. on the person's knowledge, skills, training, cultural background, expertise, and even mood! I finally conclude with the suggestions of Newmark for a good translator.

- Reading comprehension ability in a foreign language
- Knowledge of the subject
- Sensitivity to language (both mother tongue and foreign language)
- Competence to write the target language dexterously, clearly, economically and resourcefully.

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The Tones of Assamese English

Dr. Mridumoni Dhekial Phukan

Introduction:

The objective of the study is to analyse the Intonation patterns of Assamese English (AE) with special emphasis on the tones of Assamese English. Assamese English (AE) is a variety of Indian English spoken in Assam, in the North East of India. The reference for this study has been M. A. K. Halliday's Systemic Functional Approach & his model of Intonation: 1967; 1970; 1994. The findings of the study are based on the acoustic analysis of the recorded data using PRAAT.

Hypothesis

AE would have a regular intonation pattern like that of Standard British English (SBE). AE would have similar tones like that of SBE. AE would have the tonic on the new information, which is usually the last syllable of the last lexical word, in the information unit. The TG boundary in AE would correspond to a clause as the neutral form.

Aim of the study

The aim is to study the Intonation patterns of AE with reference to Halliday's Systemic-Functional framework. Halliday's model was chosen because of its clarity & explicitness in the description of the Intonation of SBE. Halliday was the first linguist who considered Intonation as a system of three distinct meaningful choices-

- Tonality – division of the information into meaningful chunks or tone group
- Tonicity – the choice of the prominent word in the tone group, the focus of information
- Tone – choice of the pitch movement on the tonic syllable

Methodology

Choice of speakers: 20 speakers from the three dialectical regions of Assam viz. Upper Assam, Middle Assam, Lower Assam were chosen for this study.

The informants were those who used English in everyday life like College teachers, Higher Secondary school teachers.

The Corpus: 4 types of data were taken for the analysis of the intonation patterns of AE – these were a list of sentences, a dialogue, a passage and free speech.

Recording: An HP Laptop was used for recording with PRAAT (a software for doing phonetics) using external microphones in the field. PRAAT was used for the acoustic analysis of the data.

Transcription of the data was done first with auditory perception, then with PRAAT. Text-grids in PRAAT were created for the entire data.

Tonality: In the analysis of the data the criteria for identifying the Tone Group (TG) boundaries in this study were based on the auditory as well as instrumental evidence. The criteria for marking TG boundaries are: *pause; lengthening of the last syllable in a TG; tonic*



prominence in a TG; the foot boundary coinciding with TG boundary; silent ictus beginning a TG; change in the pitch direction; pitch jump up or jump down at the onset of a new TG and anacrusis. However the frequently occurring cues were *pause; tonic prominence; pitch jump up or jump down & change in the pitch direction.* The three types of pauses, the significant pause, the insignificant pause & the filled pause marked the TG boundaries in AE.

But at times, grammatical categories & the semantics of the language have helped in the identification of the TG boundaries besides these criteria. Out of 3124 TGs taken from the data, 860 TGs conform to neutral tonality i.e. on a clause & 2264 TGs conform to marked tonality i.e. less than a clause or more than a clause. Of the marked form, 2181 TGs conform to cases where the TG is less than a clause & 83 TGs conform to cases where the TG is more than a clause. Therefore tonality in AE is generally *marked* & it is *less than a clause*. Our study reveals an interesting fact that the neutral tonality in AE should be less than a clause, if the majority of a pattern is considered to be the neutral or unmarked form. Less than a clause is the most frequent pattern of tonality in AE. On the other hand, more than a clause or equal to a clause should be the marked pattern of tonality in AE. But the neutral form lacks in the organization of information & grammar of AE. The hypothesis that the TG boundary in AE would correspond to a clause as the neutral form has been disproved because the majority pattern reveals that the TG boundary is on less than a clause. The study of the textual function of tonality in AE- in the organization of information structures & the distinction between grammatical structures has revealed that AE system of tonality is deficient in performing the textual function of tonality.

Certain structures like conditional clauses, relative clauses, elliptical clauses, non-finites, adverbials, especially time adverbials, present perfect tense, used-to structures, verbals, nominals, discourse fillers, marked themes, comment adjuncts etc. occur in separate TGs as well as within TGs. This erratic system of AE tonality fails to establish the distinction between grammatical structures. At the same time the lack of proper organization of information & the mistaken intonation patterns may mean something else but not the intended meaning & so misunderstandings can easily follow.

Tonicity: Halliday's framework was useful for studying the neutral & marked tonicity in AE. Halliday mentions two criteria for identification of the tonic; widest pitch range on the tonic & the alternative possibility for the tonic to occur immediately following a pitch jump. In the present study, it has been found that besides these two, there are at least five other criteria for identification of the tonic syllable in a TG in AE. These are: Change in the pitch direction, Pitch peak, Decrescendo, Kinetic tone and Tempo marking.

The analysis of the AE data has shown that like in Halliday's description, there are three types of tonic selections in AE. The neutral tonic selection lies on the last lexical word of the TG & the selection of the non-final lexical word & the non-lexical word are instances of marked tonicity in AE. Due to this tendency certain structural forms such as conjunctions, personal pronouns etc. at the end of a TG has been given focus in TG.

The textual function of tonicity in terms of the selection of the new & given as the focus of information has been studied & it has revealed that generally the given information precedes the new information. But in certain contexts the reverse is also possible. In AE if given information follows new information in a context, the given sometimes gets the tonic prominence which is not a usual pattern in SBE. The distribution of the given



information preceding the new information in a TG is wide compared to the distribution of the given information following the new information in a TG in AE. When given follows new, the tonic prominence is on the given, may be because the speaker wants to emphasize on the given as the most essential piece of information instead of the new in specific contexts. In AE, like in SBE, the selection of the tonic on the last lexical word is neutral & its distribution is the widest proving that AE tonicity conforms to the neutral form more than the marked form, where the selection of the tonic is on a non-final lexical word or a non-lexical word. Our hypothesis has been proved.

The Tones of Assamese English (AE)

The study of AE tones has revealed an inventory of eight primary tones, six simple & two compound tones. They are:

Simple tones: Tone 1 (Falling tone)
 Tone 2 (Rising tone)
 Tone 3 (Low rising tone)
 Level tone
 Fall Rise tone (FR)
 Rise Fall tone (RF)

Compound tones: Fall+ Rise tone (F+R)
 Rise+ Fall tone (R+F)

Variants of Tone 1 in AE₁

We have identified *seven* variants of Tone 1 along with their sub-types in AE on the basis of their pitch contours and a *Pitch Scale*: Halliday talks of pitch height in relation to a *five-point scale* (cf.fig.1) which determines an individual's own pitch range. This scale would be set like - 'high' (H), 'mid-high' (MH), 'mid' (M), 'mid-low' (ML) and 'low' (L). But these terms for pitch height like 'high' 'mid-high' and so on, do not imply any fixed musical intervals and they are relative to the natural pitch of the speaker's voice.

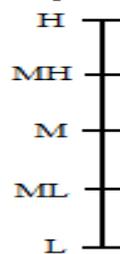


Fig. 1

The variants of Tone 1 as follows:

Variant 1

- Sub type 1-A
- Sub type 1-B
- Sub type 1-C
- Sub type 1-D

Variant 2

Variant 3

- Subtype 3-A

Variant 4

- Sub type 4-A

Variant 5

Variant 6

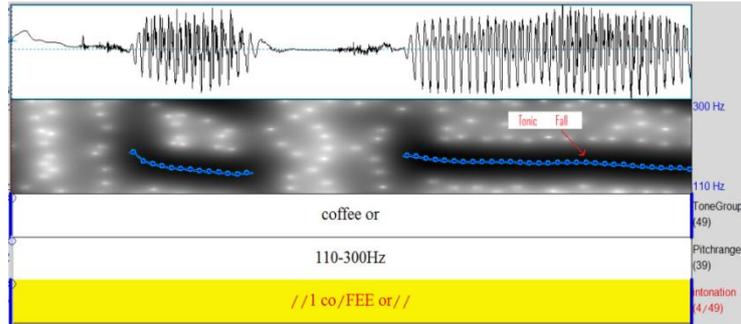
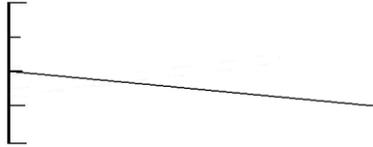
- Sub type 6-A

- Sub type 6-B

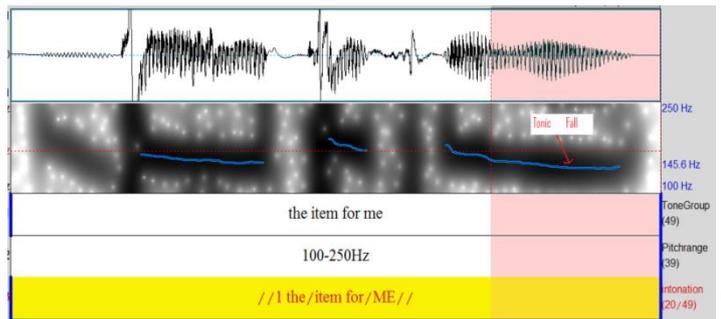
Variant 7



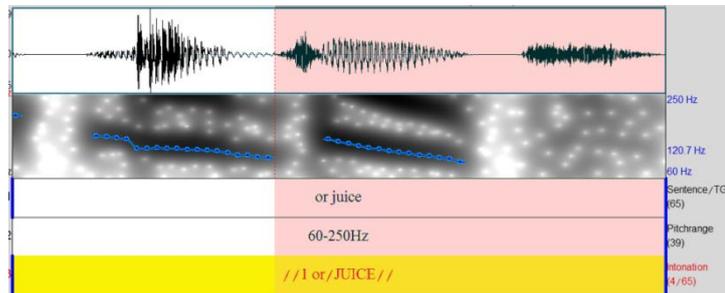
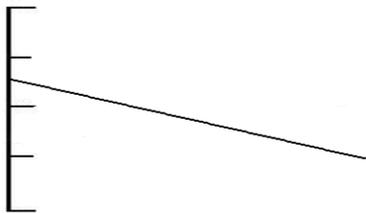
Variant 1 of Tone-1



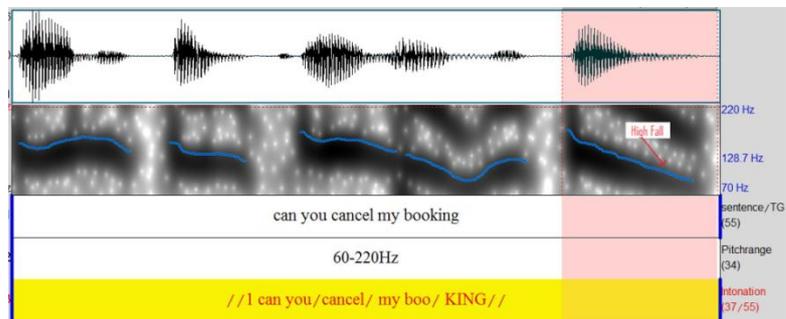
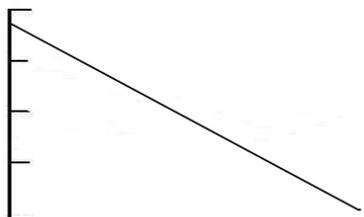
Sub Type A of variant 1 of Tone-1



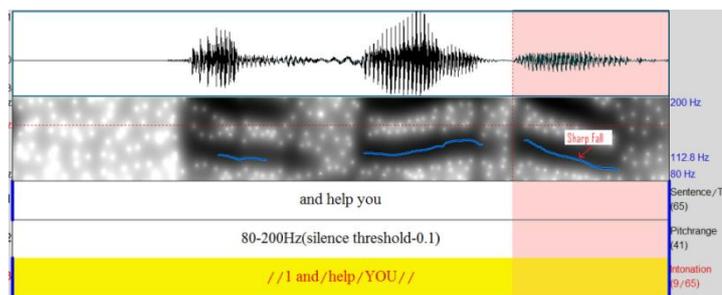
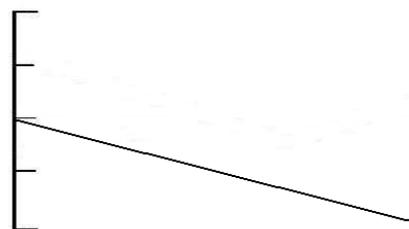
Sub-type B of Variant 1 of Tone 1



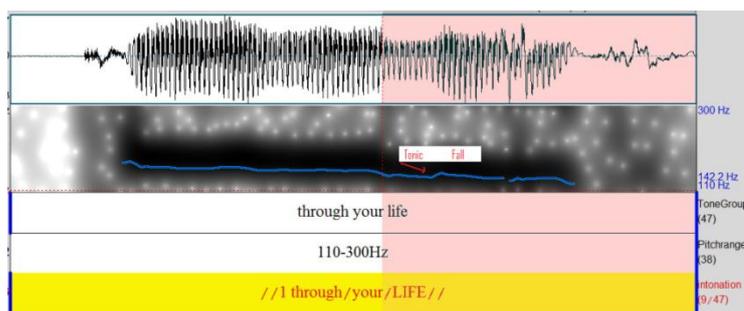
Sub-Type C of Variant 1 of Tone 1



Sub-Type D of Variant 1 of Tone 1



Variant 2 of Tone 1



On the basis of key and meaning three secondary tones of Tone 1 could be identified in the study. They are variants 1, 2 and 4; of which variant 1 and its sub-types 1-A and 1-B can be considered to be the neutral form because they carry the simple meaning of certainty and completion of a statement and in terms of key it is unemotional involvement of the speaker and their distribution in AE is the widest.

Out of the six variants of Tone 2 established in this study, we have regarded two variants to be the secondary tones. Variant 2 is identified as the neutral form & sub-type 3-A of variant 3 as the other secondary tone of Tone 2. We observed that in Tone 2 & Tone 3, the tonic movement is not always initiated on the tonic; it may be initiated on the post tonic syllable(s).

In this study two variants of Tone 3 were established & variant 1 is the neutral secondary tone & variant 2 is the other secondary tone. Three variants have also been identified for the Level tone in AE, variant 1, 1-A & 1-B. Variant 1 is the neutral secondary tone. The two other simple tones of Fall Rise & Rise Fall were insignificant in the data & as there was no meaning conveyed by the use of these tones in AE, we could not establish any secondary tones for these tones. In case of the compound tones, there are two foci of information in the TG. T

The first carried the major focus, the primary information while the second carried the minor focus, the secondary information. The compound tones occurred in two different forms; the two foci being placed on two different syllables of different words in a TG with or without intervening syllables in between them & the foci on two syllables of a word with or without intervening syllables between them. Five different types of pre-tonics are used by the AE speakers. They are the *rise fall*, the *rising*, the *level*, the *falling* & the *fall rise* pre-tonics. The level pre-tonic is considered to be the neutral pre-tonic for the study of tones because of its simple form & because it does not add in any way to the primary meaning of the tone. It is used simply to prepare the way for conveying the main message by the tonic



syllable. The most frequently occurring pre-tonic in AE is the rise fall pre-tonic & the least occurring pre-tonic is the fall rise pre-tonic. All the pre-tonics occur indiscriminately with all the tones established in this study & their occurrence is not fixed with the primary tone. They do not add to the meaning of the primary tones in any specific way as is observed in SBE.

The study of the pre-tonics of the tones of AE reveals that the rise fall pre-tonic occur more frequently with the primary tones but unlike in SBE none of the pre-tonics are fixed with the primary tones or secondary tones (tonics) in AE. The pre-tonics occur indiscriminately with all the tones. The hypothesis that AE tones would be similar to that of SBE is partly proved. Of the inventory of tones of AE established in our study, variant 1 & variant 2 of Tone 1 are similar in their pitch contours to SBE Tone 1 (medium) & Tone 1- (narrow) respectively. Variant 2-B of Tone 2 in AE is similar to Tone 2 (neutral) of SBE. Variant 2 of the Fall Rise (simple) & the variant 1 of the Fall+Rise (compound) Tones in AE are similar to that of Tone 2 (falling-rising pointed) of SBE. The other tones in the inventory of AE tones have very different pitch contours & are not similar to that of the other SBE tones.

Pedagogical Implications of this study and conclusion:

- It can be used as a basis for correcting intonation peculiarities of AE speakers.
- It can be used to produce materials for practice in English Intonation.
- It will help us to focus on the deviations of AE from SBE Intonation.

AE speakers were found to be deficient in the use of contracted forms which should be corrected by their conscious efforts. Pausing at the right places & division of their speech into meaningful information units is very important to convey the correct meaning. It is observed that non-native speakers who are familiar with the standard variety of English tend to concentrate on the segmental aspect rather than the supra-segmental aspect of the language. But Intonation is equally important in speech to convey the right message in the right context. The hypothesis was that AE would have a regular intonation pattern like that of SBE. The study partly proves this hypothesis.

We have established the three systems of intonation: Tonality, Tonicity, Tone in AE. AE Tonality is not similar to SBE as the neutral form is on less than a clause. AE Tonicity is similar to SBE as the tonic is on the last lexical word in a TG. Some AE Tones are similar to SBE Tones in their pitch contours but not entirely similar in meaning. The pre-tonics are not fixed for the primary tones in AE unlike in SBE without any specific meaning attached to them.

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My Reflections on Teaching Grammar in the ESL Classroom

Nalina Singh

“Grammar is not a time of waste.” - Nancy Cartwright

Introduction:

Explicit and implicit instructional strategies are two types of teaching strategies that ELT practitioners frequently employ in the teaching of grammar and vocabulary. Explicit instruction incorporates the intense teaching of a selected form either In explicit instruction, a selected form is first intensely taught- either by the presentation of the rules and then the giving of examples (deductive reasoning) or by giving examples and then eliciting the rules (inductive reasoning) from the students. Once the form has been thus taught, it is usually practised in communicative output tasks. In implicit instruction, many example sentences (from authentic text) containing the structure are presented to the students as input tasks. The input is done not so much by the teacher but by the task. The task assumes more importance than the grammatical form. The learners may infer "rules" from the examples with or without awareness that they are doing so. It is hoped that the examples and activities will cause the LL to process form while interacting with the input. At the second stage, the activities are so designed that the LL will have to employ the form to accomplish the tasks in the output.

This article is a reflection on my grammar teaching strategies. The following are some of the questions this essay attempts to answer:

- What kind of instruction do I employ in my classroom and what are the criteria I use for deciding which type of instruction I use?
- Do I use both explicit and implicit instruction in my classes? What makes me choose one over the other?
- In the functional grammar approach much attention is given to the three dimensions: form, use, and meaning. How practical is it for my classroom?

While teaching grammar to my MBA students, I integrate it with my regular classroom teaching and engage it in context for as Spada and Lightbrown (1983 cited in Larsen-Freeman, 2001) point out, “teachers who focus students’ attention on linguistic forms during communicative interactions are more effective than those who focus on form or who only do so in de-contextualized grammar lessons” (p.251). I apply the functional approach to teaching grammar wherein I majorly use the explicit instruction, employing both the inductive and deductive strategies.

In the first place, the functional approach works well for me because my students’ learning goals are more for ‘procedural knowledge’ than ‘declarative knowledge’. It is important therefore for them to know not only the form, but also the use and meaning of the linguistic point being considered. As Larsen-Freeman (1999) points out, “while grammar does indeed involve form, in order to communicate, language users also need to know the meaning of the forms and when to use them appropriately”. In my own class, the grammar teaching point is not scheduled in advance, but is ‘derived’ from the errors students make while they are engaged in the completion of communicative tasks. For example in a communicative task requiring the students to use the simple past tense, I noticed that the



students were using 'used to'. This linguistic item was taken up with special emphasis on the meaning and use of 'used to'.

As part of my above mentioned teaching approach, I generally employ explicit instruction. Explicit instruction focuses on a deliberate study of grammar rules whereas implicit instruction focuses on exposing the students to grammatical structures in meaningful context so as to aid a natural acquisition. The reason why I employ explicit instruction for grammar teaching is that in my country, students are used to being 'told' by the teacher and the traditional teacher-centred approach is still very prevalent here. If grammar were to be taught very implicitly, there is a good chance that I will leave my students confused about the grammatical point under consideration. What I therefore do is, after having 'derived' the grammar point for teaching from the communicative activity that the students are engaged in, I explicitly present the rules to them, either inductively or deductively, depending upon the linguistic rule being taught and not so much on other factors as time and environment. For example, when I am teaching 'wh' and 'yes-no' questions, I employ the deductive strategy and when I am teaching the possessive, I employ the inductive strategy.

To employ these strategies, I choose my materials and activities very carefully. Fotos (2002), points out that when explicit instruction is combined with communicative activities, the students' attention is drawn to the target form and this helps in raising their consciousness of it. Meaningful practice, with the grammar point introduced, is extremely essential here because as Larsen-Freeman (2001), points out, a great deal of meaningful practice is required for declarative knowledge to convert to procedural knowledge otherwise it might result in what Whitehead (1929 cited in Larsen-Freeman, 2001), calls the "problem of inert knowledge". For example, when I am teaching 'wh' questions, I first create a communicative task that requires the students to use the 'wh' form. It is during this task that I go around and look for errors that students commit. Having thus identified the problem areas, I deductively explain the linguistic rules governing the grammar point in question. Then the students are given practice exercises with the form. I try and use authentic material at this stage. For example, I divide the students into two groups and give them two separate portions of the same authentic reading material. After the initial reading time, the students are required to throw questions at each other to complete their comprehension of the passage read. The reading material is graded from simple first-for modelling, to complex later, for the actual practice. Feedback is given either by recasting or by collecting the errors and identifying the prototypical ones, before dealing with them collectively and anonymously. Students are also asked to fill in pre-designed forms by asking questions to elicit answers that would help them fill the form.

Using this approach and the instructional strategies mentioned above makes me deal with grammar in a manner where the students learn it in context and apply it in meaningful practice sessions. By making it a point to teach grammar like this in every class for at least fifteen minutes I make sure that the students also 'notice' grammar points. Besides, addressing grammar in small measures like this also lessens their learning burden. I must confess however, that much as I have been teaching grammar functionally, I never did look at grammar teaching as holistically as suggested by Larsen-Freeman's (2001) ternary scheme of focus on form, meaning and use- one or the other always went unattended to. Now, however, I will be more conscious of this and apply it well as I can, although I feel the 'use' part of grammar teaching can pose some problems for after all, the target language is not my L1!



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Dogme Elt: A Tool to Promote General Communicative Competence

Dr. Priti Bala Sharma

Introduction

Success depends less on materials, techniques and linguistic analysis, and more on what goes on inside and between the people in the classroom".(2) -Earl Stevick

In this age of globalization and MNC's, good communication skills are a passport in the job market. It comes as no surprise that companies are increasingly focusing on English language skills of candidates. English is the most commonly used language in the corporate world therefore the knowledge of English is one of the most important employability skills with in India and outside to be employed as well as to move higher in one's professional life. Keeping this view, Universities have been introducing communicative syllabi. But the spoken aspect of language is at distance in the system of evaluation. In fact, there is a big mismatch between curriculum objectives, course materials and the pattern of evaluation. Campus short comings and infrastructure have defeated all the efforts to promote communicative competence. Regular English language classes are over -crowded, text book bound, and examination oriented. In short, they suffer from the tyranny of the system. Besides this, on one hand, we have learners from the best institutes in the country like IITs, IIMs, and ISB.etc and on the other hand we have learners who are in margins. In the rural and semi -urban areas English is still considered to be a foreign language. The learners from rural and semi-urban areas are mostly from the socially, economically, culturally disadvantaged group.

So, a teacher trainers have to face many problems and challenges such as dealing with the mixed groups of learners, selection of appropriate pedagogy, distributed attention on learners, dealing with rural learners, use of theoretical methods, monotonous classroom environment, learners' inability to use English language (grammar, pronunciation, vocabulary, etc.) appropriately, failure to explain and relate theoretical concepts through practical examples, Traditional syllabus, lack of authentic materials, unavailability of technology and language lab, and improper infrastructure of classroom.

Besides these problems, teacher trainers have to juggle with the plethora of teaching material preventing them from any meaningful discussion and their own learning experience. Instead of playing the role as a facilitator, teacher trainer's work is limited merely as the material operator. Another inherent problem with these materials is that they are written or prepared by those who never met the learners and are unaware of the background, cognitive abilities, learning styles etc of the learners.

Moreover, the prevailing orthodoxy in English language teaching is a challenge. The teachers are somehow incidental to the process of teaching while learners are simply frog marched down a one way grammar street or where a lesson space is filled to overflowing activities at the expense of learning opportunities.

Scott says,

"To a large extent, the problem seems to stem from an over- reliance on material or technological aids. Classroom interactions are being mediated almost entirely through



'imported' texts. Lack of engagement with such texts, and the activities they generate, meant that learners are interacting at the lowest level of involvement".(4)

Therefore, it is a challenge for the teachers, educators or trainers to make English language accessible to learners. They have been using multiple techniques or methods to make them proficient in English. These methods are: grammar teaching forms, the direct method also called as Natural method or Reformed Method, Dr. West's new method, Bilingual Method, Structural approach, Oral approach and Communicative language teaching etc.

In a nutshell, these methods have been doing more harm than good to the Indian learners because these methods can help them to pass the examination but will not enable them to communicate effectively and adequately in real life situations. Little is done to promote actual communication skills. Actually, little is learnt. In fact, communicative tasks are regarded as irrelevant from the examination point of view. So, we have highly knowledgeable learner with poor communication skills. After completing their education, they are doomed to suffer in the job market and in career building. A methodology which can effectively blend both accuracy and fluency is needed at the most. Widdowson has rightly pointed out that,

"Fluency and accuracy are complementary and interdependent phenomena: the problem is to know how the competency works in natural language use and how it can best be developed in the process of language learning."

A 2013 report by Aspiring Minds confirmed that India's 'leading employability Solutions Company' concludes that 47% of graduates are not employable in any sector of the knowledge economy, given their English language and cognitive skills. The problem is even worse for students from smaller towns and cities. (Aspiring Minds, 2013: 7).

Dr Elizabeth Erling said that,

"For many jobs, communication skills in English are in increasing demand. English is becoming a 'basic skill', along with computer literacy. But low access to affordable and high-quality English language and soft skills are stated across the region to be a barrier in many sectors such as retail, financial services, IT, beauty and wellness, tourism and healthcare."

It is in this context that we have to try out alternative approaches and methods. Promotion of communication skills through communication training is one such an arrangement worthy of exploration. Or to be very precise, the emphasis should be on functional English usage exercises. Therefore, there is a dire need to unplug our teaching.

Dogme ELT:

Dogme ELT is a communicative approach to language teaching that encourages teaching without published textbooks and focuses instead on conversational communication among learners and teacher. It has its roots in an article by the language education author, Scott Thornbury. It is a teaching method which has gained interest in recent years. Unlike the other teaching methods, it emphasizes on the appropriateness of language use in all contexts of communication. This appropriateness of language use is also referred to as 'communicative competence'. If we know that the main aim of teaching a language is to allow communication, the importance of such a method is therefore very



obvious. This approach focuses on practical oriented exercises and real life situations than mere study of literature. Ushioda (2011: 205) asserts that

“The Dogme approach places a premium on conversational interaction among teacher and learners where communication is authentic and learner-driven rather than pedagogically contrived and controlled by the teacher. Choice of learning content and materials is thus shaped by students’ own preferred interests and agendas, and language development emerges through the scaffold dialogic interactions among learners and the teacher.”

