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Dear Readers and Contributors,

Welcome to the July 2015 issue of JELLS. Each issue, which is compiled, and released, leaves an immense sense of accomplishment on one hand (the amount of time and effort put into it) and a huge sense of relief (as this set of articles will be freely available for reference) on the other. We at JELLS look forward to each issue as an opportunity for us, to be opened, to such a varied academic thought processes by our contributing scholars.

This issue brings to you the four sections prominently, Creative writing in English, English Literature, English Language Teaching & English and Communication Skills. We want to have many more sections. The contributing scholars can suggest what can be added to JELLS to widen its horizons encompassing all realms of learning in the field of English.

The readers are informed beforehand, about the special issue on short stories which will come out in August 2015. The creative writers amongst us will have one issue specially dedicated to short story.

Happy Reading and Sharing!

Dr. Mrudula Lakkaraju
Chief & Founding Editor
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Heavy drops of rain, diluted the blood
Rolled down the slope of the busy highway.
Had a close, shocking view of a lump of
Thrashing human brain.
A damaged cadaver, less a hand, with broken head.
Pathetic, a cursed moment, one more soul called back.

Careless, rash, reckless driving through heavy traffic!!!
Machines on the roads wouldn’t safeguard lives!!!
Oh, so called Thoughtful, egoistic, privileged human kind,
You are so precious, loveable and of prime importance.
Have you ever loved yourself, embraced your life?
Rather realised how worthy you are? Never could pulse??

Let the departed, live in heaven!! And turn over
A destitute mother, turned conscious less
Only brother, dumb, lost all dreams
Lost the rhythm of life in a short blight flash.

A wise thought, presence of mind, or a better reflex,
Sense of traffic, road rules, thought of dependants,
Might have gifted a peaceful and pleasant life to a few lives.

Life is beautiful for those who know to like, love and live it.
Love yourself and your life ..... the godly way
To experience the splendour of being on the lap of
This beautiful, blessed and holy land.
If I held myself still,
I would find the image in the mirror blurred.
A dismantled cut out,
With darker shades of light reflecting back.

A smile that needs effort and beyond it;
A vacuum around bound to be filled by air,
With no sound except the breath of my lungs.
Blows of ‘ifs’ and ‘buts’ to keep me moving,
Not qualifying me yet to be a corpse.

A will power which jumps high with a weaker comparison;
And a delighted me with just little admiration.
If I held myself still,
I would find a void in me.
God, how flawed are humans  
With an inherent inclination to sin  
At the dawn of the creation  
Crept, covetousness, into Lord’s impregnable garden  
Many a feeble soul is given to greed.  
Avarice hinges on human depravity  
Disastrous are its consequences.  
Alas! Patriarchal chieftains too fell prey to it.  
For Jericho’s booty, Achan lusted  
Avarice hastened Achan’s end  
The vale of Achor being the stage.  
Behold, Ahab, an avaricious king  
Swayed his royal sceptre over Israel  
Jezebel, his shrewish wife  
A devilish dame and demon incarnate  
Plotted to appropriate Naboth’s vineyard  
Acted Ahab as a spoiled child in a sulky fit.  
Played, Jezebel, the Lady Macbeth in the Holy Scroll.  
Proclaimed fake fast to put Naboth to death.  
Done, poetic justice to the profane couple  
Avenged the Lord Naboth’s blood.  
Dear ones, think of the price Gehazi paid  
Ill-gotten gains brought upon him blight.  
Remember, Judas of Iscariot  
Strangled by greed and hanged him dead.  
Whole world, one got  
The soul he loved lost  
With money filled his heart  
But god was crowded out,  
A rich fool he was called.  
Be not caught in the cords of the sin  
Covet not the spoils of this world.  
Ring out the greed and ring in the lord.
I hobbled through the dark woods  
Path wounding up the dale  
Carrying all my goods  
To the fair for the sale  
I have a long way to go  
By the way, I have a grand kid you know!  
I’ve got to buy the kid something  
From what little I get from all my selling

The moon sparkled above  
In a foggy daze I see  
A lamp-like green gaze  
Is that a panther before me?  
Sorry I’m weak-sighted  
And sorry-plighted

With the stance of a meek small cat  
I trembled before the jungle cat  
Do panthers hunt when they aren’t hungry?  
Why don’t they pull the stunt when it’s nice and sunny?  
And there’s somebody nearby fetching honey  
Or eat some hairy short lived bunny?