Three Precepts of Dogme ELT:

There are three precepts that emerge from the ten key principles:

1. Dogme is about teaching that is conversation-driven.
2. Dogme is about teaching that is material light.
3. Dogme is about teaching that focuses on emergent language.

Ushioda’s summarized Dogme ELT through Thornbury’s pragmatic rules as:

1. Teaching should be done using only the resources that teachers and students bring to the classroom - i.e. themselves - and whatever happens to be in the classroom. If a particular piece of material is necessary for the lesson, a location must be chosen where that material is to be found (e.g. library, resource centre, bar, students' club...)
2. No recorded listening material should be introduced into the classroom: the source of all "listening" activities should be the students and teacher themselves. The only recorded material that is used should be that made in the classroom itself, e.g. recording students in pair or group work for later re-play and analysis.
3. The teacher must sit down at all times that the students are seated, except when monitoring group or pair work (and even then it may be best to pull up a chair). In small classes, teaching should take place around a single table.⁴ All the teacher's questions must be "real" questions (such as "Do you like oysters?" Or "What did you do on Saturday?"), not "display" questions (such as "What's the past of the verb to go?" or "Is there a clock on the wall?")
4. Slavish adherence to a method (such as audio lingualism, Silent Way, TPR, task-based learning, suggestopaedia) is unacceptable.
5. A pre-planned syllabus of pre-selected and graded grammar items is forbidden. Any grammar that is the focus of instruction should emerge from the lesson content, not dictate it.
6. Topics that are generated by the students themselves must be given priority over any other input.
7. Grading of students into different levels is disallowed: students should be free to join the class that they feel most comfortable in, whether for social reasons, or for reasons of mutual intelligibility, or both. As in other forms of human social interaction, diversity should be accommodated, even welcomed, but not proscribed.
8. The criteria and administration of any testing procedures must be negotiated with the learners.
9. Teachers themselves will be evaluated according to only one criterion: that they are not boring.



From these above mentioned Dogme ELT rules it is clear that this teaching approach goes beyond the traditional ways of language teaching and training. The advantages of this approach are:

- Students' language needs and their interests take the place of materials containing prescribed language points to be delivered by the teacher.
- Grammar and vocabulary work arise naturally during the lesson, but do not drive the lesson.
- It puts the learner back at the centre of the language learning process.
- Learners can recall and internalize language with more success when it is immediate and relevant to them.
- Provides learning space for the kind of interactive, talk mediated learning opportunities crucial for language development.
- Establishes and maintains good vibes: i.e. harmonious social relations.
- Promotes interactive, dialogic and communicative conversation.
- Sets up activities that are language productive
- Uses learner language to inform lesson and course planning
- Views learner's errors as learning opportunity
- Retrieve instances of learner language and analyzes them
- Records, review and recycle instances of learner language
- Learners are taught language keeping their background in to consideration and without imposing any extra financial burden.
- Works very well in culturally diverse contexts.

Conclusion:

Needless to say, the above mentioned advantages of Dogme ELT prove that Dogme principles can be adapted to meet new development. It helps us to stop and think about our role, our learners, and the motivations that drive the teaching and learning processes. It is an invitation to revisit our dependency on course-books, teaching materials and our teaching approaches. It focuses on the need of words and people. So, institutions and universities should encourage this teaching approach. Students and teachers too should respond with greater readiness to this new method of learning.

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Fostering a Constructive Culture in ESL/EFL Classrooms

A. Ramesh & J. John Love Joy

Introduction

Classroom culture is a way of classroom proceedings with shared classroom beliefs and procedures. It affects every learners of the class either negatively or positively. The term classroom culture is also referred by alternate terms, such as, classroom environment, climate, atmosphere and ambience.

Constructive classroom culture (CCC) is a set of principles that engrosses the learners' attention, stimulates constant motivation, invites more participation, offers mutual concern for learning, and acts as a platform for language expression. As there is a wider emotional and cognitive gap prevalent between teacher and learners in English as a second language and English as a foreign language (ESL/EFL) classrooms, CCC would be greatly indispensable. Unexpectedly, most of the language teachers are unaware of their powerful influence in creating conducive learning environment. Therefore, this article enumerates the importance and a few key elements of fostering a constructive learning ambience.

Importance of Constructive Classroom Culture

CCC provides a smooth and systematic function of the entire teaching-learning efforts that result in optimum learning. In addition, it establishes the roles and values of each member and activity inside a language classroom. If there is no positive influence in a language classroom, then there could not be more attention and participation from learners. Battistich, Solomon, Watson, & Schaps, (1997) stated that "a student's sense of membership in a caring and supportive learning community enhanced pro-social behaviour, connection and commitment to learning, motivation to engage in learning, and valuing of learning". Ultimately, CCC shapes the language learners to be competent in dealing with emotions and relationship not only inside the classroom but also in real world situations.

The Elements of Constructive Classroom Culture

Providing a good learning atmosphere is a herculean task in a language class. Even in a highly effective language class, each learner can get meaningful input of a target language and fewer opportunities lasting for a few minutes for the language expression only inside the classroom. "... key aspect of teacher-student interactions pertains to the teacher's ability to cultivate an emotionally supportive classroom climate" (Battistich, Schaps, & Wilson, 2004; Solomon, Battistich, Watson, Schaps, & Lewis, 2000). Through CCC, most of the teaching-learning challenges in ESL/EFL classrooms can be minimised. Some of the key elements of the CCC are discussed below:

Coordinating Rules

Coordinating rules establish the agreement and cooperative nature between teachers and learners inside a language classroom. It sets a clear view of appropriate behaviours and responses for the smooth functioning of classroom activities. Kagan (1994) has said that "Cooperative learning can be beneficial, especially if the teacher has spent sufficient time teaching the students acceptable behaviour for group work and stresses both individual and group accountability". In deciding coordinating rules, the following can be considered.

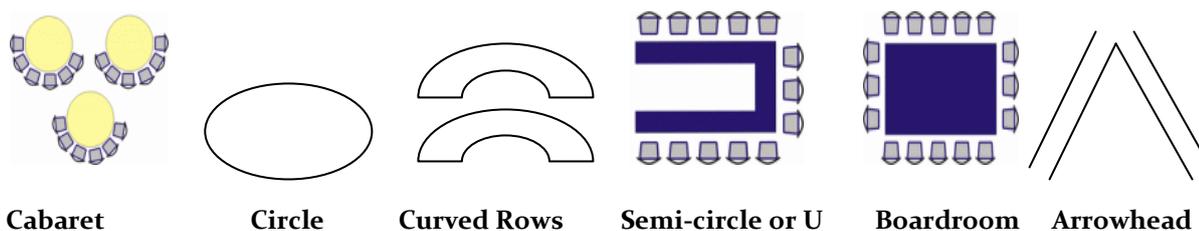


Firstly, procedures to be designed to systematize the teaching activities, such as, taking attendance, getting the attention, instructing, facing interruptions, distributing materials, and transition between activities. Secondly, the expected responses from learners at various stages of teaching are to be explained to them, such as, knowing the objectives, preparing for and performing in the language activities, listening to performers and clarifying doubts. Finally, prior informing the types of seating arrangements to the learners would enable them to be ready for the class and save time for more learning. Above all, maintaining the classroom rules have to be fair and consistent with each and every learner.

Seating Arrangement

Judiciously using the physical space of the classroom with different seating arrangements would make the learners feel at ease. For instance, it increases the participation of the learners by creating more space for everyone to move around and to breathe comfortably and also enables the teacher to attend learners individually. Single seating arrangements in all language activities for the entire language class and course could produce tedious teaching-learning experience but there are more arrangements available. The few classroom layouts in the language classroom are given below adapted from (Scrivener, 2012):

Classroom Layouts



Firstly, cabaret style enables the learners to work in group and move to different small groups. Secondly, circle style is helpful in conducting many language games and group discussions. Thirdly, curved rows accommodate more learners and make possible easy mobility. Fourthly, semi-circle or U style enhances the eye contact and communication among the learners. Fifthly, boardroom style discussions and debates can be conducted effectively. Sixthly, arrowhead style creates space for the learners to come out quickly in participation and regrouping for different activities. Thus, initially, spending little time to experiment with different seating arrangements would increase the motivation and smooth occurrence of language activities throughout the course.

Teaching and Learning Materials

As use of teaching-learning materials assists learning, they must be arranged in orderly manner. First one is to arrange the hanging materials, such as, flash cards, Charts with vocabulary and grammar rules, pictures and objects, such as, realia and Cuisenaire rods. Second one is to have fixing of the LCD projector, OHP and boards for teaching, language tasks, announcing and displaying students' creative works. Last one is to have classroom mini library with dictionaries, grammar books for reference and newspapers, magazines, story and other required books cultivating reading habits. Thus, proper setting of classroom learning materials could make the learning effortless and enjoyable.



Emotionally Secure Classroom

Emotionally secure condition leads learners to be more at ease and attentive. Obviously, a language classroom must promise an emotionally conducive learning atmosphere. “Whenever a learner feels threatened, thoughtful processes give way to survival reactions. Threats to learners can come from the adults or their peers. The adults could humiliate, embarrass, reject and punish learners; all these constitute perceived threats” (Panju, 2008, p. 56). The nature of emotionally secure classroom includes 1) a sense of belonging, 2) a clear understanding of expectations, 3) meeting the basic needs; 4) accepting and respecting the individual difference; 5) modelling the expected behaviours; 6) creating language activities for free outlet of feelings; 7) specifying learners’ deviant behaviour and helping them to develop right behaviour; and 8) taking responsible for one’s own emotions. Thus, emotionally secure classroom promotes a better cognition in language learning.

Encouraging Autonomous Learning

Promoting self learning is one of the essential acts in ESL/EFL. For effective autonomous learning, self responsibility of learners is the root cause. In the view of the author, prevalent belief in educational practice is that the language learning completely comes from a teacher. Due to this belief, a less successful teacher feels superior, dominates the learning experience and fails to influence the learners take charge of their learning. Likewise, underachieving learners feel either inferior or relaxed and remain as passive in the learning. Learners taking initiative to make reflective, rational, conscious, and worthwhile in their own learning process, has long been defended as an educational goal (Boud, 1981). To nurture responsibility, the following steps can be taken. First one is to establish the clear cut division of roles between teacher and learner. Second one is encouraging learners to take initiatives to experience and experiment the target language by initially viewing errors as learning opportunities. Third one is to involve the learners in deciding classroom activities and their personal language learning goals. Final one is that learners’ self belief and positive thoughts are to be strengthened through positive affirmations in personal interaction and discussion. Hence, highly self rooted learners would start to grow in sociability.

Socialization among Peers

Socialization of the language learners provides the rich learning experience. Instead of relying only on the teacher and a few friends, if the learners are able to connect with more of their peers, naturally the number of interactions they encounter would be much higher. In the words of N. Ellis and Larsen-Freeman (2006) “Language is socially constructed. Language use, social roles, language learning, and conscious experience are all socially situated, negotiated, scaffolded, and guided. They emerge in the dynamic play of social intercourse.”. Out of deep understanding of others, socialization would convert the individual difference as a versatile resource for language learning. And it would cultivate the cooperative and supportive nature among the learners. Then, it can be established through various activities such as ice breaking sessions, pair and group tasks. Thus, the ability to socialize in the classroom can help the learners to generate more opportunities in using the target language.



A Range of Motivating Factors

Motivation is a driving force that either emerges from internal or external of a person to act on a particular task. As ESL/EFL pose more challenges to the learners, more motivating factors have to be embedded in language classroom to challenge the learners' negative thinking and feeling. McFarland-McDaniels (2012) said that even learners with learning difficulties and extraordinary personal challenges can perform well when they are physically comfortable, mentally motivated and emotionally supported. The following steps can be taken to motivate the learners. 1. Irrespective of their current knowledge, skill and ability in language, constant holding high expectations over the learners pave a way for endless driving force for the learners. 2. CCC must promise abundance of opportunities to experiment and to express the language. 3. Weekend or month end ceremony can be conducted to declare the best performers of each language learning category. 4. Displaying the creative works the learners on the classroom bulletin board is encouraging one. Even in the face of disappointments, most preferably, cultivating intrinsic motivation could enable the language learners to continue their pursuit independently.

Learning Process Vs Outcome

In general, learning process comprises a lot of elements in it. Considering behaviours in a language learning process would create a long lasting influence in the learners, but most of the language teachers concentrate only on input and outcome of the learning. Therefore, through appreciation, reinforcement of positive language learning behaviours of the learners needs a special attention in ESL/EFL. Most noteworthy is that it has to be genuine and specific in nature. Nevertheless perfection in language learning cannot be achieved overnight, it can be acquired only through gradual progression. For not producing standard language outcome, even as beginners, language learners' best efforts and improvement are discounted in the appraisal of the learning outcome. Ryan, Gheen, & Midgley (1998) have said that "If the teacher focuses on the process and individual mastery more than the outcome or competition, students get the message that it is safe to take academic risks and will even ask more questions in front of their peers". When the positive learning efforts of the learners are recognised through feedback, learner-motivation can be sustained throughout the programme.

Conclusion

Constructive culture must be integrated in all the phases of teaching in ESL/EFL classrooms. As it accelerates wholesome learning, teacher deriving suggestions from learners and having a prior thought about nature and functions of the language classroom would be fruitful in fostering productive environment. In short, the classroom ought to be welcoming, caring and hopeful for learning.

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The Use of Language in Native American Literary Tradition

Dr. Rizwana Banu

A word has power in and of itself....By means of words can a man deal with the world on equal terms" (Momaday, Way to Rainy Mountain 42).

The role of language in the twenty first century is significant considering its myriad forms and nuances of usage. When we make a primal investigation of the growth of language from its nascent or beginning phase of development we cannot ignore the amazement that strikes one. This is especially observed in the Native American tradition which has a rich oral tradition. The potential of language to establish a link between the abstract and the concrete, the past and the future and also between the moment and cyclic frame of time is not surprising. It is interesting to understand the way language can be used as a vehicle of communication not only in the external concrete world but as a tool to link the abstract thought with a whole world of imagination.

The history of language in the Native American tradition dates back to 1492 when the peoples of the North American continent spoke some two thousand languages. They differed greatly in their economic, social and political forms of organization following a rich oral tradition. Some tribal nations developed complex hierarchical societies; others lived nomadically, relying on hunting and gathering for subsistence; still others lived in villages, dependent on wild and domesticated plants for survival.

Frederick Hexie comments that their "cosmologies were widely diverse though radically different from Western or European religious philosophies"(337). The first American texts were the stories, songs, chants or ceremonials. This traditional literature was conceived as oral performance. The language used was more dependent on the ear than the eye for comprehension. Many of these oral texts have survived in translations of tribal creation stories. Unlike European settlers who entrusted their histories and beliefs to the written word, Native Americans preserved their cultures through oral traditions.

Most Indians identify themselves as members of particular tribe like the Shawnees, Cherokees, or Apache, each distinct in their own way. However there are differences in culture, language, and to some extent, stature and pigmentation. With the invasion of America and the subsequent negotiations by tribal peoples for their land peace, Indian oratory became an art of survival. The eloquence and importance of the spoken word was seen in the oratories of Pontiac, Tecumesh, Chief Joseph and other Native American leaders from the late seventeenth to the early twentieth century. These speeches which were dependent on tribal training and memory, were usually transcribed by non- Natives present at the councils between Indians and whites, and many accounts suffer from distortions common to the translation and transcription of oral materials.

The loss of "cultural things" by Native peoples as a result of the European invasion of America, was followed by technology of writing as a means of preserving experience and knowledge. The nineteenth century saw a growth in the number of written texts by Indians which were comments on events, personal and tribal, which the white conquerors considered important to their own sense of history (Swann 6). Gradually the urgings of anthropology as a science impelled the Native Americans to express themselves in writing during the early part of the twentieth century. However, the influences of the oral tradition



had a bearing on the writings which were constructed upon formal principles that were European and print-derived (Swan 7).

James Welch observes that there is a need to understand the politics and misconceptions generated by a non-Native American writer on Native American writing. He opines:

I have seen poems about Indians written by whites and they are either sentimental or outraged over the condition of the Indian....for the most part only an Indian knows who he is _ an individual who just happens to be Indian....And hopefully he will have the toughness and fairness to present his material in a way that is not manufactured by a conventional stance (54).

In an introduction to *Growing Up Native American* (1995) Patricia Riley sheds some light on the subject by drawing on the complexity of the experience of growing up as a Native American. A Native American today faces the challenge of life which is beset with a past and a future is well balanced in the light of a tradition which is physically distant but spiritually immediate and living. In response to what it means to grow up as a Native American she says:

There are as many answers to that question as there are Native American people. Certainly there are as many stories. Stories of oppression and survival, of people, who grew up surrounded by tradition and people who did not. Stories of the pressures of forced assimilation and ...of resistance, of heritage denied and of heritage reclaimed. A multiplicity of stories(21).

It is interesting to note that Paul Zolbrod, a serious thinker on Native American writing finds poetry more compelling among the other artifacts such as sand painting and design, as a medium which bespeaks tradition with its aggregate of values and its nuances of meaning (15). He believes, as in Navajo culture, storytelling is not used in a quaint or superstitious sense, but as a prediction of life and time, “a traditional identity to be handed down from one generation to another and to be recognized and preserved by all (38).

Notwithstanding the distinct identity of each tribe of the Native American cultures the tribes may be linked particularly through some kind of ceremonial narratives. In this light it is interesting and significant to understand N. Scott Momaday, a writer, poet, and artist of Kiowa tradition. Momaday's father was a Kiowa Indian; whose first language was Kiowa and his mother was an English speaker with mixed Cherokee and white blood. He was raised in the Navajo pueblo of Jemez, his family "a camp within a camp."(Knowles 31).

Born in 1934, Momaday grew upon an Oklahoma farm and on South Western reservations and graduated from the University of New Mexico. He grew up listening to Kiowa stories narrated by his father. In *The Names* Momaday chronicles his personal quest for identity, a search that culminates near a hollow log in the legendary emergence place of the Kiowa people. Momaday uses “the power of his imagination to envision his...ancestor with words of remembrance and regeneration from inside a drawing” (Hernandez 215). He combines family, history, mythology and personal reminiscences to weave a poetic tapestry spanning several generations.

His first novel and best-known work, the Pulitzer Prize-winning *House Made of Dawn* (1968) narrates from several points of view the dilemma of a young man returning home to his Kiowa pueblo after a stint in the army. He says, “I am an American Indian, and I believe that I can therefore speak to the question of America before Columbus with a



certain advantage of ancestral experience, a cultural continuity that reaches far back in time”(The Names). Boyhood played a vital role in forming an idea of himself as a Kiowa. His preoccupation with the power of language especially the oral tradition of Native American languages has helped him identify struggles of modern day Native Americans in this regard.

In his essay *The Arrowmaker*, which appears in his anthology of essays *The Man Made of Words*, Momaday highlights the “efficacy of language and the power of words”(9). It reveals his obsession with words, the sounds they make, the meanings they convey, the stories they string together and the places they inhabit. The story of the *Arrowmaker* comprises much of his philosophical framework. Under its simple plot lies the metaphor of language. A Kiowa husband and wife are alone in their tepee one night by the fire. The husband is fashioning arrows and testing them by drawing his bow to imaginary targets when he feels eyes on his back, and knows he is being watched by someone right outside. He decides to speak Kiowa words that would invite the person, if a Kiowa speaker, to identify himself--but in a tone of voice not at all inquisitive threatening or otherwise indicative to a non-speaker that the intruder had been detected. The wife responds as if in jovial conversation with her husband. Finally the *Arrowmaker*, not receiving an answer from the foe, levels his bow and fires an arrow through the unsuspecting villain's heart.

This story which was passed down to Momaday through an oral tradition is a significant Kiowa tale as language becomes a life-and-death matter. Not knowing the words is equal to lack a place in the community, to be an intruder, and therefore to lose one's life. It reveals the power of the word. Momaday writes that the development of writing has given humans a "false security where language is concerned and our sensitivity to language has deteriorated"(Knowles 31). In the absence of a written record every utterance is regarded sacredly religious. Momaday considers concision, clarity and beauty as moral obligations.

Thus language, be it in the form of sound units and individual words ie at the phonetic and lexical level or at the level of discourse it is observed that, “meaning is not immediately present in a sign...the meaning of a sign is a matter of what the sign is not, its meaning is always in some sense absent from it too” (Eagleton 128). Thus understanding the role of language in a Native American text includes all systems of signification – spoken, written and spoken discourse. An endeavour to understand meaning of words in the Native American text is “much dependent on other words (unspoken, absent) as the words of any text. Speech and writing are only different forms of the same thing.” (Krupat 115).

Scott Momaday is a conscientious writer who has been able to translate this confluence and dynamics of meaning in its entire signification. At the same time language does not just passively reflect reality in the Native American tradition but, as pointed out by John McLeod in the context of postcolonial discourses, “it goes a long way towards creating a person's understanding of their world, and it houses the values by which we live our lives”(19). The views expressed by Ngugi Wa Thiong'o serves to sum up the role of Native American language which is indistinguishably connected to culture that makes possible, “its genesis, growth, banking, articulation and indeed its transmission from one generation to the next”(289). Thus language in Native American literature is a product of the doctrine of association, traced to Hobbes and Locke, who argued that “ideas arise from association of sensory perceptions”(Velie 38). Hence language is used to express ideas through images which serve as a verbal record of sensory impressions in Native American literature.



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Learner-centered Methodology and Teacher Performance

Dr. Salma Al-Humaidi

Learner-Centered Approach

The principles of the student centered approach originated in the school of constructivism, which opposes the practices associated with the teacher-as-expert approach (Piaget, 1973 and Vygotsky, 1978 as cited in Sablonnière, Garfield, 1995; Taylor, Perozo and Sadykova, 2009; Attard, Diloio, Geven, and Santa, 2010; Massouleh and Jooneghani, 2012; Piaget's core idea was that children are active thinkers, constantly trying to construct a more advanced understanding of their world. He focused on the development of logical or systematic concepts through social exchange in which children are actively and individually constructing their own social knowledge, rather than merely copying knowledge.

Teachers who adhere to the learner-centered approach are influenced strongly by the philosophy of constructivism. Constructivism holds that prior knowledge forms the foundation upon which new learning occurs (Piaget and Inhelder, 1969). In learner-centered environments, teachers are aware that learners construct their own meanings, beginning with the beliefs, understandings, and cultural practices they bring to the classroom. If teaching is conceived as constructing a bridge between the subject matter and the student, learner-centered teachers keep a constant eye on both ends of the bridge (Duckworth, 1987). These environments pay careful attention to the knowledge, skills, attitudes, and beliefs (KASB) that learners bring to the educational setting. Teachers who are learner centered recognize the importance of building on the conceptual and cultural knowledge that students bring with them to the learning environment. Learner-centered teachers also respect the language practices of their students because they provide a basis for further learning (Bransford, Brown, and Cocking, 1999).

Due to the influence of constructivist learning theory, a plethora of new teaching methods arose which defined learning as an "active process in which learners are active sense makers who seek to build coherent and organized knowledge" (Mayer, 2004, p. 14, cited in Baeten, Kyndt, Struyven, and Dochy 2010). Constructivist learning theory was considered a basis for the development of student-centered approaches (Hannafin, Hannafin, Land and Oliver, 1997), which were described by Cannon and Newble (2000, pp. 16-17) as "ways of thinking about teaching and learning that emphasize student responsibility and activity in learning rather than content or what the teachers are doing".

Consequently, certain teaching methods that reflect the characteristics of student-centered learning were developed that indeed emphasized students' behavioral activity during learning. Examples of these teaching methods are: active learning, collaborative/cooperative learning, team-based learning, student-activating teaching methods, problem-based learning, powerful learning environments, minimal guidance approach, discovery learning, open-ended learning environments, project-based learning, and case-based learning (Bowel and Eison, 1991 and Mayer, 2004 cited in Baeten, Kyndt, Struyven, and Dochy 2010).

These student-centred teaching methods are characterized by but not limited to: (1) an activity and independence of the student, (2) a coaching role of the teacher, and (3) knowledge which is regarded as a tool instead of an aim (Dochy, Segers, Gijbels, & Van den Bossche, 2002). Those methods that emphasise students' activities are often presented as the



pedagogical opposite of traditional lectures where the teacher provides information that is passively received by the students (Prince, 2004).

Research has empirically shown evidence for and against the use of learner centered approaches. Some studies such as Geisli, 2009; Ahmed and Mahmood, 2010; and Atara et al., 2000 show positive effects of student centered training approaches on students' achievements and the quality of learning. At the same time, other studies indicate complex factors such as teacher professional capacity, available resources, cultural factors and learner and teacher characteristics that call into question the quick and simple implementation of these approaches and the concomitant positive effects of the same.

More specifically, research shows that there are crucial factors that should be considered while attempting to implement and evaluate student-centered approaches, as these will determine the positive or negative effects of such approaches. Some of these factors are: learners' perceptions, attitudes and their characteristics, length of time needed, the appropriate instruments to be used, how student centered approaches are to be implemented, teacher professional capacity, available resources, cultural factors and learner background (Escotet, 1995; O'Sullivan, 2003; Schuh, 2004; De Guzman, 2004; Phungphol, 2005; Gravoso and Pasa 2008; Gijbels, 2009; Sablonniere, Taylor & Sadykova, 2009; Sivan, Leung Woon and Kember, 2000; Thanh, 2010; Ahmed and Mahmood, 2010; Altinyelken, 2010; Marlies, Kyndt, Struyven and Dochy, 2010; Schweisfurth, 2011; Schweisfurth, 2013; and Jabbour, 2013).

Altinyelken (2010), based on a project that adopted learner centered instruction or what he refers to child-centered pedagogy (CCP) in Uganda, explained his findings by a discrepancy between policy and practice:

One of the factors that seem to explain this discrepancy is the tendency of educational policies to focus on educational, social and economic development goals to be achieved through the new pedagogy and less on what is feasible and realistic in the contexts of implementation, reflecting an incompatibility between goals and realities. In other words, the limited presence of CCP in Uganda classrooms is not due to resistance by teachers or inadequate commitment to the reforms on their part. Lack of human and material resources, capacity shortages and shortcomings in curriculum design seem to provide better explanations for the discrepancy between policy and practice" (p.112).

Jabbour (2013) investigated the issues that prevent teachers from adopting a student-centered teaching method in Lebanese schools. One hundred teachers from 10 schools answered a questionnaire, the results of which indicated that there are various barriers toward implementation of a Learner Centered Education Approach. The main factors are: lack of resources in schools, big classes, heavy standard curriculum and standard examinations, unsupportive school leadership, and a lack of ongoing professional development among staff.

Gijbels (2009) - in a study which investigated if students in a constructive learning environment change their learning approaches - provides crucial factors that researchers should consider when trying to implement and evaluate student centered approaches. This study shows that there are different factors that determine the positive or negative effects of these approaches. Some of these factors are: learners' perceptions and attitudes and their characteristics, length of time needed, the appropriate instruments used, how student



centered approaches are implemented, teacher professional capacity, available resources, cultural factors and learner background (see also Marton and Säljo 1997).

"One cannot expect that the implementation of innovations will automatically result in positive changes. One has to be wary of how one implements new measures, how different innovations affect each other and how students perceive these measures" p (150)." It also requires the use of adequate instruments and adequate research methodology such as mixed-method research (Gijbels 2009).

O'Sullivan (2003) conducted a case study, which explored the impact of learner-centered approaches on 145 unqualified primary teachers in Namibia where a learner-centered curriculum was introduced after its independence in 1990. The results of the study recommended that such an approach not be implemented. The researcher cited teacher professional capacity at the time of the study, limited resources, cultural factors and learner backgrounds as justification for this stance. Further, this study clarified some crucial issues. The researcher proposed the effectiveness of developing teachers' skills in the use of approaches, methods and skills which will bring about a great deal of learning. The study recommends considering the realities within which teachers work and experiment with strategies that seek to achieve student learning within the limitations of these realities.

Similar to O'Sullivan, Schweisfurth (2013) cites several authors (Croft, 2002; Barrett, 2007; Alexander, 2008 Sriprakash, 2009; and Vavrus, 2009) who have argued for "contextualized understanding of LCE [Learner Centered Education], and for the depolarisation of LCE which reflects and respects local realities." P6. To control this issue; however, Schweisfurth (see also Alavinia, 2013) proposes a set of minimum standards for LCE, "to provoke further discussion on what is local and what must be seen as globally applicable. All of these need to work together to meet LCE minimum standards in this vision of this pedagogy "(p.6). These standards are:

1. Lessons are engaging to pupils, motivating them to learn (bearing in mind that different approaches might work in different contexts).
2. Atmosphere and conduct reflect mutual respect between teachers and pupils. Conduct such as punishment and the nature of relationships do not violate rights (bearing in mind that relationships might still be relatively formal and distant).
3. Learning challenges build on learners' existing knowledge (bearing in mind that this existing knowledge might be seen collectively rather than individualistically).
4. Dialogue (not only transmission) is used in teaching and learning (bearing in mind that the tone of dialogue and who it is between may vary).
5. Curriculum is relevant to learners' lives and perceived future needs, in a language accessible to them (mother tongue except where practically impossible) (bearing in mind that there will be tensions between global, national and local understandings of relevance).
6. Curriculum is based on skills and attitude outcomes as well as content. These should include skills of critical and creative thinking (bearing in mind that culture-based communication conventions are likely to make the 'flavor' of this very different in different places).
7. Assessment follows up these principles by testing skills and by allowing for individual differences. It is not purely content-driven or success based only on rote learning bearing in mind that the demand for common examinations is unlikely to be overcome. (Schweisfurth, 2013, p.6).



Context of the problem

Traditionally, the delivery of courses in the teacher education program consists of lectures, readings, presentations, term papers, etc. Some faculty members adopt a task-based approach, while others teach about the learner-centered approach: its techniques, principles, and its applications in schools. However, this approach was rarely utilized as a systematic component of instruction. The purpose of this study was to investigate the effectiveness of adopting a learner-centered approach to the teacher preparation program at SQU. More specifically, the current study attempted to find out the extent to which the student teachers of English are manipulating the principles of the learner-centred approach in the teaching practice classrooms. It sought to answer the following question:

What effect has this course had on participants' teaching performance?

Participants

Seventy students participated in the current study in which a one-group pre-, post-test design was used. Thus, the subjects constituted a tactic sample.

Features of the-Learner Centered Course

Seward Corporation and the English Unit Faculty cooperated in making this course a reality. It incorporated (table 1) 9 topics including 68 objectives. The course was mainly learner-centered in that the students were asked to do readings, watch video clips and take quizzes before coming to class. Then, instructors monitored required tasks, guided post-task discussions, and guided students as they reflected on each of these components.

Topics of the Learner-Centered Methods Course included: Task-based teaching, Learner characteristics, Assessment, Speaking, Writing, Grammar, Skill integration, Humanistic approaches, Active learning. The aforementioned objectives, (68 in total) were subsumed by these topics. The course was based on the following principles:

1. Promoting mutual respect between students and teacher (e.g., using forms of politeness, discussing rules and procedures with students)
2. Fostering independent thinking (e.g., accepting innovative and creative answers, asking higher order questions instead of recall ones)
3. Encouraging students to share ideas and opinions through asking open questions
4. Creating a stimulating classroom environment
5. Teaching according to students' abilities
6. Teaching according to students' learning styles (i.e. the way students learn)
7. Using a variety of teaching techniques
8. Engaging students in active learning (e.g., task-based; problem-based activities, group work)
9. Developing and conducting higher order thinking skills (e.g., application, analysis, synthesis, and evaluation)
10. Providing opportunities for reflection among students (e.g., What is the new thing you learned today? What is the hardest part/point in the lesson?)
11. Assessing learners according to the lesson objectives
12. Involving family and community in the educational process
13. Including parents as partners in their children's education



Moodle Components

Moodle was chosen as the principal platform through which to deliver the course. Additionally, students interacted via weekly forums and Wikis, watched video clips, did readings and assignments, and took quizzes at their own pace. Finally, both the mid-term and final exams for this course were administered and graded via Moodle, as well.

The learning cycle included three Stages: Pre-class, In-class, and, Post-class. Following is a brief description of each with an example of one of the topics (Skill Integration).

1. Pre-class stage

This stage included readings on the integrated teaching of the 4 language processes, a quiz from 5 to 10 objective questions on the readings via Moodle, a video clip for students to watch and complete forms based on the principles of the student centered approach (see above), and a discussion forum in which a course-related topic was presented.

2. In-class stage

This stage included a warm-up task: (e.g. Examples of skill separation in language teaching), a mini-lecture (e.g. reasons for skills separation) and other tasks after the mini lecture (e.g. manipulating task components for skill integration), and an end-of-class reflection which encouraged students to reflect on the topic by answering questions such as "think about this question: "What new ideas came to you today that you want to be sure to implement into your future classroom?", "Jot down your thoughts and share them with your Wiki team". Also, the reflection focuses on self-assessment tasks. Example: "What was the muddiest point?"

3. Post-class stage

At the end of every class the students were given the different wiki assignments that included summary notes of the topic discussed in the session and the different tasks to work on and upload via Moodle. In addition, students were to prepare for the next topic (Pre-class stage).

Research tools: The performance checklist

A performance checklist was developed to measure the effectiveness of the learner-centered method course in general and this learner-centered cycle in particular.

The study question was:

What effect has this course had on participants' teaching performance?

To answer this question a performance checklist was developed. In its pilot version, it included 13 items representing the principles of the learner-centered approach found in the learning materials package developed by the American partner, SEWARD Inc. These were presented on a 5-point Likert scale (always, often, sometimes, rarely, and never). For establishing the content and face validity of the scale, it was given to four faculty members who provided feedback. As a result, the checklist included the same 13 items (See Appendix 1). For establishing the reliability of the checklist, it was pilot tested with eight student teachers and inter-rater reliability (See Brown 1996:196) was calculated and the resulting correlation was 0.64. The items of the Performance Checklist are:

1. Promoting mutual respect between students and teacher (e.g., using forms of politeness, discussing rules and procedures with students)



2. Fostering independent thinking (e.g., accepting innovative and creative answers, asking higher order questions instead of recall ones)
3. Encouraging students to share ideas and opinions through asking open questions
4. Creating a stimulating classroom environment
5. Teaching according to students' abilities
6. Teaching according to students' learning styles (i.e. the way students learn)
7. Using a variety of teaching techniques
8. Engaging students in active learning (e.g., task-based; problem-based activities, group work)
9. Developing and conducting higher order thinking skills (e.g., application, analysis, synthesis, and evaluation)
10. Providing opportunities for reflection among students (e.g., What is the new thing you learned today? What is the hardest part/point in the lesson?)
11. Assessing learners according to the lesson objectives
12. Involving family and community in the educational process
13. Including parents as partners in their children's education

Procedure

The performance checklist was administered towards the end of the course. Fifty-eight performance checklists were returned and analyzed.

Data analysis & findings; Identifying the cut point:

Never = from 1 to less than 1.8 ; Rarely = from 1.8 to less than 2.6 ; Sometimes = from 2.6 to less than 3.4 ; Often = from 3.4 to less than 4.2 ; Always = from 4.2 to 5

Learner-centered principles applied in the classroom		N	Mean
1.	Promoting mutual respect between students and teacher (e.g., using forms of politeness, discussing rules and procedures with students)	58	4.47
2	Fostering independent thinking (e.g., accepting innovative and creative answers, asking higher order questions instead of recall ones)	58	3.90
3	Encouraging students to share ideas and opinions through asking open questions	58	4.05
4	Creating stimulating classroom environment	58	3.98
5	Teaching according to students' abilities	58	4.07
6	Teaching according to students' learning styles (i.e., the way students learn)	58	3.97
7	Using a variety of teaching techniques	58	4.07
8	Engaging students in active learning (e.g., task-based; problem-based activities, group work)	58	3.72
9	Developing and conducting higher order thinking skills (e.g., application, analysis, synthesis, and evaluation)	58	3.48



10	Providing opportunities for reflection among students (e.g., What is the new thing you learned today? What is the hardest part/point in the lesson?)	58	3.67
11	Assessing learners according to the lesson objectives	58	3.97
12	Involving family and community in the educational process	58	2.24
13	Including parents as partners in their children's education	58	2.38

Results of the performance checklist

The means of the majority items (11) of the principles range from 3.4 (often) to 4.47 (always). This means that most of the learner centered principles are applicable in the Omani context. The current study, therefore, shows some evidence that support the use of learner centered methodology which is similar to a number of previous studies (Geisli, 2009; Ahmed and Mahmood, 2010; and Atara et al., 2000).

However, the current study also revealed that two important principles (i.e. involving family and community in the educational process and including parents as partners in their children's education) were not applicable. These are principles 12 and 13 in the table above and they measured 2.24 (Rarely) and 2.38 (Sometimes). The reason for this result could be that the family and community are not sufficiently involved in children's education and the education process in general.

This is supported by studies that showed the complex side of implementing this methodology (O'Sullivan, 2003; Baeten et al., 2008; Gijbels, 2009; Jabbour, 2013; and Schweisfurth, 2013). Mubita (1998) talks about community/society including parents as an important component in teacher education and he suggests ways to bridge the gap between society and school.

In order to see the actual effect of the learner-centered approach on pre-service teacher education program, concrete evidence from both student teachers' performance and students' school performance is necessary. This is the only way that more solid evidence can be collected to show the success of the approach. This study looked into the effect of the project on the student teachers' teaching performance during their teaching practice. In other words, it looked at the multiplier effect of the learner-centered methodology on the student teachers' teaching performance during their teaching practice in the Omani context.

Conclusion & Recommendations

The current study investigated the effect of implementing learner centered methodologies in a teacher education program. More specifically, it looked at the impact of exposing prospective teachers to learner centered methodologies through an EFL methods course. Preliminary indicators and views of the participants (faculty and students) showed that the project was effective and successful for more than one reason: (1) involving students in active learning processes and tasks; (2) minimizing the use of lectures as the principle mode of instruction, (3) giving students increased ownership of their learning, (4) fostering



team work and cooperative learning, and (5) manipulating technology and e-learning efficiently.

More specifically, the study examined the effect of this approach on prospective teachers' teaching performance during their teaching practice. The results revealed that the majority of the principles were applicable in the Omani context.

Sustainability & Follow-up

In light of the findings reported above, it can be concluded that the learner centered methodology was effective and applicable. The faculty participants garnered a great deal of experience with the learner centered approach. However, they also concede the fact that there is still much to learn about this approach. Currently, they are practicing more of what they have been preaching in this learner centered approach, and they have extended their experience to other courses in the teacher education program, e.g. Methods 1, Educational Curriculum, Teaching Practice 1 & 2, and a number of other Master's-level courses. In order to empower both teaching and Learning, they further recognize that all stakeholders must take practical action in the following: 1) further cultivating this methodology in the pre-service and in-service teacher education program, 2) convincing SQU faculty and Ministry of Education teachers of the importance of this approach, and 3) developing supplementary tasks and activities for actual use in classrooms.

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Appendix 1

**Sultan Qaboos University
College of Education**

**Department of Curriculum &
Instruction ELT Unit**

School Teaching Practice Section (.....) Grade.....

Observer's Name..... Student teacher's Name.....

Dear Colleagues & Students,

Currently the ELT Unit at SQU is conducting a study about the effectiveness of adopting a learner centered approach at SQU. The purpose of this observation checklist is to collect data about the extent to which the student teachers of English are manipulating the principles of the learner centered approach in the teaching practice classrooms.

How often is each principle applied in the classroom? Put a tick in the appropriate space

No.	Learner-centred principles applied in the classroom	Always	Often	Sometim	Rarely	Never
	Promoting mutual respect between students and teacher(e.g. using forms of politeness, discussing rules and procedures with students)					
	Fostering independent thinking (e.g. accepting innovative and creative answers, asking higher order questions instead of recall ones)					
	Encouraging students to share ideas and opinions through asking open questions					
	Creating stimulating classroom environment					
	Teaching according to students' abilities					
	Teaching according to students' learning styles (i.e. the way students learn)					
	Using a variety of teaching techniques					
	Engaging students in active learning (.e.g. task-based; problem-based activities, group work)					
	Developing and conducting higher order thinking skills (e.g. application, analysis, synthesis, and evaluation)					
	Providing opportunities for reflection among students (e.g. What is the new thing you learned today? What is the hardest part/point in the lesson?)					
	Assessing learners according to the lesson objectives					
	Involving family and community members in the educational process					
	Including parents as partners in their children's education					

Do you have any comments about any one or more of the principles above?

.....
.....



Effective classroom techniques in the use of Idioms- A study

Grace Shanthy, Prof. Annie Pothan & Prof. Ramakrishna

Introduction:

English Language is significant because it is spoken widely all over the world. Knowing the language makes one to enjoy their life and work no matter where they are placed. For engineering students whose mother tongue is not English, mastering English is even more important not only for their academic life but also for their career prospective.

When Engineering students graduate from the college and become real engineers they will find that English even more crucial than it used to be. Usually Engineers work in group such that they could complete the task quickly and effectively. They need to be co-operative and communicative with other people who come from different parts of the world. In order to understand and co-ordinate with their colleagues and accomplish their task effectively, Engineers have to speak good and fluent English.

Therefore, to develop one's oral communication word power (Vocabulary) plays an important role. Nunan Lewis (1999) says "through words you shape your own destiny. For, your words are your personality: your vocabulary is you." There are various ways to improve one's vocabulary - by learning Synonyms, Antonyms, root words, collocations, proverbs, Quotations and Idioms. This paper highlights certain techniques in using Idioms which help the graduate students speak English fluently.

Definition of Idioms:

An Idiom is a phrase or expression which has a meaning that is commonly understood by speakers of the language, but whose meaning is often different from the normal meaning of the words. Fowler (1996) says "An Idiom is a phrase where the words together have a meaning that is different from the dictionary definition of the individual words, which can make Idioms hard for ESL learners to understand."

Idioms are fun to work with as they are part of our day to day vocabulary. Teachers should be creative in using and teaching Idioms. Students can remember the Idioms easier when it is introduced by topic. Before introducing Idioms students should be informed priory that - Idioms are an expression which should not be fully understood by the meaning of the individual words that are present in it. The meaning of the whole Idiomatic expression has nothing to do with the individual words. Idiomatic phrases are often used in writing and speaking to make one's speech more colourful.

Structure of Idioms

Most idioms are fixed in their grammatical structure. The expression *to sit on the fence* cannot become *to sit on a fence* or *to sit on the fences*. Many changes can be made to an idioms some of these changes are the result of a change in grammatical structure which is generally considered to be incorrect. For eg; The idiomatic expression *To be broken* means that something is broken. *The lamp is broken so I cannot read my book* .*To be broke* is grammatically wrong but it has the idiomatic meaning of to have no money. *I am broke and I cannot go to a movie tonight*.



There can also be changes in nouns, pronouns or in the verb tenses. *I sat on the fence and did not give my opinion. Many people are sitting on the fence and have not made a decision.*

Adjectives and adverbs can also be added to an idiomatic phrase. For eg; *The politician has been sitting squarely in the middle of the fence since the election.* For these reasons it is not possible to isolate the actual idiomatic expression and then search it in the dictionary of idioms.

Importance of idioms

Idioms have a great influence in the teaching and learning process of a foreign language because it helps students to improve their communicative skills in the daily context. The importance of idioms has been emphasized by linguists and language teachers in recent years. Bortfeld (2003) believes that the increasing number of idioms in Dictionary of American Idioms (Boatner, Gates, & Makkai, 1975-1995) is indicative of the essential role idioms play in daily language use. Since idioms are commonly used in daily conversation it is necessary for the English teachers to implement the use of this tool in and outside the classroom so as to help students be competitive and increase their vocabulary in order to speak English fluently.

Vocabulary learning plays an important role in language acquisition. Vocabulary is the knowledge of words and word meaning. Steven Stahl (2005) says "Vocabulary knowledge is knowledge, the knowledge of a word not only implies a definition, but also implies how that word fits into the world". Words cannot be fully mastered but it can be acquired incidentally through indirect exposure to words and also by learning it through learning strategies. According to Michael Graves (2000) "Vocabulary can be mastered by following four components

1. Extensive independent reading to expand word knowledge
2. Instructs in specific words to enhance comprehension of texts containing these words.
3. Instruction in independent word-learning strategies
4. Word consciousness and word play activities to motivate and enhance learning.

Creative technique in the use of Idioms to develop language skills:

Since majority of students come from Telugu medium background they have inhibition to speak and write. Teachers are confronted with several challenges to help the students improve their language skills. One such problem is use of idiomatic phrases

Teachers can help students to develop vocabulary by fostering word consciousness. Graves (2000) puts as "If we can get students interested in playing with words and language, then we are at least half way to the goal of creating the sort of word-conscious students who will make words a life time interest". Idioms can be used in innovative ways in a ELT classroom to build vocabulary in an enjoyable manner. Tom Linson(1998) states that materials chosen by the teacher should achieve impact. In this connection, Idioms are an excellent and novel tool to build learners vocabulary and polish their speaking style.

Hence in this paper the researcher identifies seven techniques that can be employed in the classroom. These are listed below:



1. Describing a person using Idioms:

We can describe a person using Idioms. This not only develop creative thinking, but also helps improve one's vocabulary. This activity provides an opportunity to improvise speaking and use language more creatively and fluently. Students should be given a set of Idioms which comments on people's character, people's feelings in particular situations, people's relationships etc. Allow students to develop their own ideas.

1. A couch Potato (a lazy person who spends lot of time sitting down or lying down)
2. As bold as brass (very confident and not worried about how other people will respond)
3. Drive someone crazy (make someone angry or mad)
4. be at sea (feel lost or confused)
5. to be a cold fish (a person who does not seem very friendly and does not show emotions)
6. He's a snake in the grass (Don't trust him)
7. Give (an) ear to someone- to listen to someone

Eg; When I first saw X, I thought she is rude, insensitive and carefree. This was evident the way she carried her attitude. Her **nose always held high** and not **giving a ear** to what anyone says to her. She was clearly **as bold as brass**. Everyone I knew, knew her **to be a cold fish**.

2. Creating stories:

With the help of Idioms we can describe a situation by creating a story out of it. Idioms can be used to set the scene, make the events more exciting and can also bring in the conclusion. This is fun making and makes the classroom lively.

Eg:

One day, I was sitting at my desk in the office, **minding my own business** and just **twiddling my thumbs**, when my colleague madhan came walking towards me. **I could feel it in my bones** that something was going to happen. Suddenly, **out of the blue**, and **without so much as a by-your-leave**, he pulled the power cable out of the back of my computer, switching it off instantly. **Before I knew where I was**, he was switching it on again, and **in next to no time**, it was working normally. He explained that the e-mail contained dangerous virus and so he reacted quickly to stop me opening it. He explained that he had just opened the infected e-mail himself and that now his computer had completely crashed. **To cap/crown it all**, he had lost a long ,important report he had almost finished.

minding my own business- doing nothing special

twiddling my thumbs - feeling bored ,with nothing to do

I could feel it in my bones - I could sense

out of the blue - completely unexpectedly

without so much as a by-your-leave - without asking permission or warning anyone

Before I knew where I was - before I had time to be aware of what was happening

in next to no time - very quickly

To cap/crown it all - as the worst event in a series of bad ones.



3. Group work:

Give the students a set of Idioms along with its literal meaning. One student should come forward and act according to the meaning. The other group should point out what is the Idiom.

Eg; Idiom is "*Once in a blue moon*" meaning coming rarely

Students can develop a simple scene where someone comes rarely to the college but acts very sincere. The last line in the conversation could be "He comes one's in a blue moon".

4. Presentations/ JAM

Students can be encouraged by using suitable Idioms in their presentations or general speeches.

5. Role Play:

Idioms can be used in dialogue writing. Students should be encouraged to write dialogue using Idioms. They should also be encouraged to act the dialogues. This is more easier and fun to learn English Idioms.

6. Idioms games:

A teacher can involve learners in different interesting games based on Idioms. It can be played individual or in groups.

Eg: Group A can give an Idiom and group B should answer or identify that Idiom.

7. Describing a situation:

Idioms are used to express feelings towards others. It helps the students choose right kind of Idioms as per the situation. It improves vocabulary skills, analytical skills, critical thinking. It is also fun making.

Eg; Prema comes to college *once in a blue moon* and when asked to submit records she sheds *crocodile tears* and give various reasons by creating *cock and bull stories*.

Conclusion:

Idiomatic expression plays a significant role in our every day communication. Often during our conversation, we use expressions whose original sense lies far away from their present communicative functions eg we often speak of "*A pain in the neck*" which actually means "very annoying" or "*chewing the fat*" which means "chatting or gossiping". Therefore, understanding idioms is one of the most important and fundamental aspects of vocabulary knowledge (Nation,1990). Hence, Learning words in the context of well chosen idioms expands vocabulary and enriches learners with nuggets of wisdom. Knowledge of idiomatic English can promote language fluency of the learner. It helps in expressing their views in a colourful way. Idioms add beauty to one's language and develop confidence in speech.

Teachers should help learners to identify or recognise idioms by employing different strategies and techniques which is mentioned above. Teachers should encourage the learners to frequently use idioms dictionaries within and outside the classroom. This will help the learners learn new and unknown idioms on their own. Knowing which idioms



should be used comes with practice and time. "If you keep an open mind and play your cards right, your proficiency in English will soon be something to crow about (Laflin,1996)

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Enhancing Speaking Skills of Undergraduates: A Learner-Centered Approach

Sher Muhammed Khan

Introduction

Globalisation has made English Language the need of the hour. Indian professionals are in great demand around the world. Almost every college student in India seems to be studying English. They are quite passionate about developing good speaking skills. As English is felt as a bridge to make them employable soon after completing their graduation, they put their best possible effort in learning the skill. In this backdrop, they listen to BBC news, podcasts, vidcasts and also read newspapers, magazines to become an eloquent speaker. They are often seen studying the dictionary in the back of the classroom, and completing grammar exercises in the cafeteria. Still, these same students come to their English teacher and ask the same question: “Sir/Mam, my spoken English is very poor. How can I improve my spoken English?” This is the question most of us (English teachers) are posed with.

So many answers are given to this question but to little avail. Even teachers sometimes are puzzled and are never satisfied with the answers they give out to this reoccurring question. In the present paper an attempt is made to prepare a satisfactory answer to this question.

Learner’s Analysis

Evaluating the background of the learners is a significant step to be taken by an English Teacher. In many ways, every class is mixed-ability class. Some of our undergraduates come from regional medium and most of them from English medium. Their communication apprehensions must be compared and studied. Even students who have studied in English medium will have varied mastery of the language or remember different things. Many students from regional medium schools can easily form simple sentences and write short paragraphs; however their major problem remains with spoken discourse of the language (Fluency in speaking).

Some students say:

- “When I speak English, I feel stupid because I make lots of mistakes.”
- “I don’t want to speak English until my English is much better.”
- “We are not confident about the use of grammar and vocabulary.”
- “I don’t know enough English words.”

The problems are many and varied: Most of them complain that they lack confidence, they feel inhibited while speaking, they have stage fear, shyness, and hesitation, can’t communicate in real world, panic when they can’t think of the right words to use, feel tongue-tied because they are worried about making mistakes and losing face and can’t survive without a teacher to help them etc.



Successful Learners

Successful students can be defined as those who are able to “converse in a clearly participatory fashion; initiate, sustain, and bring closure to a wide variety of communicative tasks; narrate and describe with paragraph-length connected discourse . . . [and] understand main ideas and most details of connected discourse on a variety of topics beyond the immediacy of the situation” (Hadley, 1993). Non-successful learners are defined as those described by themselves and others as unable to use English to Communicate effectively.

One view is that Fluency doesn't mean speaking really fast without hesitation. It's being able to express oneself despite the gaps in ones knowledge and vocabulary and despite the mistake one commits. Another view emphasizes on correctness in every aspect of language. We certainly want our students to become more fluent and more accurate. An overconfident, inaccurate speaker can be an irritating one. But learners can't be expected to express themselves without making mistakes. Expressing an idea in English so that others understand it and respond to it is a more satisfying achievement than saying a sentence with no mistakes in it. As learners become more adept at expressing themselves fluently, they will probably make more mistakes because they will be stretching their English to its limits and focusing on meaningful communication not grammar. However, this doesn't mean encouraging mistakes. In fact mistakes do matter. Part of our job is to help students make fewer of them.

To be able to teach speaking skills successfully it is important to:

- Understand the difference between fluency and accuracy. And strike a balance between them.
- Remind our students that making mistakes is a natural part of learning a language.
- Discourage them from worrying about making mistakes as they try to communicate in English.

Preparing an Answer:

Natural Approach to language Learning

The best and natural way to language learning is mother-tongue approach. Children so effectively learn to speak their native tongue. Prompted and encouraged by the mother's love and the family environment, the child responds and develops this most difficult of skills, that of intelligible speech. This is in fact the natural phenomenon and English in no exception to this universal law of language learning.

The significant step to be taken by a teacher is to create a family environment (listen-respond) where in a learner can develop listening as well as speaking skills. As natural phenomenon suggests; the more we listen to spoken language the more we tend to speak, the more we speak the more fluent and confident we become. Learning of listening and speaking skills precedes learning of literacy skills such as reading and writing. Therefore, listening and speaking skills should be developed first rather than the other two.



Learner-Centered Activities

“Teaching is less about what the teacher does than about what the teacher gets the learners to do” - David Perkins

Real learning (speaking skills) does take place only when the learners get enough practice and opportunities to speak the target language either in or outside the class. A student-centered approach helps them to develop a “can-do” attitude. It is effective, motivating and enjoyable. Getting them to work in pairs or small groups is also very essential as each student will have more time to practice, which is the key for developing speaking skills.

Listening

As is known, listening forms the basis of spoken English, it plays a crucial role in developing oral skills compared to other language learning skills. A listening exercise may be done in class in several stages. But not all the listening tasks are learner centered. For Example Comprehension tasks or questions which follow the Listening activity help students understand the content better. But doing such tasks individually can make them feel isolated especially when they are unable to comprehend the conversation properly.

In a student-centered listening activity when comprehension tasks are done in pairs or in groups (4-5 members), learners are able to compare their answers, agree or disagree on some answers and a short discussion may follow where they will get all the answers and try to convince one another.

They can discuss and settle the arguments and also get answers for the missed questions, when the recording is played again. They can again compare their answers. Further discussion may ensue. The whole group gets to work and discusses the answers and can finally deal with any questions that come up. At the end of the activity, they feel much pleased because they are able to understand most or even all of the conversation. We can have pairs compare their answers to the listening tasks and follow with a group discussion about what they have listened to. Such an activity offers an opportunity to the learners to interact with one another which is the key component for language learning.