In confusion I tried to shoo and scat  
Dear god! I’m a senile old bat  
I should like to die,  
If it weren’t for my throbbing heart  
It was craving a glimpse of my grand kid at the last

My lass just gave birth  
To the apple of my eye  
A bubbly bouncy girl  
The postman read out

With rosy locks and curls  
Skin the shade of a chest-nut  
I need to be there  
When she lisps her first word  
I want my fair share  
Of her toddles and growth spurts

But if this brute finished me here  
Of death! I do not fear  
But my grandkid won’t know me  
To even drop a tear

I sighed as I heard it pounce  
With a crushing tear  
It felled me on forest floor

The last I saw  
was the panthers maw  
And my last thought before I fall...?  
Sigh! I wouldn’t get to see her after all...
Being a mother, I have to bear it all –

The fire of angry volcanoes, my very own flesh & blood
Throwing up gases & rocks like stubborn, obstinate kids
Ah! My pain when they fill the air with lava
And the falling ash, making it impossible to breathe.

The devastation caused by floods
My free flowing lives - my delicate, melting waters
On which I take proud for being my life-force
Drowning the habitat and the inhabitants, with rage of an intensely hurt youth.

The violence of the quakes
My inner turmoil causing tremors involuntarily with wrath
Due to the inability to keep immense energy, as a gun in the hands of an excited urchin
Shoots haphazardly and demolishes making all vulnerable.

Natural calamities, they say
But who suffers ‘most’ in them, though not killed herself
If not ‘me’, who has to bear it all on ‘herself’ by ‘hers’
And who continues to move ahead with head held high
With the same proud mounds, the same exquisite tears and the renewing body waves
If not ‘me’ - a Mother.

Think
Who else will make her torturers human again?
Who else will make the angry mounts calm down and behave again?
Who else will discipline the overflowed emotions to be serene again?
Who else will control her own shaken self to stand still and be stable again?
If not ‘me’ – a Mother.
Anthem of Life
Dhanush Lakkaraju

The World strong of 18 billion,
So many machines to thrive,
Do you know what is impossible?
"No reason to survive"

Good to survive, nice to live
Do you know what is great?
To let another person feel alive
For he knows the consequences

People kill and people die
Reasons hard to justify
Human is blinded to nerves
Blinded by ego not pride

Gay, Pretty or Crippled,
It is a birth-right to survive,
Halt this discrimination
On the basis of their pride

Pride of that of flaws and imperfections,
Opening peoples’ eyes wide
of the basic ethic of Heaven and of Hell
'Everybody is born to die'.

How I spend my days,
Why let X and Y chromosomes decide,
For people to judge us on who we are like;
Bearing endless line of children to bear family’s pride

We human beings are ideal to be subjugated, following rules,
But no one deserves power, None;
For even noblest of the men,
Have pained somebody while being born.

We have paved our path towards our gods,
To beg and pray for our safe abodes
Although their teachings say something else,
We satisfy our desires irrespective of Torrents and Terrains

The poet of this phrases pleads thou
To create a better tomorrow for me and you
While the decision is yours, to step onto land or water
He shall not be the one to judge you.
An Interdigitate on W.H.Auden’s *Lullaby*

*Kum Kum Ray*

*But in my arms till break of day*
*Let the living creature lie*
*Lines from W.H. Auden’s*

*Ephemeral* Auden!
*So you wrote*
*Saints of love*
*Is John Donne’s quote*
*Love consumeth us all*
*And lives on and on*
*Stored in thoughts like Armageddon*
*Re-occurring if at all in moment’s all alone*
*Undisturbed by shared words*
*So soul warming*
*So divine*
*So incomprehensive*
*So uncommon to ordinary minds*
*What if you, Auden call it transitory?*
*Love lives on*

This may be a romantic’s view
*But few moments of a Swoon*
*Does make meaningless life a boon*
*Free choices made in haste*
*May bring with it a pall of gloom*
*But when it is a bond of hearts*
*That none can put asunder*
*No social statutes*
*No legal clause*
*Not forced upon*
*No ethics borne*
*Only a strange chemistry of body and soul*
*Alchemising painfully*
*Resisting all*
*And*
*Yet, get drawn*
*Into the nakedness*
*The passion of desire*
*Man calls sin- Who knows it all?*
*Succumbs and realizes*
*The impact of sublimity*
*Of Moksh et al*
You were an Anglo-American, Auden
Not so aware of the Peninsular
I come from ..................
Appreciated your acceptance
In the face of it all
Though I do agree not
On the stroke of midnight pass
Hindus believe in the concept of rebirth
The theory of Karma
The fruits of deeds in previous births

Destiny the arbitrator,
All pervading manipulator
The multifarious,
Sometimes perverse
Manager of us all
Plays with us,
Like puppets on a string
Assigning us parts
Creating circumstances
Throwing us together, then pulling us apart
Fulfilling desires
With attending gloom
And more........
But that was how it was
Destined to be
A blessing
I do believe it all
I am a bird in a cage
Looking at the eternal sky above me
Yearning for the branches of a tree
To build a nest on.