Reading

To save time in class, teachers usually ask their students to read the text before the lesson. If there are comprehension questions, they are asked to answer them at home. But reading in class can be enjoyable, with students helping one another to understand and sharing reactions. Even multiple choice questions can be the basis for discussion in pairs. It is noticed that it is more interesting for them to discuss their answers than to just be told the answers.

Following is the example of one such discussion students may have:

S1. What is the answer for question no. 5?

S2. It is A, I guess.

S1. I think it is C

S2. Why do you think that?

S1. Well, it says here in the fourth paragraph, “When the event took place”



S2. Oh, yes I see. But it also says that.....

Some reading tasks can have two kinds of discussions: one about the answers and another about the information they have just found out. So we can have pairs discuss their answers to reading comprehension question (it can spark lively conversation) and also have groups discuss their reactions to a reading text and share relevant experiences. This way a reading activity can be made interactive and learner centered which will directly enhance learners' speaking skills.

Discussions

Discussions are typical of any student-centered classroom. The best discussions involve students talking about personal experiences and giving opinions. Discussions work best in pairs or small groups because then more people can give their views. In larger groups or in a whole class, every one can't share their views. They can just agree or disagree with what one person has said.

Learners may be encouraged to participate in discussions such as exchange of views based on personal experience, pictures, a text book unit, an article etc.

Sustaining a conversation

At times, students begin working together with enthusiasm but then quickly run out of steam. This may be because they have exhausted the topic and do not have any relevant views or lack knowledge and vocabulary to talk about the topic. In such a situation, to encourage students to sustain conversation rather than try to get it over quickly we can help them in the following ways by:

- Suggesting how the conversation might begin.
- Giving them topics on contemporary socio-political issues.
- Establishing a time limit say five minutes for a discussion.

Even if the learners lack content, we can frame few questions from the topic for a more open-ended discussion. Some learners may have lot to say about some questions and less about others. They may want to skip a less interesting question. When time is up, we could ask a dominant or a vocal member from each group to summarize the group's discussion or mention an interesting or amusing point or we could simply open up the discussion to everyone.

A group of students which gives up easily is more likely to stop talking than a group with a strong, resourceful leader. We need to advise them to be resourceful.

Role plays

Role play is another activity that can add fun to the whole teaching - learning process. Role plays are often considered as an excellent means of enhancing speaking skills and vocabulary by many teachers. As real-life speech situations bring up new twists & turns and throw up new speech & vocabulary composition challenges, role plays must be used to their fullest advantage. Most role plays may involve one student playing a tourist/customer/boss etc. Another playing a tour guide/sales assistant/office clerk etc.



Nonrealistic roles can be problematic for some students, but fun for others. Some students feel less inhibited, but others may not enjoy pretending to be someone else. However, it is important to choose realistic roles in which both partners are themselves but imaging themselves in a different place. For example two close friends meeting after a long time or students discussing a particular topic related to a subject. Such roles may trigger lively conversation without any ill feeling. Monitoring learners during the role play and giving feedback play a significant role in role playing. As a facilitator we can suggest how students can improve their performance, correct grammatical mistakes if any and also comment, appreciate and paraphrase their dialogues if necessary. It is noted that, due to time constraints, we just don't bother about the feedback or appreciation which learners expect after performing a role.

Information Gap Activities

This is another activity which can make our class room more interactive. Motivation which is usually quite high in these activities can yield great results in promoting speaking skills and getting certain information (whether it is vocabulary, grammar, etc.). As such activities force learners to ask each other questions, they help teachers make the language class room experience more meaningful and authentic. In order to seek information, a lot of communication can be done in the target language. This helps students move from working in a more structured environment into a more communicative atmosphere. We can stimulate the information gap by giving participants different information, and asking them to share. We should ensure that all learners are involved in the process equally and are moving towards a specific purpose. The activity must be designed in such a way that each student has the task of finding certain information, and therefore he must find a way to ask for this information.

Problem Solving

Problems, puzzles, brain-teasers/games can also stimulate meaningful communication if students work together to solve them. Some students are less adept at problem solving than others. But in a student –centered approach they can deal with the problem or puzzle as a whole person not as an individual. While doing so, they not only focus on solving the problem and coming up with the solutions, but also communicate a great deal. The purpose of the activity is to make them talk in English. It doesn't matter if they can't get the right solutions or answers – what is important is that they speak English.

As a teacher, our role is to: monitor them while they are involved in the activity and make notes for feedback later; assign puzzles and problems that can encourage them to have meaningful conversation; give groups adequate time to share their ideas and answers.
Grammar and vocabulary Exercises

Interestingly enough Grammar and vocabulary exercises are also ideal student centered activities. They can promote lively discussion and genuine communication in English. It might be quicker for some students to do the exercises alone, but doing them together can be fun and worthwhile.

Here is a sample exercise from a text book.

Big, great, high, large and tall - Choose the correct answer



1. There is nice house with a _____ garden.
2. Albert Einstein was a _____ physicist.
3. She is a very _____ child for her age.
4. A _____ rate of inflation makes exports uncompetitive.
5. My mother is six feet _____.
6. He is making a _____ mistake.
7. Can you see the _____ trees behind the lake?
8. The city has a _____ level of pollution.
9. This pullover isn't _____ enough.
10. My grandfather lived to a _____ age.

As learners work together on this kind of exercise or a crossword-style vocabulary exercise, they can share ideas and help one another get the right answers. Like any other learner-centered activity, Grammar and vocabulary exercise can inevitably entails genuine conversation; lot of agreement and disagreement can be done; a great deal of unpredictable suggestions and guesswork can be made.

1. What can be the answer for 3
-well, I think it is “big”
2. How can you justify yourself?
-perhaps for her physique?
3. But, I thinks “tall” is appropriate.
-Why?
4. Because of her greater height than average and
-yeah, that's right.

Usually students would do this kind of exercises alone and compare their answers later. If the goal is to improve one's spoken English, we may advise our students to do such exercises in pairs which will enable them to share ideas, hunches and conjectures in an interesting way.

However, it should be noted that we advise our learners to study grammar but not to let the memorization of grammatical rules and such activities dominate one's English study. Rather, encourage listening and using the target language to be the focus of one's study. We can advise them to study grammar for the following reasons: 1) to make input comprehensible and 2) to develop awareness to help the learner notice the form of input and their own output. This may help them eventually internalize these grammatical rules rather than storing them up in their short-term memories where they will be quickly forgotten.

Only English

Sometimes learners keep switching from English to their native language and back again. This actually hampers fluency if it happens too often. However, they can be allowed to switch when their English isn't adequate for the ideas they want to express. At times they may need to ask for help or use a dictionary. Our own explanation should be in English and we have to follow the “Only English” rule, either. This may be difficult for both learners and teachers but it is something everyone should aim for.



An effective way of ensuring that an English-only environment prevails in the classroom is to encourage learners to have/know the necessary “classroom language” and to manage their group activities in English. This “classroom English” will not only help them talking to students in class but also speak in English all the time.

Conclusion

In conclusion I confess my knowledge of SLA theory is incomplete and the scope of my study is limited. I am offering no magic formula for language learning. Nevertheless, I suggest many students will improve their English skills if they are inspired to do the following:

- Realize that language acquisition is facilitated in group learning rather than in individual learning.
- Move beyond a motivation that simply desires to pass a test to one that views language as a key to unlock opportunities.
- Listen to comprehensible input on a daily basis.
- Overcome fear of losing face. Find and take advantage of opportunities to use English to communicate with both native and proficient non-native speakers.
- Study grammar in a way that supports the purpose of language, communication, not as an end in itself.

Student-centered activities are enjoyable and stimulating. Listening to different points of view, sharing experiences, explaining things, responding to and interacting with people and expressing ones feelings can be motivating and fun. Thus, through well-prepared communicative output activities discussed in the paper such as role plays, discussions etc. we can encourage our students to experiment and innovate with the language, and create a supportive atmosphere that allows them to make mistakes without fear of embarrassment. This will contribute to their self-confidence as speakers and to their motivation to learn more.

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Metacognitive Awareness In Reading Among Higher Secondary Students

Dr. J. P. Vandhana

Introduction:

Reading is a basic life skill. The lack of reading comprehension affects students' learning. Reading comprehension is a complex task process that depends on different Cognitive process. Research on metacognition and reading demonstrates a strong relation between awareness and use of strategies and reading comprehension, the readers are more aware and more likely to engage in strategic reading. For the students of English as a second language, reading is the most powerful skill to learn. Proficiency in reading is closely related to academic success, students' success depends on learning to read with reading comprehension strategies and recognize the function and comprehend the meaning from context.

Review of Related Literature:

Myers and Paris (1978) asked children in the second and sixth grades a series of self-assessing questions concerning knowledge of person, task and strategy variable involved in reading. Older students understood the purpose of skimming was to pick out the informative words, whereas, younger reader said they would skim by reading easy words. In addition, the older students were more aware of strategies for dealing with words or sentences they failed to understand. The children stated that they were more likely to use dictionary, ask someone for help, or reread a paragraph to try to figure out the meaning from the context.

Serran, Guerlene (2002) administered a study on "Improving Reading Comprehension: A Comparative study of Metacognitive Strategies". The purpose of the study was to equip a group of urban eighth graders with metacognitive strategies which would improve their reading comprehension. Three different classes were taught a different metacognitive approach: reciprocal teaching, buddy journals and the think aloud strategy. Students were provided pre and post-test in order to determine the effectiveness of the strategies for improving reading comprehension. The combined used of all the reading strategies significantly improved reading comprehension.

Meta-cognition:

According to Flavell (1976) metacognition refers to "one's knowledge concerning one's own cognitive processes and products or anything related to them, to active monitoring and consequent regulation and orchestration of these processes, usually in the service of some concrete goal or objective".

Reading Comprehension

Reading comprehension is a process of constructing meaning from a text. The goal of all reading instruction is ultimately targeted at helping a reader comprehend text. Reading comprehension involves at two peoples: reader and writer. The process of comprehending involves decoding the writers' words and then using background knowledge to construct an approximate understanding of the writer message.



Objective of the study:

- ❖ The Metacognitive Reading Strategies will improve Reading Comprehension of Higher Secondary students in Coimbatore city.
- ❖ To find out the difference between Global reading strategies, problem solving strategies and support reading strategies.

Hypothesis:

- ❖ There is no significant difference between the mean scores of Global reading strategy, Problem solving strategy and Support reading strategy of control group in connection to reading.
- ❖ There is no significant difference between the mean scores of Global reading strategy, Problem solving strategy and Support reading strategy of experimental group in connection to reading.

Tools for the Investigation

At the beginning of the study, a (MARSI) questionnaire was administered to a group of eighty students enrolled in Higher Secondary school, so as to collect data with regard to the use of reading comprehension strategies. The result of the two tests were compared and analyzed. The findings were statistically analyzed through Statistical Package for Social Sciences (SPSS).

Sample of the Study

Stratified Random Sampling technique was used for the selection of sample. Participants in the study were eighty students of Higher Secondary School, Coimbatore city. Students were selected from four zones of Coimbatore city. Sri Jayendra Saraswathy Maha Vidhyala Matriculation Higher Secondary School from East Zone, Chavara Vidya Bhavan Matriculation Higher Secondary School from West Zone, YWCA Matriculation Higher Secondary School from North Zone and G Ramasamy Naidu Matric Higher Secondary School from South Zone contributed sample of the study. The students were divided into control group and experimental group. The size of the sample is 80. From each school 20 students were selected in order to check the awareness about metacognitive strategies.

Test description

Number of statements	: 30
Time allotted	: one hour
Marks	: Mean score

Metacognitive reading awareness inventory: Global Reading Strategies, Problem Solving Strategies and Support Reading Strategies.

Metacognitive Awareness of Reading Strategy Inventory

The Metacognitive awareness of Reading Strategy Inventory - MARSI (Mokhtari & Reichard, 2002) is intended to measure students' Metacognitive awareness and use of reading strategies while reading academic materials, such as textbooks etc. MARSI is a 30



item inventory aimed at measuring students' awareness and use of reading strategy. These strategies are classified into three broad categories or subscales as follows

- Global Reading Strategies
- Problem Solving Strategies
- Support Reading Strategies

Global reading strategies, which can be thought of as generalized in global, reading strategies aimed at setting the stage for the reading act. Problem solving reading strategies, which are localized, focuses on problem solving and repair strategies used when problems develop in understanding textual information. Support reading strategies, which provide the support mechanisms or tools aimed at sustaining responsiveness to reading.

A brief description of MARSI, Global reading strategies are those intentional, carefully planned techniques by which learners monitor and manage their reading, such as having a purpose in mind, previewing the text as to its length and organization, or using typographical aids as well as tables and figures (13 items). Problem solving strategies are the actions and procedures that readers use while working directly with the text. Examples include adjusting one's speed of reading when the material becomes difficult or easy, guessing the meaning of unknown words and rereading the text to improve comprehension (9 items). Support reading strategies are basic support mechanisms intended to aid the reader in comprehending the text, such as using dictionary, taking notes, underlining, or highlighting textual information (8 items).

Reading Strategies: Descriptive Statistics

Level of significance: The level may be fixed at 5%

Test statistics: Mean, SD is performed for Control group

The table: 1 illustrates the Global Reading Strategy (GRS), Problem Solving Strategy (PSS) and Support Reading Strategy (SRS) the minimum value, the maximum value, mean score level and its variation for each group.

Table: 1 Mean and SD for various Strategies for control group

Control Group	N	Min	Max	Mean	SD
GRS	40	2.60	4.50	3.4125	0.5190
PSS	40	2.80	5.00	3.9925	0.5744
SRS	40	2.10	4.70	3.4025	0.6475

It is examined that, in GRS the minimum value is 2.6, the maximum value is 4.5, the mean value for this group is 3.4125 and the SD is 0.519. In PSS the minimum value is 2.8, the maximum value is 5, the mean value for this group is 3.9925 and the SD is 0.5744. In SRS the minimum value is 2.1, the maximum value is 4.7, mean value for this group is 3.4025 and SD is 0.6475. From the results derived, it is concluded that students better out performed in PSS, when compared to GRS and SRS in control group.

Level of significance: The level may be fixed at 5%

Test statistics: Mean, SD is performed for experimental group Mean Score

The table: 2 illustrate the GRS, PSS and SRS the minimum value, the maximum value, means score level and its variation for each group.



Table: 2 Mean and SD for various Strategies for experimental group

Experimental group	N	Min	Max	Mean	SD
GRS	40	2.50	4.40	3.5250	0.4819
PSS	40	2.00	4.60	3.3775	0.6387
SRS	40	2.60	4.90	3.9150	0.6339

It is noticed that, in GRS the minimum value is 2.5 and maximum value is 4.4, the mean value for this group is 3.525 and the SD is 0.4819. In PSS etc., In PSS the minimum value is 2.0 and maximum value is 4.6, the mean value for this group is 3.3775 and the SD is 0.6387. In SRS the minimum value is 2.6 and maximum value is 4.9, mean value for that group is 3.915 and SD is 0.6339. From the results derived, it is concluded that student's better out performed in SRS when compared to PSS and GRS in experimental group.

ANOVA test for Global, Problem and Support Reading

Hypothesis: 1

Null hypothesis (H_0): There is no significant difference between the mean scores of GRS, PSS and SRS of control group in connection to reading strategies.

Alternative hypothesis (H_1): There is a significant difference between the mean scores of GRS, PSS and SRS of control group in connection to reading strategies.

Table : 3 ANOVA for various strategies of control group

Control group	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	9.128	2	4.564	13.443	0.000
Within Groups	39.721	117	0.339		
Total	48.849	119			

From the above table 3, it is evident that the F-value is 13.443 which is significant at 0.000 level, which is less than 0.05 value with the $df = 2/117$. Therefore, null hypothesis is rejected and inferred there is a significant difference in the mean scores of GRS, PSS and SRS in control group is accepted.

Hypothesis: 2

Null hypothesis (H_0): There is no significant difference between the mean scores of GRS, PSS and SRS of experimental group in connection to reading.

Alternative hypothesis (H_1): There is a significant difference between the mean scores of GRS, PSS and SRS of experimental group in connection to reading.

Table :4 ANOVA for various strategies of experimental group

Experimental group	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	6.170	2	3.085	8.883	0.000
Within Groups	40.636	117	0.347		
Total	46.806	119			

From the above table 4, it is evident that the F-value is 8.883 which is significant at 0.000 level which is less than 0.05 level with the $df = 2/117$. Thus, the null hypothesis is



rejected and inferred there is a significant difference in the mean scores of GRS, PSS and SRS in experimental group is accepted.

Result analysis

The MARSII test tried out was average and high, over all students score was about 2.5 mean score. Therefore the students were not taken for main study; Hence, Higher Secondary school students were taken under consideration. Ten students were taken from Sree Jayendra Saraswathi Matriculation Higher Secondary School, in order to check the students' Metacognitive awareness and use of comprehension strategies. Students were given MARSII questionnaire. The comprehension test was low, which is below 2.5 mean score. As a result, researcher has decided to conduct an experiment design for higher Secondary students. The study was given to evaluate the effectiveness of Metacognitive strategies in connection to reading comprehension.

Findings of Reading Strategies

- The mean scores of Problem Solving Strategies (2.80) which is higher than Global Reading Strategies (2.60) and Support Reading Strategies (2.10). Therefore, in control group the students perform higher in Problem solving strategies.
- In experimental group, the mean scores of Support Reading Strategies (2.60) are higher than Global Reading Strategies (2.50) and Problem Solving Strategies (2.00). Hence, the students perform higher in Support Reading Strategies.
- In control group, there is a significant difference in a mean scores of Global Reading Strategies, Support Reading Strategies, and Problem Solving Strategies in connection to reading comprehension, where $p > 0.05$ (0.000). Therefore, the reading strategies of the entire group differ significantly.
- In experimental group, there is a significant difference in a mean scores of Global Reading Strategies, Support Reading Strategies, and Problem Solving Strategies in connection to reading comprehension, where $p < 0.05$ (0.000). Therefore, the reading strategies of the entire group differ significantly.

Conclusion:

The present study attempts to shed light on the relationship between reading comprehension and metacognitive strategies. This research work is the search for a teaching methodology that best assists learners to become independent in comprehending text. The study attempts to demonstrate cognitive significance of metacognitive strategies to teach reading comprehension in classroom. It was hypothesized by applying all the strategies; learners will acquire reading skill by understanding the text.

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English for Public along the Haryana Belt of National Highway I

Dr Varalakshmi Chaudhry

Introduction

The teaching-learning situation of English as a Second Language (ESL) is not only complicated but at times confusing even. The wide gap between the English language needs of rural learners in an autonomous engineering college in the ESL classes and the English language needs of masses is studied to understand the degree of relevance of ESL syllabi in order to develop the communication and soft skills of future engineers.

The Method

The study makes a difference between English for Masses and English for Classes. The definitions of the two types are given below.

English for Masses: English used for public information through: Advertisements, hoardings, sign posts, banners and posters, names of the shops and hotels, public notices and so on - that are in English. For this study, use of English for public information along the National Highway I that passes through Sonapat, Panipat, Karnal, Kurukshetra and Ambala bypass – the Haryana belt of National Highway I is studied.

English for Classes: It is the content of the English courses at an autonomous engineering college in Israna (Panipat), for improving the communication skills and soft skills of students in English.

Data and Interpretation

The language used in advertisements, hoardings, sign posts, banners and posters, names of the shops and hotels is noted. Some examples of each set are presented in this section.

1. Apartments:

- Splendor Grande Apartments – Plan your dream home at your ease (English)
- TDI City Panipat (English), Petunia Green (English) petunia green (Hindi)

2. Government Offices and others:

- Judicial Complex (English)
- laghu sachivalay (Hindi)
- Income Tax Office (English & Hindi)
- Yamuna Action Plan (English)
- Traffic Police helpline no.s, (English)
- Traffic Police Station Babarpur, Panipat (English)
- khadi ashram khadi gram (Hindi)
- Centre for Excellence in Vegetables – Indo Israel project (English)
- Public Notice – separate English & Hindi boards
- Toll Plaza – tol plaza (Hindi)
- Election Boards – jan chetna ilka panipat gram (Hindi)



- Sign Boards (English & Hindi): Agra aagra Panipat paanipat Delhi dilli

3. Commercial Places:

- Fun City Mall,
- OPS Jewels Pvt Ltd,
- navin tent haus,
- Park Hospital,
- Nile Overseas
- Mink Blankets;
- Hotels & Resorts: Kohinoor Resort,
- Hotel Gold, Hotel Abhinandan,
- Hotel Royal,
- Maharaja Hotel,
- Days Hotel;
- Names of Banks – English & Hindi:
- ICICI ai si ai si ai;
- Eating Joints: Jai Maa Vaishno Dhaba, Chokhi Dhani, Ashirwad Vaishno Dhaba, Rasoi Dhaba, Dana Pani Vaishno Dhaba, Pannu Punjabi Dhaba, Mayur Vaishno Dhaba, 24 Carat Food Plaza, Shree Rathnam Restaurant;
- Petrol Pumps: separate boards in Hindi and English

4. Educational Institutions (only in English): Samalkha Group of Institutions, NC College of Engineering Technical Campus and so on.

Analysis

Information Source	English	Hindi	English & Hindi
Apartments	English		
Govt. offices			English & Hindi
Public Notices			English & Hindi
Commercial Places			English & Hindi
Educational Institutions	English		

Interpretation:

The names of apartments are in English or Hindi words in English script. Government information is both in English and Hindi. Commercial places are mostly in English or Hindi words in English script. Information about educational institutions is exclusively in English. Surprisingly there are very few public information sources on the National Highway.

The perception for the need of English in sources of information for masses is felt only in the advertisements for Apartments and Educational Institutions. All the other sources for information of the masses are both in English and Hindi. Use of English for masses is related to education and good life style. Hence, the use of English is restricted to the two domains for giving information to masses.

In English for Classes, the classroom provides the information related to various domains like: personal, public, education, social life, life style, and many others. The language environment created by the teacher in the classroom through various activities



like: Role Play, Situational Dialogues, Utterances for Various Occasions, Debates, Group Discussions, Problem Solving Exercises, Activities that Promote Intrapersonal & Interpersonal Skills and many more are done in the classroom. Thus English for Classes provides opportunities for communication in English in the various domains of its use in the Indian context. As far as the English for Masses is concerned, the use of English is restricted to the domains of education and good life style. This explains the wide gap between the very restricted use of English for Masses and the wide range of situations presented for use of English for Classes.

The next section discusses the syllabi of the courses offered for English for Classes to promote the communication and soft skills of the learners.

IV. Syllabi of Courses on Communication and Soft Skills

A. Syllabus for Communication Skills in English Course includes:

S. No	NC-HUM-105 (Semester I) & NC-HUM-106 (Semester II) – 2014
Unit I	NC-HUM-105 Writing: Scientific English versus General English Sentence Patterns and Types (Assertive, Interrogative, Imperative and Exclamatory) Grammar: Articles; Subject-Verb Agreement; Tenses Vocabulary: High Frequency Word List 1 Speaking: Telephonic Communication (5 min for speech + 2 min for feedback) NC-HUM-106 Technical Writing: Seven C's of Writing; Memo Writing Grammar: Types of sentences (Simple, Compound, Complex); Types of Clauses and Phrases Vocabulary: High Frequency Word List 3 Speaking: Articulation system; Sounds: Vowel and Consonant; Phonetic transcription of words
Unit II	NC-HUM-105 Writing: Sentence Formation; Précis Writing Grammar: Direct and Indirect Speech; Active and Passive Voice Vocabulary: High Frequency Word List 2 Speaking: Role Play (10 min preparation time + 5 min for enactment + 5 min for feedback) NC-HUM-106 Technical Writing: Notice/Circular; Business Letters: order, complaint, adjustment, credit and collection letters Grammar: Analysis and Synthesis of Sentences; Prepositions Vocabulary: High Frequency Word List 4 Speaking: Word Stress; Intonation (falling and rising); Weak forms
Unit III	NC-HUM-105 Writing & Reading: Dialogue Writing; Reading Comprehension Grammar: Primary Auxiliary verbs (BE forms; HAVE forms; DO forms) Vocabulary: Phrasal verbs Speaking: Seminar Speech (2 days prep time + 5 min speech + 2 min feedback) NC-HUM-106



	Technical Writing: Technical Proposal; E- Mail Grammar: Common errors in the use of Noun, Pronoun, Agreement Vocabulary: Idioms and Phrases Speaking: Power point presentation (2 days prep time; 5 content slides; 3 min presentation; 2 min feedback)
Unit IV	NC-HUM-105 Writing & Reading: Study Skills - Skimming, Scanning, Note-taking & Note-making Grammar: Modal Auxiliary verbs Vocabulary: Words often confused Speaking: Group discussion (10 min prep time + 10 min for discussion) NC-HUM-106 Technical Writing: Reports - format, definition and types Grammar: Common errors in the use of Adjective, Adverb, Agreement Vocabulary: Prefixes and Suffixes Speaking: Power point presentation (2 days prep time; 5 content slides; 3 min presentation; 2 min feedback)

B. Syllabus for Soft Skills in English: **Intrapersonal & Interpersonal Skills**

Intrapersonal Skills: These deals with emotions, feelings, thoughts, which are stirred upon within an individual which the person next to them might not even be aware of.

The skills constitute: Self-Awareness: Development of self-image, significant others, social comparison; Self-esteem; Self-confidence; Assertiveness – direct, honest, respectful; Dealing with negative emotions – anger, conflict, depression

Interpersonal Skills: These skills are visible to an external audience. These are called as People Skills. Leaders/ successful persons need to know these skills.

The skills constitute: Communication; Team building – forming, storming, norming, performing, adjourning; Supervising; Counseling

Observations:

There is a huge gap between the information provided in classrooms vis-à-vis that for masses. A comparison of the English for Classrooms and English for Masses reveals the wide gap that exists in the knowledge of English that is provided in the ESL classes as compared to the paucity of the same for the masses or by the exposure of English provided through public information sources.

Conclusion

The study clearly reveals that the job in front of the teacher of ESL is very huge. The soft skills and communication skills that are required by the modern day technology-driven students can be fulfilled only in classrooms. In the society and public information systems there is not much of input for the students to learn or enlighten. In fact, the English for Masses widens the gap between the educated and rich and the uneducated and the poor. If the use of English is not promoted by the public sources of information, classrooms and media will have to take up the task. The problem is that of what comes first – the egg or the



chick? If we use more of English in the public domain, the masses will realize the importance of learning English and on the other hand, if masses learn English then the sources of public information would be more in English. Teachers need to design appropriate tasks and activities in the classrooms to represent the real world situations and sources of information.

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Gender Differences in Communication

Dr. Archana Kumari

Language and communication are considered acquired behaviours that develop through a combination of nature and nurture, genetic predisposition and environmental stimulation. Human beings have different styles while communicating with one other. Style depends on a number of things such as where we are from, how and where we are brought up, our educational background, age, and gender. In recent years, communication styles of men and women have been studied scientifically. Linguists have documented these perceived differences. The primary purpose of these intensive investigations is not to determine which communicative style is best or to motivate others to change completely, but to identify differences for the purpose of understanding and adaptation.

The relationship between language and gender has long been of interest within sociolinguistics and other related disciplines. The difference in women and men's speech has been of particular interest to sociolinguists. There has been a considerable amount of research in this area which reveals that there are sometimes quite dramatic differences in the ways men and women talk. Otto Jespersen was the first to point out differences in Western women's and men's speech. He noted women's preference for far more refined and polite expression, their supposedly less extensive vocabulary and less complex sentence structure and men's greater inclination to use stigmatised forms and slang words. In 1922, Otto Jespersen introduced the term "*women's language*". Research on gender and sex and its relationship with language was not taken as a serious topic of study until the 1960s, and could not explode as a subfield in its own right until the publication of Robin Lakoff's book "*Language and Woman's Place*" in 1975. Lakoff's book and her article entitled "*Woman's Language*" have served as the basis for much research on the subject. These studies have mostly cantered around the differences in speech behaviour of men and women. In fact, the gender differences in the use of language are remarkably many and varied. Although the difference in language between men and women has been widely discussed, most of the literature on the subject concentrates on two main theories. The first is the dominance approach (supported by Lakoff 1975; Fishman 1983), which claims that the difference in language between men and women is a consequence of male dominance and female subordination. According to this view, women are a suppressed minority group. So women's conversational style is called "powerless style". Supporters of the difference approach (Coates 1986; Tannen 1990), on the other hand, believe that men and women belong to different subcultures and that any linguistic differences can be attributed to cultural differences. John Gray (1992) argues that men and women are "from different planets": they have different needs, goals, values, and communication styles. He claims that understanding these differences is the key to successful relationships. The present paper discusses the gender difference in communication at lexical and semantic, phonetic and phonology, syntactic and discourse levels.

Here it will be worthwhile to explain the terms 'sex' and 'gender', and 'sexist language'. 'Sex' refers to biological category, which is innate. Eckert and McConnell – Ginnet (2003) argue that sex is a biological categorization based primarily on productive potential, whereas gender is the social and linguistic manifestation of biological sex. Words like



woman, cow, ewe, are feminine because of their biological sex. In the same way, bull, boy and tomcat are masculine. Gender differences, vis-a-vis social stratification results in certain behaviour. The difference between the use of language by men and women also depends upon our perception of gender. A newborn baby cannot be identified as a girl or a boy if it is dressed identically. However, in many countries including India, the UK, the babies are usually dressed in ways to make their gender clear, such as by the colours and types of their clothes. For example, a baby boy is rarely dressed in pink in the UK. Similarly, in India a baby girl is usually dressed in frock whereas people feel quite disturbed by the thought of dressing a boy in frock. Thus, Simone de Beauvoir is right when she says, "One is not born, but rather becomes, a woman".

Sexist language represents women and men unequally in a variety of attributes based on the belief that the members of one sex are less intelligent, able, skilful, etc. than the members of the other sex, especially that women are less able than men. Sexist language also presents stereotypes of women and men, sometimes the disadvantage of both, but more often the disadvantage of women. It is often the case in almost all societies that men hold more 'high status' occupation than women do; men own more property and earn more than women do; men tend to have more physical power; domestic violence perpetrated more often by men against women than the other way round. (Wareing 1999) It is a matter of debate whether language can actually be sexist against men or only against women. Nevertheless, this count as sexist or not depends on the distribution of power in the society as a whole.

Before classifying some differences in gender communication, several basic assumptions must be accepted. First, men and women do have different conversational styles. Second, both styles of communication are equally valid. Finally, the goal in gender communication is not to change the style of communication but to adapt to the differences.

Phonetic and Phonological levels:

There may be gender difference at the level of phonology as evident in the variation of pronunciation of men and women. According to Peter Trudgill (1972) women use high prestige pronunciation as they aim at overt prestige (social class). On the other hand, men use low prestige pronunciation seeking covert prestige by appearing tough or down to earth. As Trudgill noted, the distribution of the variants of the (**ng**) variable showed that there were very marked differences between the usage of working-class males and working-class females: males favoured the [**n**] variant (i.e., pronunciations such as *singin'* rather than *singing*) much more than did females. He found similar results with other variables, with women showing much stronger preferences for standard forms than men.

There are evidences of phonetic differences between male and female voices. Male vocal folds tend to be longer and thicker than female vocal folds causing them to vibrate more slowly. Female vocal folds are shorter and lighter and vibrate at approximately twice the male frequency (200 –220 Hz). Besides vibrating at different frequencies, differences have also been found in the male and female voice quality caused by the way the vocal folds vibrate. (Henton 1989) Also, there is a general fact that the average male pitch is lower than the average female pitch. While the girls were judged to be clear, soft, shrill, high pitch, melodious and precise, boys were significantly found to be dull, loud, deep, low pitch, monotonous and careless.



Ronald Wardhaugh (2006) highlights the phonological differences between the speech of men and women in a variety of languages. In Gros Ventre, an Amerindian language of the northeast United States, women have palatalized velar stops where men have palatalized dental stops, e.g., female *kjatsa* 'bread' and male *djatsa*. When a female speaker of Gros Ventre quotes a male, she attributes female pronunciations to him, and when a male quotes a female, he attributes male pronunciations to her. Moreover, any use of female pronunciations by males is likely to be regarded as a sign of effeminacy. In a northeast Asian language, Yukaghir, both women and children have /ts/ and /dz/ where men have /tj/ and /dj/. Old people of *both* genders have a corresponding /čj/ and /jʲj/. Therefore, the difference is not only gender related, but also age-graded. Consequently, in his lifetime a male goes through the progression of /ts/, /tj/, and /čj/, and /dz/, /dj/, and /jʲj/, and a female has a corresponding /ts/ and /čj/, and /dz/ and /jʲj/. In Bengali men often substitute /l/ for initial /n/; women, children, and the uneducated do not do this. Likewise, in a Siberian language, Chukchi, men, but not women, often drop /n/ and /t/ when they occur between vowels, e.g., female *nitvaqenat* and male *nitvaqaat*. In Montreal many more men than women do not pronounce the *l* in the pronouns *il* and *elle*. Schoolgirls in Scotland apparently pronounce the *t* in words like *water* and *got* more often than schoolboys, who prefer to substitute a glottal stop.

Lexical and semantic levels:

We find differences in the choice and frequency of lexical items. In English, "governor" means the leader of a state while "governess" means a tutor in a private house; "sir" is used as a formal and polite way of speaking to a man while "madam" is also used for a brothel keeper; "courtier" means an official companion of a king or a queen, while "courtesan" means a woman who takes payment for 'services' rendered, etc. Also, the masculine gender in the pairs like wizard-witch, Lord-Lady, dog-bitch, etc. are used derogatively. Semantic derogation can be seen in the sentences like 'He is a professional' and 'She is a professional', where it is respectable in the case of the former and has a bad odour about it in the latter.

In Europe, America, India, Hong Kong, Macao, and Taiwan most women will use her husband's surname after marriage. We call a lady Jack Fromkin (her husband's name) but we never call a man Vicki Fromkin (his wife's name). Similarly, Joan can be described as *Fred's mistress*, Fred cannot be described as *Joan's master*. Shan Wareing (1999) illustrates that gender differences in communication at the lexical level can be seen in the asymmetrical representation of the terms used for human being as given below:

generic	Male
female	woman
male	man
young	child (either sex)
young female	girl
young male	boy

Expressions like 'The proper study of mankind is Man' (Pope), 'The child is the father of the man' (Wordsworth), 'Man is a noble animal', 'Man is the measure of all things' (Pythagoras), etc. show that 'man' is generic.



Another kind of asymmetry as mentioned in the above examples is the use of title(s) for a man and a woman:

woman	Miss / Mrs. /Ms
man	Mr

While filling a form an adult male can be assumed to use the title 'Mr' before his family name, unless he has another title such as Dr or Prof. However, an adult woman (who does not use another title such as Dr or Prof) may use one of the three titles: Miss, Mrs, or Ms to reveal more information about herself than a man does. The title *Miss* reveals that she is unmarried (or chooses to present herself as such); *Mrs* indicates that she is married; and *Ms* if she chooses not to tell her marital status. However, the selection of the title *Ms* may be interpreted in a variety of ways as some people may assume that she is divorced; others will assume that she is a feminist who seems to carry her political opinion. But that is not the case with men.

The asymmetry in the representation of men and women in language is reflected in the order of precedence given to *males* and *females* when they are referred to together. The more expected order will be husband and wife, son and daughter, brother and sister, king and queen, Adam and Eve, etc.

The marked terms like waitress, hostess, actress are used less now a days, and the unmarked terms waiter, host, actor are often used instead for both men and women, which indicates that attitude towards language is changing. Nevertheless, some terms apparently refer to the attributes of male, such as *doctor, surgeon, nurse*, etc. People refer to a lady doctor, a woman surgeon, implying that the norm is male, and to a male nurse, implying that the norm is female.

There is no doubt that differences between the language used by men and the language used by women have been observed and that 'male and female conversational styles are quite distinct'. Lakoff thought the differences of language between men and women are caused by social factors such as the difference in social role, social discrimination, etc. and not the language itself. According to a study, among social activities, men pay more attention to politics, business, law, tax, and sports. They control everything and occupy a more powerful position. Women are in a subordinate position. Women pay more attention to what is related to everyday life. Many have stated that men's speech is forceful, efficient, blunt, authoritative, serious, effective, and masterful while women's speech is weak, trivial, ineffective, tentative, hesitant, euphemistic, hyper-polite, and is often marked by gossip and meaningless expressions. Several studies regarding the masculinity-femininity (MF) measurement that reveal the sex stereotypically are available. (Smith 1985)

In India, specifically in the Hindi speaking community, women generally do not address their elders (male and female) with their names, rather they use kinship terms instead. Terms of address in certain dialects, for instance, Chhattisgarhi, the women are addresses using a different vocative ('O') from than addressed to men ('Go'). Wife calls her husband by using terms like 'Suniye' (Hear), 'Suniye jee' (O, hear), or in most traditional families, she uses 'Monu ke papa' (Monu's father), and while talking to any other persons, she generally uses the third person singular pronoun 'wo' (he). Husband, in the modern society, uses the first name of his wife while calling her or in traditional families, he also uses expressions like 'Monu ki ma' (Monu's mother).



Syntactic and Discourse levels:

It is generally believed that women use words that are related to their special interests like sewing, cooking, dressing, colour, etc. and that a man does not know them since he doesn't use them. Robin Lakoff's book *Language and Women's Place* (1975) confirms this. She says that 'shit' is more commonly found in male vocabulary and 'oh dear' in female vocabulary. She further adds that women use more question tags (like 'You went there, didn't you?') and hedges like 'well', 'you know', etc., since they are unclear and uncertain about what they say. Women often use words like 'so' (as in 'so cute') and 'very' (as in 'very pretty'). Several others have said that women's grammar is hyper-correct; for example, they don't use 'ain't'; there is no humour in the language of women and they 'speak' in italics', meaning the pitch is high (Krishnaswami et al 2009).

Generally, men and women do not use and interpret language in the same way. As stated above, Robin Lakoff was one of the first linguists who proposed that women's speech style is a powerless style. She introduced the term "women's language" which implies that women and men speak different languages. In the related article, '*Woman's Language*', she published a set of basic presumptions about what marks out the language of women. Women's language was described as weak, unassertive, tentative, and women were presented as losers, as victims. There are also evidences of syntactic differences, that is, the kind of grammatical construction we use. According to Jennifer Coates (1998:413), women like to use tag questions. For example, she may say:

That's an interesting idea, isn't it?

It's really cold here, isn't it?

The food tastes terrible, doesn't it?

William O'Barr and Bowman Atkins's (1980) study of speech in a North Carolina courtroom gives further support to the view that so-called women's language is equated with relative powerlessness. Women often use hedges and modifiers to avoid expressing their attitudes directly, such as "sort of", "kind of", "I think", "I have". They may say "I sort of/ kind of like the movie". "I guess things are pretty hard for you now".

Spender (1990: 41-42) gives an overview of the research and states that in mixed conversation, the average amount of time for which a man will talk will be approximately twice as long as the average amount for which a woman will talk. There is evidence that women who talk for more than one third of the available time will be regarded by others as talking too much. This unevenness in how much women and men are expected to talk is also found in school classrooms, where boys talk more in front of the whole class than girls do, and absorb more of the teacher's time (Wareing 1999).. It is revealed from Jennifer Coates' (1993: 107-13) research that men interrupt women more than they interrupt other men, for more than women interrupt men, and more than women interrupt other women.

Deborah Tannen (1990) in her book, *You Just Don't Understand: Women and Men in Conversation* explained the gender differences in communication styles between men and women. Tannen noticed that boys create relationships with each other by doing things together; activities are central to their friendship. Girls, on the other hand, create close relationships with each other by simply talking, "talk is the essence of intimacy". Tannen continues to outline the differences between men and women at the basic level, "For most women, the language of conversation is primarily a language of rapport: a way of



establishing and negotiating relationships...For most men, talk is primarily a means to preserve independence and negotiate and maintain status in a hierarchical social order". Men approach conversations with the goal of transmitting information and offering advice, where women aim to maintain interaction and seek control and understanding. She also describes men as adversarial (having conflicting goals) and women as synergistic (having common goals). Further, she adds that while men seek control, prefer inequality and asymmetry, and value differences between individuals, women seek understanding, prefer equality and symmetry and value similarities as they see them as ways to connect with other individuals.

Conclusion:

Academic research on communication differences across gender has shown that men and women differ in their communication characteristics and traits. As we have seen, if we randomly pick out a group of male and female speakers of a language, we can expect to find several differences in their speech at different levels. Although it is relatively easy to describe these differences, it is a much harder task to explain exactly why the differences are the way they are. In fact, it is very difficult to draw a dividing line where these differences occur. It may be more useful to understand that different people may have different ways of communicating, than to assume that all women communicate in one way and all men communicate in another way. While it is good to be aware of these differences, we must go beyond assumptions and decide how to respond and interact in actual behaviour.

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Effective Classroom Communication: A General Semantics Approach

Bibhuti Bhusan Dash

Introduction

Human beings need to communicate with others. Communication has existed since the beginning of creation, more so of human race. Although we live in a time when communication is the lifeline for society, it has also become one of our most deserving yet intimate forms of connecting. We communicate on a continuous basis at home, workplace, school, college, market, theatre, during a journey etc. But communication will be treated essential while discovering its time, venue and one's purpose and why one should communicate.

The discipline of communication studies was formed from three other major studies: psychology, sociology and anthropology. Psychology is the study of human behavior, sociology of society and social processes and anthropology of communication as a factor, which develops, maintains, and changes culture. Communication studies focus on communication as central to the human experience, which involves understanding how people behave in creating, exchanging and interpreting messages and ideas.

In present context, our focus of discussion is all about classroom communication, and its behavioral issues. While a learner arrives at a classroom, a whole new world of communication is opened to him/her. He/she discovers that there are different languages; cross-cultural communication and gender difference in communicating and these differences also exist in non-verbal communication. He feels confused of expressing himself and learns how to accept the expression of others. And during that course of time, each student is sought to get himself/herself familiar with the whole process of the environment. At the same time, the educators have become so involved with delivering the curricula that they fail to acknowledge and distinct the methods of delivering the curricula. Diverting public attention to curricula, educators eloquently camouflage the real problem i.e. communication in the classroom. The real issue lies within the saying, "it's not what you do or say, but how you do or say it".

Classroom Communication and Relevant Issues

An effective classroom communication requires the teacher and students to be able to send and receive message correctly. If a student lacks proficiency in a certain area, the teacher must be able to teach the student on his/ her level of understanding & transfer recognizing & appreciating communication diversity (culture), allow students to feel good about them and establishing co-ordinate interacting with the students by providing beneficial bilingual and bicultural programs. So, attention should be focused on linguistic, rhetorical and psychological aspects of classroom and how to overcome and avoid communication problems. Classroom managements relate to controlling the learning situation, directing the learning for the students and coping with uncertainties. It can be defined as "managing the classroom situation to ensure that an atmosphere is generated where the most effective learning takes place from all of the students". Apart from these basic relevant possibilities, the teacher should ensure certain significant strategies: teaching methods and how they affect classroom communication research on the lecture method: planning and organizing the lecture, including outlines and the organization of discussion;



avoiding the attention in the classroom; delivering the lecture; avoiding the language barriers; types of motivational appeals; and students' listening skills and feedback.

Often it is seen that teachers struggle to find out the best method for encouraging meaningful classroom communication. Though an effective classroom communication is based on face to face communication, still it requires graded participation and involvement, incorporating ideas and experiences into discussion, active facilitation, asking effective questions, supportive classroom environment, getting aware of conscious and unconscious non-verbal communication, affirm contribution and provide constructive feedback. Students use smiles, frowns, nodding heads, unusual facial appearances and other non-verbal cues to tell teachers to slowdown, speedup or in some other way modify the delivery of instruction material. So, apparently it is a challenging task for a teacher to manage the classroom effectively with resourceful teaching methodologies and applications.

At the same time if we consider the behavioral aspects of the students inside the classroom, then obviously a stereotype attitude can be easily observed with them. The greatest tragedy in education or in classroom is that some students approach a learning situation with a negative mental attitude. The problem in education is not that students or adults cannot learn, but some students come to class with the attitude, "show me something I don't, I already knew!" Their body language indicates as if they don't like to grasp anything in the class. Many of them develop with these kinds of prejudgments (prejudices) that whatever they have been taught in the class, those are not so much relevant for them and easily they can find out their inference on it because of which they make up their minds so quickly and jump to conclusion too readily. Epictetus rightly points out, "It is impossible for anyone to begin to learn what he thinks he already knows".

General Semantics and Its Effectiveness

Alfred korzybski has come up with the non-Aristotelian theory of General Semantics which deals with the study of how we perceive, construct, evaluate, and communicate our life experiences and how it can be referred to as a general system of evaluation and awareness. It provides a systematic methodology to understand how we relate to the world around us, how we react to this world and how we react to our reactions and how we adjust our behavior accordingly. Meanings are not with the words rather they are inside the people, which they are. So, before reaching to the absolute conclusion, the students must be taught carefully with the General Semantics approach of the "uncommon sense" of pausing, delaying and saying "I don't know. Let's see".

The avoidance of "all-ness orientation"- the assumption that we know it all, the refusal to listen, to learn, one's way of thinking, to change or keep up to date may reduce some of the barriers in communication. Because of egocentric attitude, the teachers never realize their limitations of knowledge in their thinking, speaking and behaving and even they are in a condition of refusing to listen and they argue or like to disagree with any of the concepts which finally lead to misunderstanding or misconception. We find this semantic blockage. They are not in the favor of "I don't know". As there is so much knowledge and information in this world that no one can know everything about anything and the teachers should develop a positive temperament of admitting their own ignorance and get themselves out of the trouble. This "know it all" attitude is an over compensation for a feeling of intellectual inadequacy. Those who are psychologically able to say "I don't know" usually search further for the answer. This is the scientific attitude. The motto is, I don't



know, let's see. This leads towards further learning, testing and searching. It is characteristic of an open mind. With the realization of this principle of General Semantics, both the teacher & students can involve for a better effective friendly teaching-learning session.

Problems and Issues

Why do we have misunderstanding in a classroom? There are many reasons and some of them are centered on the use and misuse of language. If we want to minimize misunderstandings then we must realize that words are ambiguous; they can have many meanings. As Charles I. Glicksberg says, "language is not only a means; it is also definitely related to the life we lead, the ideas and attitudes we hold. It is an integral part of human behavior and must be studied with certain concern". So, we should not wrongly assume that word has only one meaning, that is our meaning, and rather words have multiple meanings. Words are not only ambiguous, but people respond to words differently. I would like to quote an example on this context "when photographers began taking pictures of Anthony Eden during a speech, he raised his hand and said, "Don't shoot, please". Next day, the German radio reported that "an attempt was made on the life of Mr. Eden, yesterday". Language usage contributes towards misunderstandings when we assume that a word has only one meaning.

Our meaning, we fall victim to this mis-evaluation because most of us have been brought up in only one language and we think that there is an inherent connection between a word and what it represents. And those who speak several languages know that there are several words to stand for the same object and the relationship between words and things is purely arbitrary. As perception differs from person to person, so while conducting the class, the teacher should be conscious of using the language in a correct mode with appropriate contextual aspect. Because mis-interpretation of language or words may lead to false assumption and later on it may create a major issue in the relationship between teacher and students. The teachers should not only be aware of verbal cues but at the same time they should be cautious about non-verbal communication in the classroom to become better receivers of students' messages and to get the ability to send positive signals that reinforce students' learning while simultaneously becoming more skilled at avoiding negative signals that stifle their learning. It is just as important for teachers to be good communicator as it is for them to be good receiver for which they should express enthusiasm, warmth, assertiveness, confidence and pleasure through facial expression, vocal intonation, gestures and use of space.

One of the rising concerns in education is the training of teachers to meet the high demands for cultural variation in the classroom for which attending a training program on cross-cultural communication is not the ultimate solution. As the communication process varies in phonology, lexicon, grammar, non-verbal communication, use of verbal code in various contexts, so teacher must understand the nature of language and the nature of dialect differences and they must decide how to work out the problem. Words don't mean anything; people mean, meanings are in people and their responses, not in words.

Another matter of concern is the "teaching methodology", which varies from person to person in the classroom. Some teachers like to teach in a very straight way just like narrating the subject and defining the meanings as we have been taught in our English classes for many years. They never take care of the students' state of minds into consideration, never ensure that students are motivated and ready to learn, never feel sure



that students know what is required of them and what they will be able to do after learning. Even they are very much averse of getting questions or feedback from the students, they become indifferent to students' non-verbal cues and develop a very typical autocratic attitude inside the classroom. They become infuriated of classroom activities and don't want to cope with the variability and changing state of affairs. One of the problems with these individuals is that they are too rigid in their activities and are unable to change themselves with the changing world of reality. Often it is seen that individuals have closed mind. They refuse to change their ways of thinking to fit the changing facts. Some people have what in General Semantics called a "one-valued orientation"- very much fastened to their own principles and feel that this is the only way to do it or solve the problem. But in contrast to this, General Semantics defines that a multi-valued orientation is when we realize that there are other answers or ways to solve a problem.

In this particular context, General Semantics signifies that "our language environment consists of books, newspapers, radio, television, novels, movies and many other forms that create picture inside of our heads. This predominantly a verbal environment that creates meanings inside of our nervous systems and it is called by Korzybski as 'neuro-semantic' environment. 'Neuro' refers to our nervous system and semantics refers to meanings. For example, whenever we use the words actor, actress, professor, psychiatrist, hypnotist, catholic etc., we have certain pictures in our heads. The pictures inside of our heads are our neuro-semantic environments, the meanings inside of our skins. Thus the picture inside our heads is never the same as the world of reality. The picture that we have of another person is never his or her true self. We do not realize that the picture inside our heads is merely an abstraction and this is why each of us has a different picture of everyone and everything and physically when we meet the person we're surprised because he/she does not fit the "false-to-fact" picture inside our heads that we should not have had in the first place. Rather than trying to make the world of reality fit the picture that we have inside our heads, we should not make the picture inside our heads fit the world of reality. So, it is obvious that in a classroom, different assumptions will come into existence while meaning of facts and differences of opinions come into reality.

As important as the consideration of "all-ness" is the realization that words mean what we make them mean and that it is the context, written or social, which furnishes the clue of meanings. If students are to write well, it is essential that we make clear to them the purpose for which communication is to be established. All expression has a communicative purpose and without this purpose it grows artificial and ineffective. Writing for the sake of writing does not fit into the classroom situation.

Conclusion

Society, in general, views anything different as negative or bad, including communication. The main component of education is communication. If the teachers were unable to communicate on the students' level, then the teacher would be unsuccessful in transporting that student to any level of proficiency. Teachers, school-administrators, and politicians will need to be culturally sensitive in an attempt to acknowledge the fact that other cultures exist, other than their own culture. To rectify these flaws, might I suggest communicating with students on a number of levels; verbally, non-verbally, culturally and using as many enhancers as possible. If we attempt to communicate on all levels, perhaps we can reach everyone on his level and bring him to a level of proficiency. The goal can only be achieved through effective communication. An attempt should be raised to create a



classroom environment where communication issues are openly recognized and managed in a way that promotes learning. General Semantics is more interested in the analysis of meaning determinate contexts than in the formal study of grammar. Meaning is what counts. There is no antagonism, no incompatibility between English language and General Semantics. English being a language is part of semantics. The only question or issue is which method of study will pay the highest dividends for the students. Certainly, teaching with a General Semantics approach will benefit the students, teachers and the future society at large and bring sanity to a “knowledge society” as ours.

It is not our intention to be different. It just worked out that way because there are so few men currently working as professional educators who have anything germane to say about changing our educational system to fit present qualities. Almost all of them deal with qualitative problems with quantitative terms, and in doing so they may miss the point. Within the ‘Educational Establishment’, there are insufficient daring and vigorous ideas on which to build a new approach of education. So, in the introductory chapter of Neil Postman’s “Teaching as a Subversive Attitude”, he defines that “the institution we call ‘school’ is what it is because we made it that way- if it is relevant, as Marshall McLuhan says; if it shields children from reality, as Norbert Wiener says; if it educates for obsolescence, as John Gardner says; if it is based on fear, as John Holt says; if it avoids the promotion of significant learning, as Carl Rogers says; if it includes alienations, as Paul Goodman says; if it punishes creativity and independence, as Edgar Friederberg says; if in short, it is not doing what needs to be done, it can be changed; it must be changed. It can be changed, we believe, because there are so many wise men who, in one way or another, have offered us clear, intelligent, and new ideas to use, and as long as these ideas and the alternatives they suggest are available, there is no reason to abandon hope.

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'Netspeak' as a New Communication Medium for N-Gen Learners

Dr. J. John Sekar

Background to the study

A new brave young world of netizens/N-Gen is emerging with its own language and culture. It may be unacceptable to those who resist it or prefer to stay out of it with a certain kind of condescending attitude toward them. But it is certain that this alternative virtual world is increasingly becoming a reality. It complements the physical 'this' world reality in several domains of life, be it social networking, communication, job opportunity, interview, professional development, and so on. Consequently, it is silently but steadily demolishing the carefully time-honoured artificial distinctions between speaking and writing as two modes of communication in any advanced speech community. It has also put at rest the controversy regarding the supremacy of speech over writing. Besides, it is evolving a new mode of communication with its own grammar meant exclusively for its world that is mediated by computers. There are two forms of computer-mediated communication (CMC): synchronous and asynchronous. In the former people communicate in real time via chat with participants at their computers at the same time. Asynchronous computer-mediated communication causes communication in a delayed fashion as in the case of email. Online chatting is a synchronous form of communication that means "reading, writing and communication via networked computers." (Warschauer, 2001: 207) Though online chatting is often understood as the dominant communication mode for the youths, adults too are increasingly using it. It has certain advantages that asynchronous form like email lacks.

Review of the literature

Pritchard (2007) relates the ICT with theories of learning with reference to Constructivist learning. Fotos (2004) explains the characteristics of email language as an asynchronous form of CMC. Warschauer (2002) argues that technology should not be used as an instructional aid but also a medium of communication, research, and knowledge production. Crystal (2001) calls email as a "third medium" of communication. Warschauer (2001) argues that online communication represents the most important development in human communication. Selinger (2001) finds authentic tasks in and through online communication. Murray (2000) examines how the users of CMC become members of a new speech community and how they shape a new medium of communication to fit the needs of their speech community. Warschauer (1997) discusses five features of online communication.

Research design & results

The principal aim of the present study is to investigate if online chatting on social network provides more opportunities for students to get more English practice and, in that process, if it promotes English language skills that are conventionally and conveniently not emphasized in the curriculum. The questions for interrogation during the course of the present study are:

1. Does online chatting promote communication skills in English?
2. Does it build confidence in learners to use English?
3. Does online chatting help learners build a meaningful interactive community?



4. What does online chatting mean to the ELT professionals and English language learners?
5. What are the unique characteristics of on-line communication?