A rainbow of my dream, denied to me.
I defy the cage I am thrown into,
Gathering twigs from whatever is thrown at me day and night
The shreds pile up in a heap
Blocking view of my sky and my tree
I could no longer see beyond
Green, brown, colourlessly transparent debris
Faded in different shades of all hues,
Heaps in different shades lay before me in disgusting apathy.

I began to weave to make space for me in the cage to move around
And my cage slowly got covered in those discarded hues.
From morning to night I weave my nest
Shutting out the sky of my dreams from my sight
I lost the glaze of the sun in the morn
I abandoned the glitter of the stars in night.
I turned myself away from the moon
Who stayed with me in its different forms?
And one day when it was gone from the sky
I discarded it from my night as well.

Only to build a rainbow of my own woven colours and rejoice in it.
In the tears of my eyes and the glitter of my sight
My rainbow shines in myriad and unconventional colours unabashedly
What once was my cage I turned it into a beautiful universe of my own.
Atrocities against women have not stopped in this decade as far as media reports are concerned. Leafing through the news dailies often, the headlines on women abuse makes us ponder as to whether we can call ours a civilized society where women are taken to be the object of physical gratification? And the question that strikes does the women need protection from external sources? Can’t they take care of themselves on their own in our democratic society? What should be then the solution to these problems? Since decades our educators have emphasized on education as the panacea of all evils. Then education is not aimed for obtaining a degree, hang it up as a trophy to be displayed, but need to serve the purpose of humanity at large.

In the words of Rabindra Nath Tagore:

*The highest education is that which does not merely give us information but makes our life in harmony with all existence.*

And harmony could be achieved when education aims for an all round development of a child in body, mind and spirit, where physical, mental, emotional aesthetical and spiritual growth is emphasized in the curriculum of the school.

‘Success Crowns Effort’, happens to be the motto of St. Joseph’s High School, Matigara, whose journey began on 15th February 1961 in a rented building in Khalpara, Siliguri town. The two pioneers Late Sr. Gerard Majella F. Cand and Sr. Jane Francis F.C, both the Anglo Indian sisters steadfast in their mission made relentless efforts to travel by bus daily from Gayaganga about 20 kilometers away from Siliguri. Life took a new turn in the year 1963. The Jesuit Fathers of Darjeeling Province had some land in Matigara, 7 kilometers away from Siliguri. They sold about five acres of land to the Daughters of the Cross in Matigara. The foundation stone of the school building was laid on 8th September 1963 and the new session flagged off in June 1965. On 31st July of the same year Sr. Gerard Majella and Sr. Jane Francis along with the others moved on to their convent.

Success is always counted as the sweetest. It can however be achieved only through devotion and hardship. Under the leadership of the then Principal Late Sr. Joseph Celine F.C, St. Joseph’s High School became recognized from the Council for the Indian School Certificate Examinations, New Delhi. All the eight girls passed their I.C.S.E with a remarkable grade.

It is said hurdles seem trifles when one is determined and dedicated to serve the community. In 1997 Sr. Jacinta F.C the Principal succeeded in adding another feather to the crown of St. Joseph’s High School, Matigara by introducing I.S.C with the stream of Science and Humanities. Now in 2014 Commerce stream is also there to cater to the need and interest of the students.

Now, being a Josephite 1989 batch, become nostalgic as I write. A couple of months back had chanced to visit my alma mater when I spoke to the Principal Sr. Jacinta F.C of the aims and objectives of the school in shaping the future of our young girls in playing a lead role to establish their identity wherever go. As these days women are becoming victim in our society. Sr. Jacinta smiles as she speaks up: “our aim is to educate girls with a global mindset you educate a girl to educate a family. Students are all same in every school. We may not be hundred percent successful, but our aim is to see our girl grow up as good
human beings; thoughtful, compassionate, able citizens of India. We have social outreach programs like Literacy Drive. The motto is each one teach one. Our children teach the local children in the school campus who cannot have access to education. We also conduct Granny programs where widows or the helpless old women of the nearby area are provided financial support to sustain in life. Our class VIII girls are responsible to handle these charitable programs. We have our morning and mid day assemblies where our effort is to enable our students aware of what is happening in the world all over so they become socially conscious and value their own self esteem, without being submissive. Humility and submissiveness should be there, but not at the cost of one's self respect. We must trust the values of our school as these values take us on our path of life.”

Dreams can come true when we pursue it whole heartedly and for that motivation is sought which could be available from the teachers, the backbone of our society entrust with the nation building job. I chanced to talk to two of the senior teachers of St. Joseph’s High School always there with our students, thick and thin. Mr. Basudeb Pal is associated here since May 1970 as a science teacher for the middle and senior section. He was merely 24 when he passed his masters in Mathematics to join the school. He was even lucky to have received a government job, but his passion for teaching and the ambience of St. Joseph’s High School made him comfortable here all these years as he laughs; “My friends say school is my second home, but I say St. Joseph’s High School, Matigara is my first home.” These entire years, sir must have noticed many changes and in my eagerness I asked to know what changes he has seen. “The school discipline remains the same, although the students’ strength has expanded” he says.