The following three hypotheses were constructed for validation:

1. On-line communication is more appealing to the present day generation of 'netizens' or N-Gen.
2. It improves their English language learning process.
3. It also makes English-speaking friends.

Since it is a confirmatory research paper, a standardized questionnaire was designed and administered among 100 students (**N=100**) who are using online chatting on a daily basis at the college where the present researcher teaches English. The return rate was **86%**. The statements were carefully prepared on the basis of the existing literature and feedback collected through chatting from those who chat with the present researcher daily or often. **30** statements were finalized on a three-point Likert scale that ranges from "Agree" through "Don't Know" to "Disagree." The data collected through another questionnaire meant for a research paper two years ago was also exploited in order to avoid the duplication of data collection from the present student population. The previous paper that was presented at a national conference was titled "From Textbook to Facebook: English Language Learning Strategy." Data was computed and calculated in terms of simple percentage for the purpose of interpretation. **10%** of student-respondents were selected at random for discussion of the computed data that was surprisingly unexpected and diverse. It is appended to the paper.

Discussion

If at all there is a real life chance for the present day youths to use English in a meaningful context, it is online chatting. It promotes students' communication skills in English. It also encourages those who resist the virtual world to take a sojourn first, instils confidence in those who resort to transliteration during online chatting initially, and invites them to use English subsequently. It is a teacher, a facilitator, and a guide to its users. It fosters interactive skills of negotiating, turn taking, acknowledging, dissenting, agreeing et al. Online communication skills are different from language skills of LSRW that are used in the real world communication. These are thinking, reflecting, composing, writing, reading, editing, and using appropriate smileys and emoticons. Further, it assures its users to communicate at one's own pace, to leave chatting room and rejoin it at one's own convenience without any social or cultural conditions, to coin & shorten words and phrases, to make elegant sentences, to create a sense of togetherness typical of an intimate community et al. Above all, it shares some features of speech and writing and yet differs from them.

Online chatting builds confidence in language users. One of the psychological barriers to Indian students' successful and natural communication in English is lack of confidence. Any kind of pep talk by teachers did not yield any effective fruit in the past as online chatting does now. Those who are hesitant to speak simple sentences in English in classroom participate in online chatting and in the course of time they gain confidence in using the language. They even become 'addicted' to online chatting to the extent that they don't set any time limit for chatting. They begin this language use with 'hi' that has gained currency among learners of English. Consequently, they also gain necessary confidence to



use English in a real-life situation. They instantaneously understand the implicit value of peer learning through chatting. They also enjoy a sense of equality between participants. Unequal partnership is a big problem in face-to-face conversation and reading and writing a text otherwise. The users' confidence level also goes up looking at the enormous volume of the text they could produce within a small space stored in a rectangular up-moving scribbling pad-like space called 'chat-room.'

Spoken and written modes of English are characterized with well-defined features. Pronunciation, stress, intonation, turn-taking, negotiation, choice of lexical items to suit formal & informal contexts, contractions et al are some of the features of spoken mode while writing, capitalization, punctuation, structure of writing, spelling, readability, print, publication, and time & space characterize written mode. Crystal (2001: 26-28) identifies seven pairs of characteristics of the speech-written divide. One, speech is time-bound, dynamic, and transient; writing is space-bound, static, and permanent. Two, in speech there is no time-lag between production and reception in speech due to spontaneity and speed; in writing, there is time-lag; it allows repeated reading and analysis. Three, participants can rely on extralinguistic clues to decipher meaning; writing lacks visual contact. Four, words and constructions are characteristic of informal speech while writing has its own words and structuring. Five, speech is good at expressing social relationships and personal opinion and attitudes; whereas writing is suited to the recording of facts and communication of ideas. Six, there is an opportunity to rethink an utterance though errors, once spoken, cannot be withdrawn; writing can eliminate errors and perceived inadequacies. Finally, unique features of speech include most of the prosody while those of writing include pages, lines, capitalizations, spatial organization and punctuation.

English for online chatting is a third medium after speaking and writing. Crystal (2001) calls this third medium 'written speech' language or "the speech-in-writing" (Shank & Cunningham, 1996; Snyder, 1998). "Write the way people talk" seems to be the rationale behind the emergence of what is called "Netspeak." As a form of communication that is dependent and self-reliant, it seems to bridge the gap between speech and writing. It has the medium of writing and core properties of speech: "time-governed, expecting or demanding an immediate response; they are transient, in the sense that messages may be deleted or be lost to attention as they scroll off the screen; and their utterances display much of the urgency and energetic force which is characteristic of face-to-face conversation" (Crystal: 29). Though the chatters are involved in the virtual world, they talk about what is happening in this world. Though Netspeak lacks nonverbal cues like facial expressions, gestures, postures, and distance that are very critical in expressing personal opinions and attitudes, loss is compensated by the liberal use of smileys or emoticons through keyboard. In fact, they seem to do little more like expressing rapport and acting as warning about the effect that a sentence might have. Here, written language is made to carry the burden of speech.

Netspeak is evolving its own identity. Nothing is finite about its identity. Distinctive graphology is its important feature. There is a strong tendency to use lowercase everywhere and this means that the use of capitalization is the strongly marked form of communication. Messages in capitals mean 'shouting' and usually avoided words in capitals add extra emphasis with asterisk and spacing. For instance, "It's a VERY or * very * or v e r y important point. Bicapitalization (BiCaps) like PostScript, SportsZone, CompuServe,



PeaceNet, and EarthLink. Spelling practice is distinctive and punctuation tends to be minimalist. Unusual combination of punctuation marks is another Graphological feature.

Gains (1999) and Murray (1991) have identified some of the features of online language: the use of abbreviations like F2F for face-to-face, asap (as soon as possible), sm (some), gud (good), 5n (fine), btw (by the way), OMG (Oh My God!) gdn8 (good night), gdmg (good morning) evng (evening), s (yes), u (you), r (are), v (we); simplified syntax like tc (take care), IMHO (in my humble opinion), cry on (carry on), hru (how are you), cn i cme? (Can I come?), mt u ltr (meet you later), i wud cme (I would come), shl v g? (Shall we go?); use of multiple vowels & consonants and emoticons such as coooooool/kewl, siiiiiir! !!!!!, ?????????, ?????!!!!, ☺ (happy), ☹ (unhappy & sad), :v (making fun of), o.O (yawning, surprise, doubtful), >:O (angry), :D (laughing), :'((crying/weeping), :* (kissing), :/ (unsatisfied), B) (cool), :P (sarcastic), (y) (yes/like), (n) (No/dislike), <3 (heart), <3<3 (love struck), ;) (winking), and :> (sarcastic with lip and eyebrow raising).

Online chatting creates a sense of togetherness among its users by identifying themselves as member of a meaningful, interactive, virtual community. Though physical or mental age is not a bar, the largest segment of this world's population is English-knowing or English-learning, or English-using literate youths. They share with each other anything that interests or concerns them. For the sharing and discussion of their personal attitudes and opinions, the virtual medium seems to be better than the real-life language medium that has certain disadvantages due to its divisive character.

Online users are so regular and committed that they feel 'addicted' to it. They escape into this world whenever they find a slight opportunity: leisure time at work and study, during travel, on the bed, at the dining, at the cinema, ice-cream parlours e at. They gain intimacy through chatting and avoid conventional meeting in the physical reality situations like classroom. They stay connected with each other across the Globe 24X7 at cheap, regular, timely medium. The youths are weaned away from the erstwhile bad habits of keeping low profile or aloof, or smoking, or loitering and so on. They exchange information that is personal, social, academic, professional, and political across the chat room. Student-student, student-teacher, student-teachers, teacher-students, student-students, teacher-teacher and other permutation and combinations are possible through online chatting. Student-users feel a strong bond with teachers. It becomes a forum for the teacher to simultaneously chat with many students on domestic and academic topics.

ELT professionals and English language learners stand to gain immensely from online chatting. It is a great boon for both of them though they never realize its potentials. It's only an exploitation of the fast-growing science and technology as an educational tool. Teachers and learners need not wait for the next opportunity to meet and exchange information. ELT practitioners can exploit online chatting for effective personalized and customized English language teaching that is otherwise impossible in a conventional classroom. It is a medium of motivating English language learners. It trains learners in a new medium that also involves reading and writing. It creates authentic tasks and texts for 'domestic' exchange on all topics. Crystal (2001: 235) recommends that "[l]ogs of interaction can be saved for later study-an extremely useful option for learners." It is an excellent



medium for promoting rapid responses. English language learners can copy, cut, and paste the text they produce while chatting on to the Word for the analysis later. Normally, learners do not get a chance to 'see' the quantum of the text produced by the interlocutors like teachers and fellow students. If anyone wants to take full advantage of the Internet, the only way for them is to learn English. Though about a quarter of the world's languages have some sort of Internet presence, English enjoys 82.3%. English seems to be widely used language for online chatting. When an English teacher has the habit of chatting with students, he or she can easily understand that many of their students start chatting through transliteration. It only goes to show their English language deficit. Many teachers think that chatting with students does not augur well to their profession as if they can get ready with costumes on only for conventional classrooms. Simple doubts of particular individuals can be clarified through online chatting where learners feel relaxed and confident for communication with the teacher in the absence of fellow-learners who may pose a threat to the individual.

Student-responses to the questionnaire reveal many harsh realities about nexus between technology and ELT and directions for ELT practitioners for follow-up action in terms of pedagogy and attitudes toward technology. In the light of Prensky's classification (2011), many English teachers attitudinally belong to the "digital immigrant" category while their learners are "digital natives." Though students are human beings like teachers, they are in a different avatar that can be variously called: digital native, homo digitalis, digital youth, Gen. Next, Generation Y, cybercitizens, netizens, homo sapien digitals, and technologically enhanced beings. They all feel more at home in the online world and possess digital wisdom. One of the six 21st Century Skills that National Educational Technology Standards for Students, ISTE 2007 recommended is 'digital citizenship.' Digital citizen is expected to possess electronic literacies like online chatting, emailing, googling, texting, hypertexting, and information literacy of knowing how to find and evaluate information on the Internet. ELT practitioners have an important role to play in the lives of digital natives.

Though the average value of each statement on the attitudinal scale with which respondents agree is 62%, there are certain glaring responses that come under 'Don't Know' (26%) and 'Disagree (12%).' Such variables need a fresh look and interpretation. 26% are not sure if online chatting would be a rewarding experience for all students provided all professors in the department chat with them daily. It shows that many teachers cease to be teachers once they leave the college for the day and the continuous interpersonal relationship between teachers and students is hampered by time and space. 24% of them have not realized that an important higher order skill of reflective thinking is involved in chatting. An equal percent of respondents are not sure if their teachers ever discourage them from using sms language for academic purposes. It is inferred that many teachers do not explicitly discuss with students the use of sms language in academic writing since they consider such a language inappropriate and reduce marks accordingly. When 22% of them do not know if their fellow students who don't converse with others and teachers in person participate in online chatting, it only reflects the attitude of teachers and not students. Perhaps, students who know each other intimately and/or who talk to each other in person engage in online chatting. 20% of them do not know the distinct characteristics of written and spoken modes, and if online chatting removes voice and face threats that act as barriers in face-to-face communication.



Forty two percent of the respondents disagree with the idea that online chatting provides the only way for them to write in English. The idea of academic writing is deeply set in their minds that they don't consider chatting as the written form at all. They consider it more related to speaking in writing than writing per se. 74% of them consider it a new medium of communication in English. Again, 28% of them disagree with the statement that online chatting is better than speaking and writing presumably because their perception of speaking and writing are the only two mediums of language to the extent that they cannot entertain chatting to be a better medium since it doesn't have any academic value as the other two have. 22% of them are aware that sms spelling is not to be compared with that of writing though the former influences the latter. 31% of them deny that teachers come forward for online chatting on a daily basis. 22% of them don't care if online chatting improves their accuracy since online chatting is not consciously and deliberately exploited for the purpose of language skills enhancement.

Recommendation

The following suggestions are made on the basis of the analysis and results of the data from the present study:

1. English language learners can be encouraged to explore language autonomy through online chatting.
2. Teachers ought to exploit the social media for teaching English on a daily basis.
3. M-learning through mobile phone should be explored.
4. Mobile phone should be used as a supplement to English text for communication and information.

Summing up

The Internet technology has opened up the possibility of a third medium of communication that shares the features of both spoken and written mediums and maintains a distinct character. It should be exploited for the teaching of English communication skills since it intersects with second language teaching. It presents a new set of issues to English teachers. Most English language learners are digital natives or at least prone to technological use. It is a force worthy of serious consideration. Online chatting has thrown open a huge unprecedented potential for the use of English by learners through interaction and reflection. Gone are the days of print, writing, and speaking! Online chatting has come to stay though it is not replacing the earlier modes.

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Appendix

(A: Agree; DK: Don't Know; DA: Disagree)

S.No	Variables	A	%	DK	%	DA	%
1	Online chatting provides meaningful contexts for using language	73	85	4	5	9	10
2	English for online chatting is different from both its written & spoken forms	74	86	5	8	7	6
3	Online chatting is better than speaking and writing	43	50	15	17	28	33
4	Online chatting promotes rapid interaction	66	77	14	16	6	7
5	Online chatting is a new medium of English-language communication	74	86	8	5	4	9
6	Online chatting provides opportunities for reflection	52	60	24	28	10	12
7	Online chatting becomes an addiction	61	71	9	10	16	19
8	More & more people come to online chatting	78	91	5	8	3	1
9	Online chatting allows students to initiate communication with each other or with the teacher outside the classroom	80	93	4	5	2	2



10	Online language (SMS) is used for convenience and due to space constraint	59	68	18	21	9	11
11	Online language is more realistic than the normal spelling	52	60	12	14	22	26
12	Online language is more related to spoken language than written	63	73	10	12	13	15
13	Online language is ungrammatical	66	77	12	14	8	9
14	Online chatting makes long distance exchanges faster, easier, less expensive, & more natural	77	90	4	5	5	5
15	Online chatting facilitates students and teachers come closer	78	91	6	7	2	2
16	Online communication allows users to write and receive messages any time of the day	77	90	5	5	4	5
17	It would be a rewarding experience for all if all professors in dept chat with students daily	53	61	26	30	7	9
18	Online chatting removes voice and face threats	61	71	20	23	5	6
19	Online chatting is useful in developing students' language accuracy	45	52	19	22	22	26
20	Online chatting promotes collaborative communication	62	72	19	19	5	6
21	Online chatting makes one-to-many communication possible	67	78	16	23	3	3
22	Many teachers come forward online chatting on a daily basis	35	41	20	28	31	36
23	Teachers discourage us from using sms language for academic purposes	47	55	24	14	15	17
24	Smileys help online chatters convey necessary basic emotions	68	79	12	21	6	7
25	Online chatting provides the only way for students to write in English	26	30	18	21	42	49
26	Online chatting is a soundless speaking activity	74	86	3	3	9	11
27	Online chatting is a cheap and fast way of editing & storing the text produced	72	84	12	14	2	2



28	Students who say nothing in person participate online chats	54	63	22	26	10	11
29	Online discussion appears to be a good bridge between writing & speaking skills	64	74	12	14	10	12
30	Online chatting enhances ability to access and interpret information gained through communication	66	77	14	16	6	7



Promoting students' English Speaking Skill in classroom through a balanced activities approach- A case study

R. Latha

Mastering the art of speaking is the most important aspect of learning a second or foreign language and the success is measured in terms of the ability to carry out a conversation in the language. Learning language is different from learning math. Learning math requires understanding the logic in the calculation but in English they need to practise a lot. To reach the target of teaching speaking, the educational institutions should implement appropriate strategies to produce good outcomes of language learners. Therefore the teaching of English on speaking skill in the classroom should be interesting and vary that can cause students to be active and enjoy learning experience.

Clark and Clark (1997: 223) define speaking that it is fundamentally an instrumental act. Speakers talk in order to have some effects on their listeners. They assert things, ask questions and request them. It refers to oral proficiency or communicative competence. Proficiency itself refers to a high degree of competence through training (Omaggio 1986:2)

Levelt (1989) as quoted by Bygate (2001) proposed that speech production involves four major processes. They are 1) Conceptualization 2) Formulation 3) Articulation 4) Self-monitoring.

Conceptualization is concerned with planning the message content. It demands background knowledge, knowledge about the topic, about speech situation and the knowledge on patterns of discourse. In line with this (Grice: 1975) in Yule (1983) suggests that in conversation, there should have a general agreement of cooperation between participants in doing conversation, then each participant can expect the other to conform to certain conventions in speaking. These conventions have to do with the quantity (or informativeness), the quality (truthfulness), the manner (clearness) and relevance of conversational contributions.

The Second process, formulation refers to finding words and phrases the meaning and sequencing them and putting in appropriate grammatical markers. It also processes the language. Effective speakers need to be able to process language in their own heads and put it into coherent order so that it comes out in forms that are not only comprehensible, but also convey the meaning that are intended. (Harmer: 2003)

The next process is articulation. This involves the motor control of the articulation organs; the lips, tongue, teeth, alveolar palate, velum, glottis, mouth cavity and breath. Besides, Harmer (2003:269) adds that effective speakers of English need to be able to produce the individual phonemes of English.

The last one is self-monitoring. Self-monitoring is one of the processes in speech production. It is concerned with the language user being able to identify and self correct mistakes. Sometime students hesitate to speak due to fear of making mistakes. They should investigate and study the other speakers and avoid making mistakes.

The result of the preliminary study that was obtained through observation in English class at undergraduate level in engineering college indicated that their speaking proficiency was low. Having listed the causes, at least there were four problems.



1. Lack of vocabularies,
2. Weak in utterances
3. Lack of ideas to speak and
4. Inhibitions to speak.

These problems cause the incompetency of students' speaking skill. Besides that the participation of the students in classroom tended to be passive where the learning teaching activities was teacher oriented.

A balanced activities approach has a more human aspect, however, which is bound up with the concerns of intrinsic motivation. By presenting students with a variety of activities, we can ensure their continuing interest and involvement in the language programme. The important component of the balanced activities approach is the teachers' willingness to be both adaptable and flexible. The balanced activities approach, then, sees the methodology as being a balance between the components we wish to include in that approach, and it is an approach that sees the students' continuing interest and involvement in the learning process as being the necessary dominant factor in language teaching.

The curriculum prescribed for English in engineering colleges emphasizes on participatory learning. It also stresses on the integration of four skills namely listening, speaking, reading and writing. The students have very many chances to work on their listening, reading and writing as they form the basic component of skill sets they practice in the class while listening to their teachers and writing while producing it in the exam. They also do reading for enhancing their preparation. But the most important skill that is evaluated when they go for career is their speaking skill. The students, especially in the professional streams, are expected to possess a decent speaking skill which is used for exhibiting their technical knowledge. Therefore, this study is to answer the research question, "How can balanced activities approach improve the students' speaking skill."

Approach to teaching speaking has moved from the traditional structural approach to communicative one. In structural approach, the grammar is emphasized on students' learning, however communicative is emphasized on communicative operation. The goal of teaching speaking skill is communicative efficiency. Learners should be able to make themselves understood using this current proficiency. They should try to avoid misinterpretation of message due to faulty pronunciation, grammar or vocabulary and to absorb the social and cultural rules that apply in each communication situation.

In order to develop and activate communication efficiency in speaking, the teacher can use a balanced activity to approach that combines language input, structured output and communicative output. Language input comes in the form of teacher talk, listening activities, reading passages and the language heard and read inside and outside the classroom. It provides the learners with the material they need to begin producing language themselves. This language may be content oriented or form oriented.

1. **Content –oriented:** Input focuses on information whether it is a simple weather report or an extended lecture on an academic topic.
2. **Form-Oriented:** Form oriented input focuses on ways of using language; guidance from a teacher or another source on vocabulary, pronunciation and grammar (Linguistic Competence); appropriate language in specific contexts (discourse competence);



expectation for rate of speech, pause length, turn talking and other social aspects of language use (Socio linguistic competence) and explicit instruction in phrase to use to ask for classification and repair miscommunication (strategic competence).

Structured output focuses on correct form. In structured output, students have options for responses, but all of the options required them to use the specific form or the structure that the teacher has just introduced. It makes the learner comfortable in producing a specific language item that they were introduced recently or in the combination with the previously learned items.

In communicative output, the learners' main purpose is to complete the task and this shall be collecting data, preparing a travel plan or creating a video. To complete the task, the learners engage in conversation with each other or among one another. And the success depends on how well the learners get the message across.

In day to day conversation, spoken exchanges take place because there is some sort of information gap between the participants. An information gap activity is exchange of information among participants in order to complete a task. In a balanced activity approach, the teacher uses a variety of activities from different categories of input and output. Learners at all proficiency level including beginners benefit from this variety. But the problem may come from that activity that some students are difficult to start saying anything. There are two factors affected to the weakness of students' ability in speaking. They are internal and external factors. The internal factors come from their vocabularies, lack of motivation and reluctance to express ideas. The other one is the external factors comes from the activities in the classrooms without any variation.

Method

This research intends to improve the students' speaking skill using the strategy of balanced activity approach. Therefore, the design of this research is classroom action research. As defined by Laties (2003: 99) , Classroom action research for English learning aims at solving the learning teaching problem in the classroom using an appropriate strategy that match the learners' learning style. The researcher did planning, actuating, gathering and analyzing the data and reflecting.

Planning: The researcher interacted with the participants to know about the level of information they possess on various general topics. This enabled to decide the strategy.

Strategy: The balanced activity approach focuses on classroom activities at individual, pair or group level with the knowledge they possess. The activities in the classroom as follow:

Activity 1: The researcher presented the schematic representation of data in the form of flow chart on the process involved in manufacturing, making or preparing various items namely making of bread, manufacturing rayon, purification of water, extraction of gold, construction of building etc. The students are divided into two groups. The students in one group shall describe the process with the help of information presented on the board. At the end, the students in the other group shall raise questions to clarify their understanding. Since the information is provided before hand, the level of confidence to work on it with language seemed to progress.



Activity 2: Students were asked to present themselves the topic of their interest. The researcher then asked the students to have thorough preparation of the topic chosen by them. They were asked to make the notes on the content of the topic. Once the preparation is completed, the students are asked to assemble in pair. They are instructed to ask question to the other member in their pair to collect data or seek information from them. For example person A has prepared on the topic 'global warming - its causes and effects' and the person B has prepared on the topic 'impact of film / media (Visual) on the younger generation'. Now A shall ask question to B to gather adequate data on the topic prepared by B and similarly B shall ask questions to A to seek information. The questions shall be structured or open type. Such activities help the learners to experience the improvement of their English speaking skill.

Activity 3: Narrating a story. In this task the learners were asked to choose the pictures from the magazine or website randomly to create story on their own. Learners helped each other create the sentence before telling the story in front of the class. At first the learners thought that the task was beyond their ability but everybody in the supported and encouraged each other. Among the learners, there was a spread of specific skills and abilities. For example some had lot of imagination, some were adept at creating structure and some were good at selecting the appropriate vocabularies.

Designing

The balanced activity approach strategy is used in the classroom to solve the students' problems in speaking. The topics dealt in the activities are the areas of the learners' interest.

Criteria of success

There are two criteria of success implemented in this study.

1. The Students' participation in teaching and learning of speaking are highly positive.
2. 75% of students get the score greater than or equal to 7 of the range that lies from 0 to 10.

Subject

The participants are the first year students of an engineering college. This study included forty learners. During the process, the researcher was assisted by the collaborator who held observation check list.

Data and source of data

The data were in the form of qualitative and quantitative data. The qualitative data were about the students' participation in speaking activities, comment, opinion and suggestion. The quantitative data were students' speaking test.

To examine the use of balanced activities approach to develop the students' speaking skill in English, the hypothesis was tested by English speaking tests, speaking observation form and self assessment of English speaking ability. The statements for speaking communicative observation were framed in accordance with the criteria outlined by Ellis (2003) (Appendix-1). The English speaking ability evaluation covered 5 aspects namely Content, Pronunciation,



Fluency, Vocabulary and Grammatical Structure. It was adapted from the council of Europe (2001) (Appendix-2)

The English speaking test consisted basic interview questions such as

1. Tell about yourself.
2. What do you like doing in your free time?
3. Tell about your friend.
4. Which English skill do you find easiest to learn? Why?
5. What do you wish to become in future?

Findings and discussions:

The findings and discussions of the research deal with the students' participation in the classroom by showing their response toward their strategy and result of their test.

Both male and female involved actively in the teaching and learning process of speaking. Most students found interesting to work on the task since they were given information before hand. This increased their participation and confidence in the task. Learners had positive perceptions of improvement in English speaking skills after learning through balanced activity approach.

At the end of the second activity, 70% of students from the class reported that the activity helped much to motivate students to speak English. Since the activity demanded the learners to shoot questions to gather details, they reported that they had gained practice on raising question to gather information. Further they also reported that they practised to provide answer to the question.

The last activity created a lot of interest among the participants. They practised well with the co-learners before they presented the story on the stage. They felt cooperative learning among the peers enabled to learn better. Many learners said that they were more confident using English and felt better and happier in learning English. They improved vocabulary and pronunciation.

The class became more learning-centered, and learners were motivated by the many activities. The participants improved in terms of autonomous learning because in this class, learners cooperated in groups, learned from each other, and helped each other. At first, some learners were too dependent on the researcher and expected to be helped, corrected, and encouraged all the time. However, after trying out a few activities, when in doubt, they would ask their friends for ideas and vocabulary before asking the researcher. Furthermore, learners were more involved in class because they felt more secure and less anxious using English in meaningful and authentic communication.

Conclusion:

The result obtained through observation and English speaking test indicate that the students have improved their speaking ability. Therefore, the use of balanced activity approach in solving the problem on speaking skill worked well. It clearly motivated the students to be actively involved during the group work. The average of the students' speaking score is 73.86 which indicates that most of the students have taken part in the



activity and it can be judged that the activities have given chances to students to speak. The students' participation was highly positive knowing from the result of the students' responses, observation check-list, speaking ability evaluation and field note.

Suggestion:

1. The English teachers shall apply the balanced activity approach in the classroom in teaching speaking skill.
2. Extensive research can be done by applying the other kinds of methods inside and outside the classroom for promoting English speaking skills in the learners.
3. The English teachers need to be very adaptable and flexible in implementing learner-centered approach in teaching speaking skill.
4. The teachers shall try out activities that would be with the concern of intrinsic motivation in the learners.

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Appendices:

Appendix-1
Speaking Communicative Observation Form

Performance		5	4	3	2	1
1	Learner is interested in doing the activity					
2	Learner provides ideas in classroom					
3	Learner is self confident to make conversation among their friends					
4	Learner attempted to make clear pronunciation					
5	Learner uses appropriate vocabulary					
6	The speed of learners speaking seems to be improved					
7	Learner is active in using English while doing activities					
8	The learner tries to correct / edit / himself / herself turning using language.					
9	Learner clarified his/her doubts by asking question on the activities					
10	Learners frame sentences without any inhibition					
Total Score						

Appendix-2
English speaking ability evaluation

Behaviour	Score	1	2	3	4	5
1	Content					
2	Pronunciation					
3	Fluency					
4	Grammar					
5	Vocabulary					
Total Score						



A Study on Improving Listening Proficiency of Students Majoring in English Literature

C. Shanmugapriya & Dr. S. Mekala

Introduction

“The most basic and powerful way to connect to another person is to listen. Just listen. Perhaps the most important thing we ever give each other is our attention” -- Rachel

Listening is a very complex, collaborative, interactive and dynamic process in which the learners play an active role. It is an active process that requires both conscious attention and involvement (Rost, 2001). Further, it is a challenging skill in which the listener must discriminate between sounds, understand vocabulary and grammatical structures, interpret stress and intonation, retain what was gathered in all the above, and interpret it within the immediate as well as the larger socio-cultural context of the utterance. A great deal of mental activity is required on the part of the listener by co-ordinating all the above functions. Listening is not just a psychoperceptual process but it is a social activity in which both speaker and listener possess the nature of the message on the one hand and how it is to be interpreted on the other. Listening comprehension as a separate and important component of language learning came into focus, after significant debate about its validity. It is a highly integrative skill that plays an important role in the process of second language learning and facilitates the emergence of other language skills. Recent research done on the critical role of language input in language learning has led Dunkel to confirm that listening skill should be possessed by those who are involved in language learning (Dunkel, et al., 1991). According to Gary (1975), listening comprehension particularly in the early stages of second language learning, provides four advantages: cognitive, efficiency, utility and affective.