Smt. Samhita Bhattacharya was only twenty two plus when she began her career here as a science teacher from 1st July 1982 who fondly remembers Late St. Joseph’s Celine F.C. Sr. Joseph Celine appointed her and handed the responsibility to teach biology to the students of middle and the senior section. Being a fresher she always received motivation and encouragement to develop her professional skills from Sr. Joseph Celine F.C. Like her colleague Mr. Basudeb Pal she too was pulled by the work culture of St. Joseph’s High School with the discipline, punctuality and positive attitude to life. She is still enjoying her life as a teacher as the school is another home for her. She is proud of her students and it is evident when her eyes sparkle as she speaks; “99 percent of our girls are well settled in their field of work, be India or abroad in the first world countries. I am connected to most of them through social network and feel so happy to see and know they shine in the varied disciplines: Medical, Engineering, Science and Humanities, Commerce, both in the Government or the corporate sector. They have no hesitation to travel all alone in any part of the world and very easily adjust, adapt life as it comes. Our girls are all rounder’s as our school has shaped them in such a way that they move with a vision and succeed in their mission with boldness and confidence. The school frequently organizes educational tours for History and Geography project for the girls of class XI and it can be in Orissa or Punjab. Our girls are regular participants in seminars, quiz, interschool essay, debate or extempore competitions, where bag prizes to prove their mettle. Every year school picnic is organized for recreation as also for bonding the ties among all. The class rooms are digitals with smart boards as our school aims to impart the best of the modern education system. Our students are encouraged to participate in Rabindra Jayanti and Bhanu Bhakta Jayanti to pay respect to our educators and poets. They are even exposed to career counseling as different companies from the corporate world visit us to encourage our girls to know about the choice that is offered when venture into the outer world. Seminars for the teachers are also mandatory to upgrade with the modern techniques of education.

Ex students are always welcome in St. Joseph’s High School, Matigara. A few days back on 22nd June 20014 alumni meet was held entitled ‘nostalgic confluence 2014’.Many
of the ex students have become teachers here as they know the school as their home. Sachi Sarogi, 2005 I.S.C pass out gave up her job in the corporate world to be a mathematics teacher to cater to her family needs. Ilika Chakraborty, the topper of 1989 I.C.S.E is now settled with a family in U.K who mailed me her views of the education she learnt from the school and is implementing in her professional as well as her personal life “The three foremost virtues our school imparted were discipline, sincerity and honesty. They have been so much engrained and remain inseparable from what I am as a person today,” writes Ilika. Her message to the future generation is to ‘keep the school banner flying high.’

Amrita Banerjee Assistant professor of the department of Business Administration, Siliguri Institute of Technology was one of the probable of the first I.S.C batch in 1999 who won gold medal both in her graduations and her post graduation from the University of North Bengal. Pursuing PhD Amrita is happily settled in her career and home. She would like to credit the school behind her success from where she says has learnt respect of own and of others, team work, decision making policy, adjustment as she ventured out into the practical world. ‘Our school taught us to be much disciplined. Many things were then forced on us and these forceful things have become core value of our life ‘, sighs Amrita as she yearns for the school days. This same thought is reiterated by another alumni Dr. Banani Das, Associate professor of physics, Techno India Group also engaged with her Research and Development program me in the field of Liquid Crystal Research. Discipline, sense of duty, love for the alma mater is what have learnt from my school that guide me to be positive in both professional and personal life, confirms Dr. Das. In future she aims to play a vital role for the women emancipation, in strengthening the academic needs of the girls to face the world for self reliance.

This article as I write not only to pay homage to my alma mater but salute these silent workers who tirelessly aim to create women of substance for improving the plight of the women and the nation. When the majority of our women are educated with all these life skills, atrocities against women not only can be eradicated, but the nation may forge ahead to compete with the first world countries.

Reference:

Quote of Rabindra Nath Tagore: www.google.com
Interviews with the respective people concerned in the write up.
Ever observed a dying candle? The usual associated words with it are flame, light, darkness, dispel, eliminate and the list can be expanded till the candle dies to a close. People enjoy the light of the candle as it dispels the darkness which keeps them in a safe and comfortable zone. In the process of doing the above, it de-shapes itself, sheds tears of wax and sways its flame while shuddering? In the process of illumination, it totally fails to see its own reflection as a result that it sojourns down along with its own shadow only to find that nothing remains besides, except for its own frozen tear beads.

A candle is used by everybody at home. A candle also has a heart and soul of its own, has dreams, wishes, poetry as others do have. As long as a candle silently melts down, the people and the world remain safe. But the moment it gets furious, splatters and sprays its flame, the entire world will be doused.

Is the Candle not entitled to have a space of its own, to enjoy light of its own, to reserve momentous moments of its own, to sing with at least ‘half-throated ease’? For all the sacrifices that it does, is it only the tears that the world has bequeathed on it?
Importance of childhood is immense for the growth of an individual's personality. The sense of selfhood develops during childhood and the adult personality is only a magnified manifestation of some of the childhood impressions. If a child undergoes some emotional crisis then, it will have great effect upon the future character development. Anita Desai, one of the prominent writers of Indo-Anglian literature has commented on the importance of childhood in an interview: “I agree that the experiences of childhood are the most vivid and lasting ones.”

Psychoanalysts have pointed out the impact of the family atmosphere on a child’s psyche. An unhealthy family atmosphere, lack of parental interest and affection for the child cause emotional instability and poor adjustment on the child’s part. As a result, when the child grows up, it fails to conform to the accepted norms of society and is considered as a deviant personality. The external forces influence the formation of the self of a child. The psychoanalysts Sigmund Freud and Jacques Lacan have discussed the formation of the child’s self in their writings on the development of the human personality. At the initial stage, a child cannot differentiate between itself and others. As a child, it is dependent on the mother for its physical needs; it has no idea of the self and the other. Gradually, a complex develops in the mind of the child. The child longs for union with the mother. This complex is called Oedipus complex. It is the threat of the father’s presence that prevents the child from fulfilling its incestuous desire. In Freud’s own words:

For a son, the task consists in releasing his libidinal desires from his mother, in order to employ them in the quest of an external love-object in reality; and in reconciling himself with his father if he has remained antagonistic to him, or in freeing himself from his domination if, in the reaction to the infantile revolt, he has lapsed into subservience to him.

In the same way, the girl child’s desire for the father is called Electra complex. The complex in the child gradually disappears with the entry of the father and he imposes restrictions upon the desire of the child. The child gradually develops the idea of morality and also a sense of selfhood.

The influence of the parents upon the child is immense. The parents serve as a mirror as Lacan has shown in his theory. According to Lacan, “the mirror-image would seem to be the threshold of the visible world.” The parents show the doorway to the children so that they could face the outside world. Once the parents fail in this, the children will lose the track and won’t be able to march to the wider world of life. Instead, they will retreat to the chrysalis of their childhood world. The healthy family atmosphere
helps the children in their adolescent period. Like their father/mother, they have to occupy a place in the social world as an adult. If the self of a child is distorted during childhood, it fails to comprehend the real sense of the self. The parents as well as the family are responsible for positive or negative effects upon the child. Childhood is the crucial period in one’s life because the incidents of childhood create life-long impression in its later life. The traumatic experience of childhood cripples the healthy development of a child and the child is confronted with the problem of selfhood.

**Objective & Methodology**

The objective of the paper is to analyse the problematic childhood in Anita Desai’s two novels Cry, the Peacock and Voices in the City from psychoanalytical perspective. The methodology applied in the paper is analytical method.

**Analysis**

The child has a significant place in some of the fictional writings of Anita Desai. Childhood is the phase of life when the sense of selfhood gradually emerges. Desai has dealt with this aspect of child psychology from her own perspective. Maya, in Cry, the Peacock could not detach herself from her childhood. She considers her childhood days to be the happiest one in her life. The excessive love of her father makes her a wayward child. The soothing words of her father were like “a stream of cold water that tumbled through the ferns of Darjeeling, or like the cold, pearl mists that crept over the blue hills and poured into the valley”(Cry, the Peacock,p.53). The father happens to be the most influential person in her life. Like the other children of her age, she does not have any chance to play. The outside world remains unknown to her. Even after she grows up, she could not come out of her childhood world. There is a threat to her growing selfhood. She always compares the present with the past and feels more comfortable in her childhood world. The father’s over-protective nature makes her feel like a ‘toy princess’ (89). For her, the breakfast she used to have with her father as a child was almost like “a revel of elves and fairies who feast on melons and syrups by moonlight” (43). Physically she grows up but mentally she is still a child. She is not able to adjust herself to the demands of life. Instead of looking forward, she is used to look back. She remembers the spring days, she spent with her father at Lucknow. She walks amongst the vegetables in the garden with her father and enjoys the flowers, the butterflies and the blue sky. Being tired of the sun and its brightness, she gazes into the “serene green of the grass, lush enough to graze in, drown in” (36). She listens to the ecstatic music of the insects and the music of the grasshopper seems to be a violent string set in motion. The obsession with her childhood days creates a problem in her married life. Her husband, Gautama holds her father responsible for making her a spoilt baby, a neurotic:

*Neurotic that’s what you are. A spoilt baby, so spoilt she can’t bear one adverse word. Everyone must bring a present for little Maya- that is what her father taught her.* (115)