Theoretical Perspectives

Listening is the key component to all effective communication. Studies have shown that adults spend an average of 70% of their time engaged in some sort of communication. Of this, an average of 45% is spent on listening compared to other skills like speaking say 30%, reading 16% and writing 9% .(Adler, R. et al, 2001). Listening enables the second language learner to acquire the language and also support the growth of other skills like speaking and reading. Anderson & Lynch (1988) claim that, listening plays an important role, in language learning. Vandergrift(2004) further adds that it is the least explicit of the four language skills viz., speaking, listening, reading and writing as it is the most difficult to observe. Chamot (2005) asserts that learning strategies facilitate learning and elevate the poor listeners to become better language learners. According to Carl Rogers (1964) [(as cited in Gary Buck(2001)], a listener fails in his communication if he does not listen effectively. Focusing on listening promotes a sense of success fostering motivation to enhance learning (Rubin, 1988)[as cited in NCLRC].

O'Malley and Chamot (1998) opine that there are significant differences between effective and ineffective listeners on aspects such as predicting comprehension, elaborating and inferencing. They found that effective listeners used both top-down and bottom-up approaches, while the ineffective listeners used only a bottom-up approach to comprehend. Tsui and Fullilove(1998) have inferred that L2 learners, in general, use top-down processing less than bottom-up processing. Kupper (1989) along with Chamot and O'Malley have



mentioned three factors in which both effective and ineffective listeners differ, i.e., perpetual listening, parsing and utilization. With respect to perceptual processing, effective listeners could redirect their attention to the text tracing out their break in listening. But ineffective listeners are put off by the length of the text and the new, unfamiliar words they come across, which in turn fail to redirect their attention to the text. Regarding parsing, effective listeners turn towards larger chunks of information and individual words, if there is any message breakdown. They are capable of utilizing intonation and pause and listen for phrases or sentences. Ineffective listeners focus more on a word-by-word level or a bottom-up strategy. With regard to utilization, effective listeners are active in using world knowledge, personal knowledge and self-questioning as a way of attending to the message. But ineffective listeners are passive in this aspect.

In the development of the listening skill, Deduction/Induction under the cognitive strategy is usually employed, which enables the learners apply the rules they have been taught by the teacher to follow a text for the completion of a task. A Product approach to listening help the listeners identify the information comprehended and retrieved by the listener through direct questioning. In this product approach, the spoken text was presented and the listeners focused on the content. Questions were asked to check their comprehension. The framing of the questions during listening comprehension activities are distinguished between Display and Referential questions. Referential questions are indirect questions which do not have a definite answer while Display questions are direct questions with a concrete answer. Display questions are usually asked for the following reasons: (i) To ease the learner into the listening activity (ii) to check basic understanding before proceeding to more complex issues in the text (iii) To motivate the low proficient learners to take part in the lesson.

The grading of the content material and the listening comprehension questions will depend on the level of the learners. Thompson (1995) outlines some factors to consider while preparing listening tests. The text needs to be closer to oral rather than written text. Listening passages should be brief which take two to three minutes to be read in an average pace. Consideration should be given to the prior knowledge the learners have, to comprehend the test.

Objectives of the study

The main objectives of the study are

- (i) to identify the students' Listening ability
- (ii) to examine whether listening skill can be improved by making the learners familiar to certain strategies.

Research Sample

The samples chosen for this study are 30 first year M.A. English Literature students. The strength of the class was 48 students with 32 boys and 16 girls. The data was collected by giving pre-test and post-test to the students.

Methodology of the study

The present study was carried out by the researcher in one of the Arts and Science colleges at Trichy, Tamil Nadu. When the students were first informed of the listening test



to be conducted, they replied that they would excel in the task. Pre-test was conducted to know the listening ability of the students. The passages selected for listening test were intelligible, without the use of any technical terminology and easier to comprehend for the participants. Other factors like vocabulary and content knowledge of listening passage were also taken into consideration. The passage chosen for the pre-test was on 'Reporting'. It was conducted with a formal introduction on listening skill. The present 41 students out of 48 took up the test. The passages were read out with clear tone in a normal pace, by the researcher who possesses more than seven years of working experience. Everyone listened attentively for 8 minutes. After the completion of reading of the passage, a listening comprehension test comprising 10 questions was administered. Listening tasks can only focus on the main points or anything which falls within the main flow of ideas, and questions on small details or irrelevant asides would probably be unfair, and would likely not work well (Gary Buck, 2001). Each student took nearly 10-15 minutes to answer the questions. After the completion of the test, they opined that the listening test was not as easier as they had thought of and they were informed that listeners' role is demanding as it actively involves in the comprehension process through the use of mental strategies that were necessary for them to understand the content. Students need background knowledge in order to execute such a mental process. Consequently, it was claimed that for listening comprehension to take place, the primary condition was to understand language rather than simply repeat, imitates and memorize it (Rost, 1990).

The samples were facilitated by giving six interventions on listening techniques and strategies over a period of two weeks. The first intervention contained the following strategies like identifying the purpose using visual or environmental clues, focusing on key vocabulary etc.,. To keep them focused and tuned in the listening activity, they were made familiar to use and rehearse the vocabulary, think ahead to personalize the information, use imagination and relate the situation to his/her own experience engulfed the second intervention. Thirdly, they were directed to reconfirm the purpose, ask questions, use grammar as a guide, listen for collocations and identify signaling phrases and discourse markers. In the fourth intervention, the students were advocated to substitute similar sounding words, listen for stress/intonation/pitch, back fill what they have understood and confirm their understanding. It is believed that if the students apply their techniques while engaging in the task, they help them in grasping the relevant content and retrieve them whenever it is necessary. It would seem a good idea when presenting a listening passage in class to give the students some information about the content, situation and speaker(s) before they actually start listening (Penny Ur, 1984).

In the fifth intervention, the students were instructed about the strategies that facilitate their listening process. They are as follows:

- *Predict input*
- *Recall background information to interpret the context*
- *Assign meaning to the content*
- *Check comprehension*
- *Get the organisation of thoughts*
- *Focus on content and skip delivery*
- *Determine the concept and central idea of the message*
- *Remain 'tuned in' by taking mental notes and summarize.*
- *Remember that you can think faster than the speaker who talks. So tap the gap between the rate of speech and rate of thought.*
- *Listen to the entire passage with complete focus.*



In the sixth intervention apart from the above strategies, the students were given additional input on how to focus on a given text.

- *Listen with an open mind.*
- *Avoid emotional involvement and reactions*
- *Adhere to the specific details like numerals, places, names, time etc.,*
- *Be attentive but relaxed*
- *Think of point-blank answers instead of long-winding sentences*

The Post Listening Test on ‘Interview’ was conducted after a week. The present 37 students took up the test. In the post-test, the students took ten minutes to complete the test. After attempting the test, the students were asked to come out with their opinions of the two tests. They confessed that they had the misconception of the listening test to be an easy task. When they were enabled to use the strategies and techniques for effective listening, they were able to apply them with ease while answering the questions. They could focus on the passage applying the strategies given in the interventions. They also expressed their satisfaction of their performance in the post-test. When the strategies were made familiar to the students, they could acquire the ability to perform the post-test with higher scores, as these six interventions had made them realize the nuances of the listening activity.

Analysis of the tests

30 students who were present for both the tests were considered for statistical analysis. It is observed that they had performed well after comprehending and adopting the strategies in listening. The data reveals the levels of improvement in their performance. T-test was computed to compare the scores of the pre-test and the post-test.

Table 1 – Paired Samples t-test of pre-test and post-test

Test	N	Mean	SD	Sig.
Pre-test	30	4.0000	1.92241	0.00
Post-test	30	7.9667	1.49571	

A paired samples t-test is used to compare the two interval/ratio variables from the same people in a sample that are measured exactly the same way. The most common use of this test is to compute the difference in scores of pre-test and post-test scores of a sample. In the present study, the results of the t-test show that the P value (.000) is less than the significance level (0.05). This indicates that there is a significant difference in the pre-test and post-test, which reveals that the students’ listening had improved and they had applied the techniques effectively. Regarding the present study scores, P value is .000 which denotes there is significant increase in the post-test scores. Hence the above data shows that there is considerable improvement in the performance of the samples in the post-test. The results of the data analysis showed that the mean score of the Pre-test and the Post-test was 4 and 7.9667 respectively.

Findings of the study

The findings of this study reveal that the learners’ listening comprehension and performance can be improved, when the techniques on listening are presented to them



taking into consideration the varying listening abilities of each learner. Nearly eight students scored full marks in the post-test. It was obviously seen that the scores gained in post-test were substantially higher than the pre-test. The mean also increased from 4 to 7. Though they were post graduate students, they did not have the requisite focus on the listening task. They gained the focused attention when they were exposed to the nuances of listening activity. Further, it can be concluded from the t-test analysis that the students' listening ability have improved to a greater extent.

Conclusion

Listening is a demanding task for L2 learners that requires conscious attention during the listening process. It is inferred from this study that teachers can fine tune and improve the students' listening ability by imparting techniques and strategies that would help the learners comprehend and retrieve the delivered content. Moreover, listening strategies enhance the learners' listening skill and assist the learners to be aware of what they need to listen instead of trying to understand each and every word. It takes a lot of concentration on the part of the listener to interpret the spoken messages in real time. Listening process can be facilitated, if the listeners use both prior knowledge and linguistic knowledge to comprehend the content.

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Effects of Toastmasters Club on Teachers' English Communication Skills

Shashi Rekha M

English is a language connecting cultures and countries. Speaking English is considered a symbol of status in India and the parents expect their children to speak perfect English (Das, 2002). This has pressurized the schools to improve the English of their students. Apparently, the student's English speaking skills depend on the teachers' English and imitate their accent, body language and tone. Hence it is imperative for the teachers to improve their English. This paper examines the effects of Toastmasters club on English skills of teachers of K – 10.

Importance of communication skills

The Oxford Dictionary defines Communication as imparting or exchanging of information by speaking, writing or using some other medium. This is what teachers do in their 6 – 8 hours job at school – presenting instructing and commenting. Thus teaching and communication are inter-linked (Prozesky, 2000). The teachers' effectiveness depends on the effectiveness of their communication skills (Centre for Excellence in Teaching, 2000). Hence the teachers have to be excellent communicators (Goolamhossen, 2013), (Hamid, 2012) (Hunt-Gierut, 2011).

In contrast to the dictionary definition, McHugh attributes effective communication to the 'response' one gets (2002, p. 105), meaning the communicator is responsible to get the desired response from the one he is communicating with. This suggests that the communicator has to change his/her methods according to the listener to get the desired response. It is crucial in the academic field where the teachers have to hold the students' volatile mind and communicate effectively depending on their learning ability and style, Conway the information within a short time, besides, keeping their knowledge and skills updated (Centre for Excellence in Teaching, 2000) (Carrjul, 2008) (Silver, 2014). Hence the teachers need a platform to be updated and get networking and sharing.

In addition, the teachers are expected to communicate with parents, as they are an integral part of schools and partners of teachers in educating the students. The teachers are required to report student's progress or discuss the strengths and weaknesses of the student, and convey a difficult message about the student to the parents frequently. All this could be done through newsletters, homework diary, progress report cards, phone calls, Parent-Teacher meetings, websites or blogs (Susan, 2005). Whatever the medium of communication the teachers have to communicate genuine care, empathy and interest in their wards. This cannot be possible unless they have some training.

Apart from students and parents the schools include principals, supervisors, coordinators, co-teachers and supporting staff including the admin, house keeping staff, attenders, drivers etc. Communication binds all these people together (Bee, 2012). While the teachers are required to communicate with their colleagues giving and taking feedback, requesting some help or merely listening to them, they may also have to report the day-to-day activities to their superiors briefly yet clearly. This demands a sound base in effective communication skills and its absence leads to many misunderstandings making the school life annoying.



All this communication is done using language, which is the tool for communication (as cited by Mutambwa, 2014). While communicating his/her ideas to the students a teacher has to organize his/her thoughts, choose appropriate, words and transmit them in an effective way so that the students perceive and recreate in their minds the intended meaning (Mutambwa, 2014). Only then the teaching, which is, 50% knowledge and 50% communication skills will be successful (as cited by Barad, 2009).

Subsequently, Teacher's speaking to the students could be compared to public speaking because public speaking refers to the speaker's action in which he/she, as the center in the communication process addressing the audience consecutively (Hou, 2008). Hence it is essential for a teacher to display confidence and authority, along with controlling stage freight.

Although, good language skills are essential for communication, merely using words will not result in an intended response because communication includes effective use of body language, tone, eye contact, movement and pauses and listening. Listening cannot be separated from communication. In fact communication begins with listening (Mutambwa, 2014). Thus, effective communication is the product of many skills. Like any other skill, communication needs practice. As one cannot be a swimmer just by reading a book on swimming, no one can be an effective communicator merely by reading books on how to communicate. It requires continuous and constant practice.

Despite of its importance, very few teacher education colleges have courses on communication skills and thus the teachers lack in communication skills (Ahmet, 2012). Although the developed countries like Singapore have included communication skills in their teacher-training curriculum, India is yet to do so.

Lack of English communication skills is more obvious in subject teachers. Despite of their profound knowledge of cultural areas, they fail to communicate clearly with their students (Hou, 2008), (Rafiq, 2012). It could be the result of neglecting English and over as a mere language and importance given to science and math in primary and high school level.

Since communication is an essential part of teaching and since the teachers are not equipped with this skill, it is on schools to provide the training in communication skills. In this regard, Toastmaster Club is renowned internationally in providing essential practice and environment conducive for improving the communication skills. This paper examines the effect of Toastmasters club in improving English communication skills among the teachers at school let us call 'X', which is a CBSE school in Bangalore.

What is a Toastmasters Club?

Toastmasters Club runs in affiliation with Toastmasters International, an international organization dedicated to the development of communication and leadership. Ralph C. Smedley started the first Toastmasters Club in California in the year 1924, with a mission to empower individuals to become more effective communicators and leaders (Toastmasters International, 2013). It is not a formal course in public speaking where the members are graded or administered tests, but a place where the members take personal responsibility to study the manual provided, practice and help each another. Each club meeting acts as a workshop for the members to practice the communication and leadership skills by watching the other members' skills and consciously putting effort to imbibe in



them. Apart from this the mentoring system supports the beginner and encourages him to work on negatives and improve on positives (Dlugan, 2010).

The members of Toastmasters club meet once in a week or two and give speeches according to the Competent Communication (CC) Manual. The manual has ten projects. The first project is called the icebreaker, where the member introduces himself to the fellow members; the second and third projects are for developing skills of organizing the speech and getting to the point; the fourth project is to use the words and sentences effectively; the fifth project helps one to master the body language; while the sixth projects concentrates on vocal variety and the seventh project is for researching for the topic; eighth project is to get comfortable with visual aids and using them effectively during the speech; ninth project is for learning to persuade the audience with power and the tenth project is to inspire the audience to improve personally, emotionally, professionally or spiritually, using emotional appeal (1st London Toastmasters, N. Y).

Format of a Toastmasters Meeting

A regular Toastmasters meeting consists of three sessions – prepared speech session, table topic session and evaluation session. In every meeting the members give a talk/speech prepared according to the guidelines of the CC manual, which will be evaluated by the allotted evaluator. The second session, impromptu speech session, is called the Table Topic session. The table topic master, the leader of the session, gives a topic to the members, who are allowed to speak for two minutes. This follows the evaluation session. The General Evaluator, apart from individual prepared speech evaluator, evaluates the whole session with the help of a Grammarian, timer and Ah counter.

A Meeting at Toastmasters Club would commence with a welcome speech of the sergeant-at-arms, who welcomes the group and sets the tone for the meeting with an anecdote or a quote. Then the President addresses the group, with an inspiring speech and introduces the Master of Ceremonies of the meeting. The Master of Ceremonies introduces the General Evaluator and the Table Topic master of the day. The General Evaluator introduces his assistants, the grammarian, timer, and ah counter. Meanwhile the grammarian introduces the word of the day.

The Master of ceremonies then continues with the day's program by introducing the speakers and their individual evaluators. There will be four to six speakers delivering their speeches prepared according to the CC manual. After the prepared speech session the Table Topic master conducts the Table Topic session. The Table Topic master will have some topics prepared according to a pre-decided theme and asks the members to speak on that topic. Finally the Master of Ceremonies invites the General Evaluator to the dais.

The General Evaluator asks the individual evaluators to give their feedback and adds his/her own feedback to it. The grammarian gives a report of the grammatical mistakes made by all the speakers and the use of the word of day in speeches. The Ah counter reports the fillers words used by the speakers of the day. The timer keeps track of the time and reports who has exceeded the given time and who has not made use of the time appropriately. The whole evaluation is done according to sandwich evaluation mode. Meaning one positive point and under that mildly put a negative point.



Finally the Master of Ceremonies passes the lectern to the president who makes concluding announcements and closes the session with a positive note. In short the Toastmasters club is a positive environment where members work together on improving the communication skills of each other.

Apart from communication track the toastmasters club has the leadership track, which has its own manual. That is off the scope of this paper hence it is not discussed.

Research Problem

Most of the students at 'X' school are first generation learners. Yet their parents expect them to speak in English, which increased the pressure on the management. Although the teachers, especially the subject teachers at 'X' were graduates in Education, were not comfortable in English communication skills., They would be visibly nervous and make more grammatical mistakes than usual whenever they had to speak in front of an audience. Their body language would either too much or no synchronization with their words. Their voice was either low and unclear or filled with too many filler words like 'okay', 'clear', 'understood' etc. They were neither able to give an appropriate feedback to the parents nor to the colleagues. Hence the school started finding ways in improving all these skills and found Toastmasters International to be appropriate. Toastmasters club is one of them.

Methodology

In order to improving the English communication skills of teachers, a school wide action research method and steps were followed. The data was collected through interviews and by observation of class, evaluation of assembly proceedings, parent teacher meetings and school celebrations.

Gavel Club

Gavel Club is a wing of Toastmaster International meant for unemployed, and poor who unable to pay the fee of regular Toastmasters Club (Toastmasters Internationa, 2011), was started on 16th June 2011, at the school campus. Since then the teachers are meeting every Saturday to improve their abilities to communicate effectively, to encourage each other, to listen and read analytically, to provide fair and constructive evaluation, to increase each other knowledge and skills and to be trained in leadership.

To evaluate the effectiveness of Toastmasters club, the data was collected through questionnaire, which had questions related to the stage fear, presentation, organizing and logical flow of thoughts, confidence in English speaking and writing skills, clarity, pace, volume, quality of vocabulary, correct use of grammar, body language, maintaining eye contact and effective use of movement; general knowledge, time management; their communication with students, parents, principal and colleagues, before and after joining the club.

Result and discussion

Descriptive analysis was used to analyze the data. The study indicated that before starting Gavel club only 8% of teachers of teachers rated themselves as having no stage fear. After starting the Gavel club 54% of teachers said that they have conquered the stage fear.



Although handling stage fear was the first step of public speaking, effective communication also requires organizing thoughts and delivering them logically. 86.96% of teachers felt that their organization skills are improved after joining Gavel Club.

The 17% of teachers who rated being poor in English speaking, rated themselves being reached the average level and good. Similarly contrast to 50% and 42% of teachers who rated of having average and good communication skills before joining the club, 67% of teachers felt being good and 13% rated having excellent English writing skills after joining.

It is also evident from the study that Gavel club improved the Clarity of speech, pace and volume. The quality of vocabulary, correct grammatical usage was also improved. It had also helped teachers to maintain eye contact. They had become aware of their body language along. Most importantly all the teachers unanimously agreed about their improved ability of giving feedback to students and parents, which in turn improved their relationship with the students and parents along with the principal, colleagues and subordinates. The principal related the improved confidence level of teachers to the successful Parent Teacher meetings and other celebrations.

In spite of all these positive points there were also issues. First, although teachers gave three speeches per year, Toastmasters meeting was considered to be a burden by teachers. Second, the Toastmasters club demands school's time, and money along with dedication and determination from the teachers and steadfastness from the management in conducting the club meeting, which is quite challenging.

Conclusion

It is evident from this study that Toastmasters club significantly improves the confidence and English speaking and writing skills of the teachers; provides a platform to practice effective use of body language, tone and movement in communication; enables the teacher to hold the students' attention and convey her thoughts effectively within a short duration; Toastmasters club improves relationships as the teachers become proficient in conveying negative remarks in an acceptable positive manner; the club meeting provides a platform for networking and sharing, encouraging the teachers to be continuous learners.

The study also found that if the teachers are not motivated enough the Toastmasters club could become obsolete very soon. Regular functioning of the club requires sacrifices in the form of money, time and dedication. But for this, the study found Toastmasters Club plays a significant role in improving the English communication skills of the teachers.

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Self Empowerment through Continuous Professional Development

B. Sreekanth Reddy

English Language Teaching scenario has been changing from time to time and it is more so in the present context when English has acquired the status of the global language. English knowledge has become imperative for existence in the era of globalization in tune with the newly acquired status. The English language has become a medium of social interaction and a language in the work place context. Earlier the main objective of the English teacher was to fulfill the learning of the four basic skills of language i.e., listening, speaking, reading and writing. This objective realization depends on the class teacher besides using learner friendly teaching and learning materials and making teaching interesting for the learners and participants. This reminds us of addressing the issue in relation to the teacher who besides being the facilitator of learning will have to plan and think of other possibilities in making teaching learning process more effective. In other words the English teacher will have to acquire not only language competence but pedagogical competence also.

Competence related to pedagogy includes the ability to effectively transact the content, become aware of the shifts taking place in the area of ELT in relation to classroom methodology, curriculum reforms and evaluation reforms, approach to content development and so on.

This implies that the teacher has to focus on developing himself / herself and get empowered. Teacher Development is thus an ongoing, lifelong, flexible process with a focus on the above mentioned aspects. Teacher Development is a self empowerment process. Thus Continuous Professional Development is a process which includes in it the ways of becoming aware of the trends through various methods and means.

Continuous Professional Development involves

- Developing a positive attitude.
- Developing an open mind
- Readiness to accept changes
- Able to make better decision making skills
- Able to integrate learning & authentic materials
- Innovate various interactive techniques.

It is generally assumed that pre-college or pre-service training courses do not fully prepare lecturers and teachers for the job. That is because of the wide gap that exists between the curriculum and field real. When teachers go to school they are encountered with many different challenges such as lack of resources, low student motivation, poor learner performances, an overwhelming workload, etc. Also issues such as isolated work environment, especially in rural area colleges and schools, poor relationships with colleagues and parents, low language proficiency bother them constantly.

One of the ways to help and empower teachers to address these issues is by providing them with opportunities for 'Learning on the job'. This concept is gaining significance these days. This concept is also called continuing professional development (CPD) where



individuals aim for continuous improvement in their professional skills and knowledge. As C.Day (1999) points out, “professional development consists of all natural learning experiences and those conscious and planned activities which are intended to be of direct or indirect benefit to the individual, group, school or college. CPD refers to: ‘any professional development activities engaged in by teachers who enhance their knowledge and skills and enable them to consider their attitudes and approaches to the education, with a view to improve the quality of the teaching and learning process’ (Bolam, 1993).

Teachers’ professional development is yet to gain focus in our country. Once they join the job teachers hardly put any efforts to engage themselves in professional development activities. Those teachers who are interested in CPD get few opportunities to access CPD activities. It is important to provide opportunities for teachers to share good practices, ask questions, understand the problems other teachers face, and develop new insights into their teaching. CPD is necessary to ensure continuing competence in the job, to train for new responsibilities and for a changing role and to increase job satisfaction.

The broad aims of continuing professional development programs for teachers are to:

- Explore, reflect on and develop one’s own practice.
- Deepen one’s knowledge and update one-self about new trends
- Break out of intellectual isolation and share experiences and insights with others

In-service training is one of the means of achieving continuing professional development. These programmes help teachers develop pedagogic competence, linguistic competence and reflective practices. However, not many teachers have access to in-service courses. Also, there is no strong mechanism to monitor those teachers have been trained in in-service training programs. But there are other effective forms of CPD, such as mentoring, classroom observation, professional discussion, informal network, etc which helps teachers to come together regularly and exchange, share their experience and teaching ideas. These opportunities help them become better practitioners.

Presently, how many of the experienced teachers have observed other teachers? How many teachers engage themselves in professional discussions and readings? It is found that professional talk among teachers lasts less than 2 minutes per day. So, in order to bring about improvement in teaching and learning activities, we need to pay more emphasis to CPD of teachers.

The following are some of the professional development activities that teachers can engage themselves in:

- In school/college workshops
- Joining Teacher networks. E.g. ELTAI, ELTIF, etc.
- Teacher study or Research groups, teacher forums, etc.
- Professional learning community.
- Mentoring / Team teaching, Lead teaching, etc.
- Classroom observations.
- Carrying put Research Action.
- Visits to other schools.
- Attending conferences, seminars /
- Contributing to a professional publications



- Incorporating ICT tools in teaching learning process.

There has been a huge investment of efforts made in many countries on the CPD programs for teachers. We must recognize this encourage teachers active involvement in CPD activities. Teachers could be provided with the option of taking a year off (paid / unpaid) to pursue a course or spend time at another school, university, or NGO in order to learn and study. Also, teachers could be permitted to avail of duty leave, 3 or 4 days a year to attend seminars and conferences connected to the profession.

The school/college management or the CPD co-coordinators have key role in developing a culture of professionalism and professional development among teachers which is a key to school's / college's success.

The various forms of CPD activities suggested above have the greatest impact on professional growth and change. CPD activities benefit teachers in the following ways:

- Develops professional abilities.
- Improves teachers understanding of recent educational developments.
- Encourages teacher's reflective and self evaluative aspects.
- Develops enthusiasm.
- Helps to develop a sense of pride as an individual
- Brings a change in attitude while dealing with students and colleagues

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The Role of Communication and Technology in the Indian Parliamentary Election-2014

Dr. Sushil Kumar

Communication is the essence of life, and to give shape to one's dreams, one needs to understand its nature minutely. The recently held Indian Parliamentary Election is a live example to prove the criticality of Communication; moreover, the use of Technology in Communication has given new altitude to it. Indian Political parties, which realized the grandness of this combination, tried their best to communicate using all the advanced gadgets to reach out to the last voter, and eventually came with flying colors. Those who neither communicated well nor used the latest techniques of mass –communication were routed badly.