Life is like a fairytale to her as she was brought up in the picture book fashion. For her, the world is “like a toy specially made for me, painted in my favourite colours, set moving to my favourite tunes” (36). So, Maya finds it difficult to cope with the harsh
realities of life. She withdraws to the safe world of her childhood where she used to dream
about the fairies who sleep on buds and for her Gautama is like a wicked bogeyman who
refuses to play along with her, and cuts down all the pretty posies with a lash of his whip.
She still wants to live in the protective cocoon of her father. Though she becomes an
adolescent, she is unable to grow up into an individual self. Quite contrary to Maya, her
brother, Arjuna is a peculiar child. He never likes the garden and the flowers and does not
take interest in their father’s world of parties, revels and drinks. He is a rebel from his very
childhood. So, he is able to find out a place in the outside world. As a child, Maya’s father
fulfilled all her demands. Every summer he used to take her to the place of her choice. All
the time she is haunted by the memories of her childhood. After the death of Gautama,
Maya lives in her childhood memories. She is frustrated as the fantasy world of rubies and
butterflies is distorted. Though she continues to think of them connecting it with her
infantile state, into a second childhood. Like a child, she starts playing with dolls, laughs
like a child, falls upon the picture books and opens the drawers.

The tragedy of Maya is due to her inability to come out of the chrysalis of childhood.
She expected the same kind of fatherly affection and care from her husband, Gautama but
he is not able to fulfill her emotional needs. In her innermost self, she still longs for her
father. The Oedipus tie with her father is still not broken.

It was after my most anguished moments that a piece of truth fell into my
exhausted mind-the truth that it was not for them that I longed with fiercest desire, not
even for Gautama, but for my gentle father who would have said to me, with that assured
and reassuring calm, 'It will all be well, it will all be well soon, Maya. (52)

She considers her father as the most graceful among all his friends. She considers
his voice to be the gentlest and the deepest of them all. Even her husband, Gautama traces
the element of Oedipus complex in her nature. He speaks to Maya,

You have a very obvious father-obsession -which is also the reason why you married me,
a man so much older than yourself. It is a complex that, unless you mature rapidly, you
will not be able to deal with, to destroy.(146)

Gautama tries to bring her out of her father-obsession. In order to become a normal
self, she must overcome this complex which she is unable to do. Being a motherless child,
she is deprived of a mother’s protective care in her childhood. Two forces work on her
psyche-the strict and orderly world of the father and his blind adoration. She is not able to
transgress either. This separates her consciousness from physical reality around her and
she is unable to apprehend her real self.

Frustrated family atmosphere has a negative impact on the growing selfhood of a
child as it is seen in the character of Nirode in Voices in the City. In this novel, the biased
attitude of the parents cramps Nirode’s selfhood. The personal prejudices of the parents
against each other, open hostility and contempt affect the tender psyche of the children.
The marital discord in the relationship of their parents has negative effect upon the
children and it is clear from Amla’s words about her childhood experience: “I remember
mother crying, and noise—I can’t remember why, but it had something to do with what he said, or did... and we trailed behind him, feeling horribly depressed” (Voices in the City, p.207). The parents prefer Arun to Nirode. In their eyes, Arun is the most gifted child. He is brilliant, he excels not only in the academic field but also in sports. On the contrary, Nirode is neither a brilliant student nor a good player. He is an emotional and disorderly schoolboy who falls down from the horse and informs his father about his growing hatred for horses and sports. He writes verses on exercise books which are “confiscated and scrawled over with the obscenities of his happier colleagues in school” (7). He suffers from inferiority complex and considers himself to be a complete failure. He senses lack of affection in his parents and this biased attitude of the parents impedes the full blooming of his personality. He feels like “a long weed undulating under water, a weed that could live only in aqueous gloom, would never rise and sprout into clear day-light” (63). The neglect of the parents increases Nirode’s frustration. At the very crucial time of his self formation, he senses a distorted vision of his self. The psychological turmoil goes on in his mind. He is not able to utilize his potentialities and gets frustrated. Textual evidence shows this:

If Arun had not ridden like a prince, captained the cricket team and won top honours in all examinations. If his father, while dictating his will to an obese solicitor, had not weighed these distinctions before laying aside a sum of money for the education abroad of one of his two sons. If Arun had not been the favourite and Nirode a congenital failure. (8)

The feeling of envy and hatred for Arun lead him to despair and for him, each moment rings with iron finality. Nirode sees in Arun’s future an undimming brightness and feels that life is unfair to him. The biased attitude of the parents frustrates the basic need of a growing child who craves for recognition from the elders. Later on when Arun goes to study abroad, Nirode feels that Arun’s life has got a shape. Arun is able to escape frustration. But Nirode himself wanted to escape the place of his frustration, the city of Calcutta; but he is not able to do that. What Nirode aspires as a child, he is not able to acquire. If Nirode had received attention as well as inspiration of his parents, he would have been able to overcome this frustration. Bernard J. Paris comments on this: “Frustration of these needs so alienates the individual from his essential nature and so disturbs the course of his development that he is no longer aware of his own best interests or able to pursue them.” The only sweet memory of his childhood is the moment when the mother used to play Chinese checkers with her children sitting on the bright mats. She used to tell them stories from Mahabharata. Nirode remembers the sweet memory of his mother’s affection, the next moment, his mind is filled with a sense of hatred when he remembers the figure of Major Chadha with his mother. He has the Oedipus complex for his mother. The jealousy in his mind comes out when he sees his mother with Major Chadha. The child’s watchful self observes the relationship with anger and frustration, “How helpful was this Major Chadha, providing her with male company and admiration” (37). Being deprived of his mother’s affection, his sense of insecurity is increased doubly. He feels cheated and humiliated when his mother neglects him for Major Chadha’s company. A barrier is erected between him and his mother, “a barbed-wire fence all glittering and vicious” (27). One rejection after another increases his distaste for life. The emotional conflicts incapacitate him as an adolescent being. He has distaste for all emotional bonds and contacts: “The intricacies of relationship...aroused in him violent
distaste”(62). Nirode’s sister, Amla was more close to her mother than the father. She tells Dharma that her mother is a sophisticated and refined lady, but her father is a drunkard and takes no interest in the finer things of life.

The children are closer to the mother than to the father. The mother provides consolation and courage to them. As the children grow up, she is separated from them and stays in Kalimpong. Yet, she communicates with her children through long and warm letters. But Nirode cannot accept the life, the mother leads in Kalimpong. He is disappointed with his mother’s relationship with Major Chadha and he can still hear Chadha’s voice who with his “bestial jaws and small eyes and hairy hands repelled Nirode” (27-28) and can see his mother sitting with Major Chadha “smiling a slow sensual smile” (28). This relationship disturbs Nirode even in his dream and he mutters in sleep: “No mother, you can’t” (26). Here, Major Chadha replaces the role of Nirode’s father. The law-of-the father is seen through the figure of Major Chadha. Nirode’s desire for his mother is restricted by this father figure. His Oedipus complex, sense of inferiority and failure cause problem even after he grows up into an adolescent boy. The world of his childhood is rather gloomy for Nirode which has a lifelong impact on him. On the other hand for Amla, the world of her childhood was colourful and she has cherished sweet memories of her childhood when she used to play with the gardener’s children and went off to the orchard to build camps and fussied over dolls. Her observation of her mother’s independent activities influences her and as she grows up, the desire to lead an independent life develops in her. Contrary to her brother, she follows her mother’s ideals that encourage her to follow her dreams and lead a life of her own.

Conclusion

The realisation of selfhood in a child is a gradual and constant process. The initial process starts in the family environment and later on broadens into the outside world. Just as a tree requires proper care and nutrition in order to grow to its full height, similarly, in order to grow up into a full-grown individual, a favourable atmosphere is required for the children. The occurrence of a lapse in the process may block the healthy development of personality. It can be concluded that childhood and adolescence are interrelated. A healthy childhood can lead to a healthy adulthood. It is a moral duty on the part of an adult to show the children the real path of life. Otherwise, it will result in chaos, creating a line of neurotic or exceptionally sullen beings. Desai through the flashback focuses on the child’s world of the protagonists and leaves it to the readers to judge the exceptional behaviour of the characters. In order to resolve the problem of selfhood, the filial ties must be sufficiently strong to provide the children the required sense of security, affection and a sense of belongingness.

Works Cited

Memory as a Narrative Device in Toni Morrison’s Beloved
Bhola Nath Gupt

Introduction

Memory labels a diverse set of cognitive capacities by which one retains information and reconstructs past experiences. Memory is one of the most important ways by which one’s past experiences animate one’s present actions and experiences. The human ability to remember long-gone but specific episodes of life is both pleasurable and painful and is a key aspect of one’s personal identity. In her novel, Beloved Tony Morrison deals with the theme of memory and re-memory that unveils the story of the protagonist. The narrative is concerned with the painful resurrection of the buried memories of the protagonist and the binary relation of the master and slave, colonizer and colonized, power and powerlessness which has dominated the lives, identities and relationships of all the characters in the novel. In the novel, Sethe, an American slave is submerged in a world shifting in and out of the present. Through the interplay of memories and the daily dilemmas of Sethe, the reader witnesses the integral moments of her life that she cannot escape.

Morrison structures the memories that Sethe bears and acquires through others to expose a most turbulent moment of American history and the destructive associations collected through the interplay of memory and re-memory. Morrison’s Beloved weaves the bundle of experiences chronicled by memories, where much of Sethe’s experiences are painful and engraved by her struggles. This paper aims at analyzing the interplay of memory and re-memory as the part of the grand narrative in Toni Morrison’s Beloved. The methodology applied here is analytical method.