The advanced media technologies of the present age have given new dimensions and heights to the political campaigns in India. All the major political parties of India have created their own Websites, Blogs, Face book and Twitter accounts. They regularly watch and read their new media contents and update them. Some of the political leaders respond to the queries of the public and cadres. They are enthusiastically using the tools for the election campaigns. This paradigm shift has significantly helped them in reaching the voters of the farthest places. Indian Political parties and leaders are enjoying the advancement in Communication and travel in the cyber world. This paper has more contact with the importance of Communication and the latest technological means of Communication to interact with maximum people than the Indian politics. It shows deftly the upper edge of Communication and proves that its understanding is a must to have a golden and cozy niche in the hall of success.

Communication, depending on its use, is both a boon and a bane. Its criticality is discussed on many levels like extra personal, intrapersonal, interpersonal, organizational, and mass. Miscommunication of any kind, at any level, always leads to failure, estrangement, gap, loss and enmity. The importance of communication is all the more important in the present age, where sharing information has got a great importance than anything else. Communication is generally taken for granted, and no heed is paid to streamline it; and its insurmountable losses, if any, are irreparable after a certain period of time. In the recently held Indian Parliamentary Election 2014, the BJP victory over the Congress and other political parties is a live example of the consequences incurred by one who does not consider the importance of Communication judiciously.

Many reasons can be attributed behind the debacle of the Congress and other parties, but lack of Communication between the leaders and the masses, and the less use of modern gadgets of Communication are the two most articulated and agreed ones. It has been established that the Congress and others could not understand the due importance of Communication, and the utility and availability of the latest and effective means to implement it at its fullest. Much later, the Congress and others accepted their acute lack of Communication to reach out to masses; besides using the latest means at hand to make the masses aware about their flagship schemes and agendas. On the other hand, having understood the importance of Communication and the role of the modern means in its effective delivery, the other political group, the BJP, left no stone unturned to communicate its vision using all the modern techniques and gadgets. And, on the top of it, the leaders of the BJP were more articulate than the leaders of the Congress.



The inappropriately bungled Communication was one of the crucial factors for many big parties like the Congress and the Samajwadi and the Bahujan Samaj Party behind losing the 2014 parliamentary elections and this can be corroborated by the statements of many veteran Congress leaders and the reports from the leading newspapers.

Post elections, a number of senior leaders of the Congress got vocal against tongue-tied and unapproachable Man Mohan Singh, Sonia and Rahul Gandhi. There is said to have existed a communication gap between the top ranks of the party and the MPs. As Deora was quoted saying by the *Indian Express*, "The party needs to open up and promote avenues for dissent and debate internally." BJP leader Jagdambika Pal said, "Rahul Gandhi never used to communicate with the Congress. He never talked about MPs." Perhaps a little more interaction with ministers of the party and better coordination would have helped the Congress perform better. Sachin Pilot also said that "It was a vote for Modi. He showed leadership which our party could not project. Our leadership was seen as indecisive." This also shows loss in confidence within the party in its top honchos.

After an unexampled loss in the Parliamentary Elections, the Congress appears in major introspection mode as many leaders of the party have come out with their views on why the party failed so miserably. Number of Congress leaders came forward to stress on the fact that there needed to be more accountability and transparency within the party. Congress' Mumbai South candidate Milind Deora in a recent interview with the *Indian Express*, "A lot of us felt our voices were never heard. We felt our voices don't matter. This has to change. The MPs and ministers should not feel we are being not heard". Former minister of Corporate Affairs Sachin Pilot also said, "Our party needs a complete revamp of organizational structure. There should be election to all party positions."

A number of senior leaders of the Congress have reiterated that the outgoing prime minister needed to be more vocal. Kamal Nath in an interview with *Headlines Today* said that the 2G scam could have been handled better. Manmohan Singh government was bombarded with scams and the Prime Minister couldn't assert his authorities -- both with the allies and the party (Which seemed to respond more to Sonia Gandhi, undermining Singh's authority)

Same did happen with the SP and the BSP, the chief leaders of these parties wore such a dry look or believed to be adamant amongst the masses; this led to not entertaining other members to have a heart to heart talk to reap good results. In this kind of atmosphere, people become either 'yes-man' or just pay lip service and both the situations hinder exchange of views and pave the way to miscommunication leading to catastrophic results. Moreover the canvassing campaigns of the above mentioned parties were without any luster of new media and their main leaders were not good orators and did not have a sparkle to motivate the masses.

As compared to the Bhartiya Janata Party's ginormous social media campaign with almost all the senior leaders of the BJP using Twitter accounts, the Congress' campaign seemed miniscule. Even the Congress party's official website was not as accessible as that of the BJP. On reworking the Congress' communication cell Milind Deora said, "We did a lot of work. But we could not take it to our voters. Look at how Modi has used communication tools."

Besides, the internal communication, the losing parties were also not tech savvy and never



thought over until it was too late. It was easily one of the most sophisticated social media campaigns ever taken place in the country; there is a proof of numbers from Twitter India that Team NaMo has set new benchmarks when it comes to engaging with online audience.

In 2004, the incumbent BJP broke away from this old pattern with its aggressive nation-wide “India Shining” campaign. About 5% of its campaign budget went to an e-campaign, for revamping its campaign website, pushing out text messages, pre-recorded voice clips and e-mails to its database of 20 million e-mail users and 20 million phone users and offering campaign related mobile ringtones for download. They could be largely credited with being the innovators who brought new media into play as a powerful force in the election campaigns. In the 2014 election also, only the BJP took the initiative to approach to the voters violently through the advanced technology than any other party, and established a touchstone.

From January to June 2014, there have been around 58 million election-related tweets on the micro-blogging site, according to Twitter India. Of these, 11.85 million have been directly addressed to Narendra Modi’s verified account @NarendraModi. As the election results started pouring in from across the country, once again Mr. Modi’s social media team were setting the benchmarks. Not only was his victory acknowledgement tweet the most retweeted and liked one from within the country so far, two other tweets on the day made it to the top 10 election-related tweets: one in which he is seen seeking blessings of his mother and another in which he asked everyone to share their wishes on the victory wall. Till May 2014, Narendra Modi figured 7, 22,000 times in election-related Tweets according to the analysis by Twitter India. On counting day, Narendra Modi’s Twitter account added over 1 lakh followers, the largest increase since forming the account. In a marked change in strategy, Mr. Modi also started responding to some of the congratulatory messages he had received on the platform, most notably to world leaders. Modi wave swept across social networking sites like Twitter and Face book as BJP inched towards a thumping victory in the 16 Lok Sabha elections.

Social networking giant Face book said 29 million people in India have made 227 million interactions through posts, comments, shares, and likes about the elections from the day they were announced on May 12. That is about two-thirds of all daily active Face book users in India and an average of 10 interactions per person, it added. In addition, 13 million people made 75 million interactions regarding Narendra Modi. “During the election, Narendra Modi became the second most-liked politician on Facebook, behind only President Obama. Arvind Kejriwal also joined the ranks of the top five liked politicians globally,” it said.

A study by IRIS Knowledge Foundation and Internet and Mobile Association of India (IAMAI) says there were 160 high impact constituencies in India out of 543, which were influenced by social media during the general elections.

The public relations team of the BJP and specifically, Narendra Modi handled the campaign so professionally to have a clinical and convincing win in these tumultuous times. Be it social media management with constant tweets from the Prime Ministerial candidate himself or innovative ‘Chai pe Charcha’ campaign, BJP did all the right things to gain this landslide victory, understanding the importance of Communication and used the best techniques available to communicate to maximum voters, including the voters in the most remote areas of the country.



Consider this; India has 200 million internet users but over 800 million voters. This anomaly would suggest that technology has a very limited role in campaigning. But interestingly the current campaigning has been able to utilize Technology and social media to an unprecedented extent to reach out to voters who have not been traditionally users of modern day Communication.

With reaching out to individual subscribers — as this case in other modern democracies — Indian political parties, primarily the BJP, has also managed to attract and rally voters around advanced technological platforms. Using his path breaking 3D rallies, BJP's Prime Ministerial candidate Narendra Modi has managed to reach out to thousands of remote villages by addressing them simultaneously from a remote location. Similarly, through his "Chai Pe Charcha", Modi interacted with over a million people, at times using a hybrid combination of broadcast and webcast. Rather than relying on Technology to conduct his campaign, Modi has been able to complement and scale his campaign using advanced Technology in a democracy where more than a quarter of the population remains illiterate. The BJP's campaign has seen Technology being used to mobilize its booth level workers through specialized WhatsApp group's. While the AAP had extensively used two-way SMSs as an important canvassing tool in the Delhi elections, the BJP realized that while across India most mobile users can read an SMS, but a majority cannot write one. Consequently, the party plugged in a path-breaking SMS blast cum missed-call-campaign to enable a two-way Communication with voters. The voters felt cogently united and satisfied by these ways and this high-tech mode of Communication resulted in whopping victory of the BJP in the 2014 parliamentary election.

Modi's use of Technology was initially scorned at by his opponents who considered it an "elitist approach", given that most Indians did not have access to the internet. But most of them have now, at least, implicitly changed their stand. The Congress party did a major overhaul of its social media presence just months before polling began. Rahul Gandhi's coronation as Congress vice president was followed by a bombardment of YouTube and Face book ads of his messages. But it was too late too little.

Almost all the bigwigs of the BJP, the Congress and the AAP extensively used Google Hangouts to create an independent Communication channel with supporters. Even regional parties like the TMC and AIADMK have relied significantly on Twitter and Face book to broadcast rally timings and key messages of their leaders to their volunteer network. Using technology as an enabler, in the entire campaign management is a much desired step. While Technology reduces the overall cost of canvassing, a two-way Communication with voters helps to alter the balance of power significantly.

To conclude, it can be said that the present age is the age of Communication, and it goes unchallenged that to reap its fruits maximum, one needs to have the practical knowledge of the working and importance of Communication. The new technological means have not only revolutionized the field of Communication but redefined it also. With logical use of Communication and Technology, one can make a dent across the world. The parliamentary election of 2014 is a dynamic example of the power of Communication with the latest technological gadgets. The losing parties in the election, believing to have done a lot for public causes, did not work to communicate them; this was confessed by these parties. And, on the other hand the BJP, having considered well the importance of Communication, used it skillfully with the best technology available and won the confidence of the voters. The use of social media like Twitter, Facebook, and Webcast with SMS other means of same kind was at it top for the first time in the biggest democracy for the first



time. It resulted in a lot of Communication for the first time, and the parties who manipulated it technologically tasted the victory.

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Contemporary Learning Technologies and Thinking Skills (CLTs & TS): In the Context of Underachievers

Venkata Ramana Sabbavarapu

Introduction:

The one who aspires to learn should aim to think. Learning always needs the abilities of thinking. The 21st century's learning integrates technology in almost all parts of education. As Alvin Toffler said, "Technology has changed the meaning of literacy and the illiterate of 21st century will not be those who cannot read and write, but those who cannot learn, unlearn, and relearn." Skill to use Computer-based learning technologies is a must for every learner in the ever-changing competitive world. From among the generations of learning and teaching, teaching and learning of 21st century has got a unique awareness only because of technology in education. Incorporating technology in education facilitates exclusive opportunities to the learners as well as teachers.

Technology-mediated learning has entered education years ago. Tape recorders, language laboratories and video have been in use since 1960s and 1970s, and the language laboratories have become an essential part of learning a foreign language around the globe. Computer-based materials for language teaching often referred to as CALL (Computer Assisted Language Learning), appeared in the early 1980s. As access to Information and Communication Technology (ICT) has become widespread, so CALL has moved beyond the use of computer programs to embrace the use of the Internet and web-based learning tools. The term TELL (Technology Enhanced Language Learning) appeared in the 1990s, in response to the growing possibilities offered by the Internet and Communication Technology.

Specific Context:

The majority of the engineering students mainly from rural background fail to achieve what they dream of. Is it due to lack of thinking skills or poor language and performance skills? It could be that of the both – their thinking abilities, poor performance skills and poor communicative skills in English, fail to meet the expectations of the employers.

Contemporary Learning Technologies:

An ocean full of learning tools are available now from the contemporary technologies like Laptops, Desktops, Tablet PCs, PDAs (Personal Digital Assistants) and Smart Phones are the major technology tools which bring incalculable learning tools day-by-day into the world of learning and teaching. A few years ago learning used to take place only in classrooms of an academic institution. But today, besides classroom learning, students can learn everywhere. The PDAs have electronic visual display and they include web browsers to access Internet, intranet or extranet via Wi-Fi or Wireless Wide Area Networks. These PDAs employ touch screen technology. "Technology is just like a tool. In terms of getting the kids working together and motivating them....." says *Bill Gates* by which we can comprehend that technology brings people closer in the world.



There are more than a hundred learning tools which can only be accessed through technology, out of which the students have been trained to use some of the daily-used tools. Viz. social networking sites: Facebook, Skype, Whatsapp, YouTube, Slideshare, Blogs, LinkedIn, File Sharing, Google+ to communicate and collaborate with others, Wikis, Podcasting, and Search engines viz. yahoo and so on.

Who are called Underachievers?

The students, who are able to get first class marks but unable to express preferred thoughts or knowledge in English on what they read or write may fail to face the future employers to earn their dream jobs with sound packages. They perform well in examinations but are unsuccessful in communication skills. They remain underachievers, because the journey of their career after their graduation may start in a dilemma.

Plan of Action and Result:

A number of 60 students of III Year B. Tech were tested to bring out the role of "Learning Technologies and Thinking Skills." An activity was conducted and the students were asked to speak on 'Technology Today' for two to five (2 to 5) minutes. 20 % of them could speak something appropriately and around 10% of them tried to speak but failed to reach their own expectations. The remaining 70% remained unthinking. 70 % of students were considered underachievers. Two weeks (10 hours) classes were conducted after their college hours. Activities were organized to test the role of technology and its tools in developing thinking and presentation skills of students and they were engaged to use (PDAs) learning technologies and some of the activities are as shown below:

Some Activities to Learn English through Contemporary Technologies & Learning Tools:

- Asked to watch a short movie and make another story and narrate it
- Played a video clip on situational dialogues (like a Telephonic conversation) downloaded from YouTube and asked them to enact with dialogues in English.
- Make a PPT and share it with the rest of the group and ask for feedback.
- Arranging a video talk (using Skype) and describe the situation
- Read an article in Google about Physical exercises & Sports and write an essay.
- Watch a movie and write a review
- Showing a picture from Internet on the screen (using LCD projector) and asked to speak for a minute.

The students were allowed to bring their PDAs viz. smart phones iPods, iPads, laptops and to access Internet. They learned to use technology for learning and avoid using it in wrong ways. The students have been trained to use their mobile phones and laptops to learn a language and creative thinking. There are vocabulary games, fun games, and creative thinking games. There are many learning activities online if you login once. Internet facilitates wonderful tools and ideas for developing thinking skills as well as to enrich one's abilities in any area of knowledge. Their thinking skills were enriched beyond expectations.

Here in India, especially in Andhra Pradesh, learning with technology tools has not been implemented up to the learners' or educators' expectations. There are many colleges or



schools where still teaching and learning is being practiced in the traditional classrooms though the world is far in advance using technology and learning tools of technology. Computers and teachers are essential part of learning when learning with technology tools. “The integrated learning system represented the idea that computers could take the place of teachers, especially when practice was the key to making learning performance perfect. At the time such software applications were a major advance in learning technology, as they could track the learner’s progress over multiple sessions, stepping the student through learning objectives in a developmentally appropriate sequence. Not only could this system give immediate feedback to the learner but they could provide dedicated reports to educators who needed to monitor student achievement.....” (Pea, 1993; Iave & Wenger, 1991; Brown, Colling & Duigud – 1989).

Learning through contemporary technologies, learners will be able to acquire the abilities of an organized system of knowledge. Learning technologies supply exclusive possibilities to imagine creatively and comprehend shared information to improve the quality of learning and self-evaluation. The 21st Century methodology of learning and teaching irrigates learning technologies, by which students of all levels can be engaged in different ways. Their possible facilities like – creating new learning environment, developing teaching strategies, chances for enhancing achievements of both the learners and educators and they also extend learner interactions globally.

By applying learning technologies in education, learners (students) get an opportunity to approach multimodal methods to learn a new language or any subject and enhance and enrich their specific intelligences. The learning tools can aim learners’ communication skills and collaboration with students of various parts of the world with different levels and develop multi-cultural knowledge and exchange their daily lifestyles, business, world-issues and scientific and technological innovations. “The Internet and other technologies provide second language learners opportunities to engage in discussions, collaborative projects, and interactive activities that reinforce language acquisition (Burns 1996).”

“As cellular technology becomes more pervasive, phones are turning into personal digital assistants with access to e-mail, calendars, and other features. As Laura Lindhe of CNET (The Computer Network) predicted, “in the near future, your phone will be a multifunctional device – you’ll be able to videoconference, play games, browse the web and listen to music. In ten years, the phone will be as small as a watch and you’ll just use headphones to attach to it.” (“Trends & Predictions,” 1999, 75). An immense difference has been found in the process of thinking skills of the students before using learning technologies and after using them. *95% of the students agreed that learning with technology develops thinking skills and make the weaker learners perform better than expectations.*

Learning Technologies for Thinking Skills:

The structure and use of technology can promote higher-level thinking skills (Barron & Ivers 1998; Ivers & Barron 1998; Jonassen 2000; Vockell and Van Deusen 1989). Some programs are designed to encourage problem solving skills. Using technology such as hypermedia and telecommunications, also affect thinking skills. For example, one of the most highly rated incentives for using telecommunications with students includes increasing students’ inquiry and analytical skills (Honey and Henriquez 1993). These skills



are imperative when teaching media literacy (Quesada and Summers 1998; Schrock 1998/99).

Technology offers many advantages for students with special needs. Modified presentation strategies have been effective for students with disabilities, and adaptive devices are available to supply alternate inputs and outputs for assistive needs (Milone 1997; Pratt 1999). Studies have found that students with special needs also perceive computer-based instruction as less threatening (Sivin – Kachala and Bialo 2000; “Turning Points 2000.” 2000). Xin (1999) reports that students with and without disabilities perform better in cooperative learning groups that involve technology .technology can be used to enhance and encourage cooperative learning in our schools through small groups using a single computer, network based instructional programs (such as the other fire by Tom Snyder Productions), or collaborative projects on the Internet..... (Ivers and Barron 1998).

Conclusion:

Technology is evolving at a rapid pace, fueled by faster, smaller, more powerful, and less expensive components that are easier to use. Computers and other technologies have become basic tools in our society, also in every individual’s life; it has been difficult for educational system to keep pace with advances in multimedia and information access. By learning with the help of contemporary learning technologies and their tools, learners, especially underachievers will be able to think strategically, and plan their actions and meet their expectations with unique confidence. They facilitate the possibilities to identify required significant actions. The learners at underachieving levels can navigate and thrive in a highly technological and digital environment. They can also be comfortable with virtual learning; face-to-face and screen-to-screen relationships. The contemporary learners have the world in their palms. With a single click, they can access extensive range of resources and services to become achievers. Also they can always be highly connected to their knowledge through these contemporary learning technologies. Students can be motivated to be independent, informative, active learners, and get benefitted with special thinking skills besides other skill-sets like – analysing, comprehensive, interactive, creative, organizing and cooperative to communicate locally as well as globally.

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The Girl with the Dragon Tattoo – The Review

Dr. Mrudula Lakkaraju

Introduction

This is a story about a girl, and what's special about the girl is the tattoo she wears on her back. All tattoos modify self-esteem as well as bodies. Like cosmetics, tattoos are prosthetic, since like an artificial limb they make up for something felt to be missing or inadequate. So, this is a story about a girl, to repeat what her boss would say about her "she's had a rough life". She is an unconventional girl in every sort of the way.

All the punk imagery that pulp fiction or Hollywood portrays is usually glamourised for the commercial elements of a novel/movie. This girl represents an epitome of reality. When one reads about or watches Lisbeth Salanders, etched in the novel by Stieg Larsson and actualised by director David Fincher and writer Steven Zaillian, we thoroughly understand why she has become what she is.

This paper is not just review but is an attempt to interpret the director's intent, decipher the actor's performance, persuade the audience to watch the movie, expose the layered meaning and to draw the focus to details which if missed will not reveal the true intricate weaving that makes it the cinema.

The list of characters goes like this

The First Set - Lisbeth Salander, Mikael Blomkvist

Lisbeth Salander is the girl with the dragon tattoo. A computer hacker, she, is an investigator who is usually is off the radar. She works for Milton Security. She rarely meets the client. She lives off the state welfare as she had some issues of aggression. Her former welfare officer is a father figure in her life. He suffers a stroke and Lisbeth Salander is mover under the ward ship of Nils Bjurman, a sadistic officer who abuses her sexually and tries to control her. The role is portrayed by Rooney Mara.

Mikael Blomkvist is an investigating journalist who exposes the financial corruptions of Hans-Erik Wennerström. There is a court case and Blomkvist loses his reputation. He loses all his savings, is separated from his wife and is having an affair with his co-editor Erika Berger. He is given a job of finding the granddaughter of Henrik Vanger, a wealthy industrialist. The role is played by Daniel Craig.

The Second Set - Henrik Vanger, Martin Vanger, Harriet Vanger & Anita Vanger:

They are the eccentric members of the Vanger family. In Henrik's own words, "thieves, misers, bullies, the most detestable collection of people".

Henrik Vanger heads the Vanger clan. He persuades Blomkvist to take up the job of finding Harriet Vanger.

Martin Vanger is the grandson of Henrik and brother to Harriet Vanger.

Harriet Vanger is the missing granddaughter of Henrik.

Anita Vanger is Harriet's cousin.



The Third Set or Peripherals - Nils Bjurman, Hans-Erik Wennerström, Armansky, Dirch Frode:

Nils Bjurman is the new welfare officer, a sadist and he sexually abuses Lisbeth Salander.

Hans-Erik Wennerström is a corrupt financier, who sues Blomkvist for slander and wins the court case.

Armansky is Salander's boss.

Dirch Frode is a trusted aide of Henrik Vanger.

Along with a gripping plot, the most interesting facets of this movie are the characterisation, the setting, the slick editing and racy direction, which together validate that film is a part of literature study. The transformation the novel takes into the movie is worth analysing and writing a paper about.

The first element worth mentioning is the initial credits display. The effort that went into filming this collage calls for a closer look. A dark viscous liquid menacingly flows over a list of things which go like this, computer, coins, clothes, cables, footpaths, tyres, luscious lips and two people standing together. Then over these things covered by this liquid, a spark falls on it and everything ignites. How one spark and fire can change the form of things around so can one incident influences us and can change the course of things. Now that everything is aflame, we see images of a burning phoenix, which submerges in the liquid and rises up burning symbolising the redeeming nature of human beings. Along with all these we have images of a black rose blooming on one hand and hands smothering a girl under them. This placing of these two images side by side is the world as we know it. The human beings are treated as opposed to the nature. Though it has a James Bond movies' credits hangover, it sets the tone for the movie.

Lisbeth uses all methods possible to collect information on behalf of the company, sometimes even illegal. It becomes the very reason why Mikael is sued in the court. Slowly we realise that Lisbeth Salander and Mikael Blomkvist, both have this keen sense of observation and deduction are two sides of the same coin. He represents the polished, refined society and she represents the world of people who we all consciously avoid. She is an expert computer hacker and knows how to connect the dots. She lives fearlessly, solving problems on her own, no matter how great. The movie shows Lisbeth hardly shedding a tear even in times of utter misery. She stands bold and can look after herself. Mikael also has his share of problems, but is stoic and faces life head on. When Henrik Vanger offers him a job, he takes it up, though a bit reluctantly at the beginning.

Both the characters through the first quarter of the movie live their separate lives. Mikael is investigating the missing girl, while Lisbeth does a background check on Frode, for whom she has investigated and generated a report on Mikael Blomkvist. Frode recommends Blomkvist to Henrik Vanger who in turn has employed him to find the missing girl. Lisbeth also hacks into Wennerström's computer because he was the financial adviser to Vanger Industries and he sues Blomkvist to win the case.

The movie at this stage flits between what's happening with Blomkvist and Salander simultaneously. This is what happens in their parallel lives.



Mikael Blomkvist	Lisbeth Salander
Blomkvist comes down to the Vanger estate and settles down.	Lisbeth discovers that her foster parent collapsed on the floor.
The caretaker of Vanger family carts in all the files recording Harriet's disappearance.	Lisbeth is at the hospital and is informed that her foster father had a stroke.
Blomkvist visits Martin Vanger's place and understands the family better.	Lisbeth visits her new welfare officer and is reprimanded severely.
Blomkvist has a visitor, Anita's sister, who she hasn't spoken with her in years. He tries in vain to get her speak about Harriet.	Lisbeth visits her sick former foster parent, who has lost his memory and fights off a bag snatcher.
Blomkvist flies to London to meet Anita Vanger, she doesn't reveal much.	Lisbeth is sexually exploited by the welfare officer and it turns her world upside down.
A visit by his co-editor, Vangers offer to bail the paper out of financial troubles.	Lisbeth needs some money; the welfare officer invites her home and brutally rapes her.
The Vangers buy the news paper jointly owned by Blomkvist and Berger	Lisbeth gets her injuries tattooed and enquires about the price of the tattooing machine.
He finds some old photos of Harriet and is researching about them.	Lisbeth comes back to her welfare officer's house and has her revenge equally brutal.
He is visited by his daughter who changes the perspective on the search revealing sinister case of a serial killer.	Lisbeth threatens the welfare officer into submission and in her favour so that she can have access to her money.

The stage when Blomkvist cannot handle the search on his own, asks Frode for an assistant and he in turn recommends Lisbeth, as she had done a thorough report on Blomkvist. Their two worlds collide. Now the movie becomes interesting. They fit into each other's style of work so perfectly that they do not feel the need for words.

The tabular analysis of the action is unnecessary but the beauty in watching the two dancers of a ballet in anticipation as they come close and wrap in an embrace, is similar to the anticipation of how these two worlds would collide. The investigation of the Vangers takes on a new heightened excitement as these two people work in tandem to solve the case. They fit into each other's style.

As the storyline progresses we also find them getting closer to each other. The Vanger's case is solved, as the disappeared granddaughter is brought back and a serial killer exposed along with the gory details of the incest and abuse in the family. We all assume that is the end of the story. But there is still more. Blomkvist is avenged without his knowledge by Lisbeth Salander by siphoning out all the money from the accounts of Hans-Erik Wennerström. She comes back to reclaim Blomkvist but finds him with his old girlfriend Berger. She is angry and leaves.

This book is the first part of the millennium series by Stieg Larsson. The story ends with the anticipation of more in the next book and so does the movie. A gripping and a racy narrative, though a little old fashioned, keeps the audience glued to the screen and the seats. Crafted to overcome the loopholes of a clipped narrative, the movie is a winner, for people like me whose least expectations of a movie is that of intellectual engagement.



Frozen are the days....
Jayanthi. R Rathinavelu

Thrilled with the butterflies and rainbows
Delighted dishes with all ecstasy.
Interlocked jealous with friends
Boats in the rain which anchored in the heaven...
Coloured are the dreamscape with fairy tales...
Believed every one and never get cheated.
Drained the fears in prayers.
Dried the tears for smiles
Give up the reasons for love...
Life seems simple and happy...
Philosophical towards unknown future
Matured beyond the age..
Convinced with the normal settings
All are frozen in the midst of preoccupied planning and executing...
Accepted the culture ' use n throw'
Diplomatic smart words gain grounds rather sincerity.
Mindset is driven to give n take policy...
With complete business sense.
Looking back with yearning
To have a handful of past for filling the sores pits in the desperate heart...



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