Discussion

The central character of the novel Beloved is a black slave woman named Sethe. She and her young children and husband live on a plantation called Sweet Home Farm. The slaves are reasonably well treated until the farm is taken over by the character ‘schoolteacher’ and abuse and beatings begin, and a heavily pregnant Sethe is whipped. She escapes to her mother-in-laws house but is tracked down by ‘schoolteacher’ and on seeing his arrival Sethe runs to the shed and attempts to bludgeon her sons to death, and succeeds in killing her baby daughter by slitting her throat with a handsaw. This child returns to haunt Sethe, calling herself by the single word Sethe could afford to engrave on her headstone, Beloved. The story then becomes a tale of explaining Sethe’s motivation for her actions, the events leading up to and after it, and how the characters must find a way to live with their pain simply in order to exist. In this novel memory seems to be a dangerous faculty of human consciousness. Sethe expresses an insatiable obsession with her memories, with the past. She is compelled to explain an overwhelming sense of yearning and thirst for something beyond herself, her daughter, Beloved. Though Beloved becomes a physical manifestation of these memories, her will is essentially tied to the thoughts, experiences and emotions of Sethe. Through the interplay of memories and re-memories, the reader witnesses the daily dilemmas of Sethe. The working of memory in the novel
exposes the most turbulent moment of American history. Sethe could not bear the fact that her children would suffer the same pain and humiliations as she had.

The very first memory developed in Beloved is represented by Baby Suggs, the mother-in-law of Sethe. Baby Suggs, like the majority of slaves, have absolutely no guarantee that they will have their children and watch them grow into adulthood. Baby Suggs develops an apathetic mechanism upon which she refuses to fall in love with her children for the very threat of them being taken away, never to be seen again. Baby Suggs’ memories are significant to Sethe for the simple fact that she mildly resembles her in relation to her own children. The structures of memory constructed throughout the novel are generally initiated by memories of Sethe’s experiences at Sweet Home, a slave plantation beautifully populated by trees, and her children. Sethe has two sons, Howard and Buglar, who run away from home because of the misunderstood spirit of their baby sister haunting the house; and their own memory of being subject to attempted murder at the hands of their own mother. Sethe connects with Baby Suggs’ memory because she realizes and empathizes with the fact that one can lose touch of their children and memory being the only thing that keeps them alive or ever being such.

Sweet Home, a slave plantation is representative of Sethe’s memories. Sethe develops awareness about her own subhuman status on the Sweet Home Plantation which ultimately awakens and forces her to develop a quest for freedom. Sethe as a slave undergoes inhuman insults. She is brought to Sweet Home Plantation to replace Baby Suggs, another slave woman who becomes old. Morrison shows that the plantation owners treated the black slaves in inhuman ways. The schoolteacher represents the most treacherous kind of institutional evil. Being a female slave herself and informed about the cruelties faced by Baby Suggs and her own mother, Sethe thinks about the future of her own children. Circumstances compel her to kill her own daughter. She commits infanticide because she realizes that in an immoral and unjust world she can retain her dignity as human being only at the cost of injustice and self-destruction.

The birth of Denver is integral to understanding Sethe’s struggle; it illustrates the love she has for life because she fights for her children, even so far as to nearly die to give Denver life. The nurturing aspects of Sethe’s motherhood can be confusing considering the murder of her own child; however, one must look at the situation objectively to fully understand that Sethe would never let her own child live a miserable life. The very birth of Denver has an enduring effect because Sethe experiences compassion and what it is to conquer death, having life spring forth. In fact it is during Sethe’s escape to the Ohio river that Denver owes her life to a man named Stamp Paid who is responsible for stopping Sethe from killing her; Sethe swung her infant body about in an attempt to smash her head when Stamp Paid intervened.

The murder of the child Beloved is the most significant memory that Sethe possesses. It is a horrific act on the part of the mother to kill her own child. Even Denver does not truly trust her mother because of what she did, and the fact that there is something in her that forces her to kill her children. Sethe is forced by her own idealism to end a young life because she refuses to allow others to hurt her children. She loves her children so much that she will protect them even if that means to take their life with her
own hands. This memory is the driving force behind Beloved. Sethe’s determination to give her children a better life and bury the memories of her past leads her to murder Beloved.

The haunting presence of Beloved makes the boundaries between myth and reality disappear. Through the character of Beloved Morrison explores the possibility of various levels of consciousness. At one level, the ghost of Beloved is the manifestation of Sethe’s guilty conscience. Morrison shows the working of memory through the relationship of Sethe and Beloved. Beloved develops a deep affection for Sethe and carefully listens to the stories of Sethe however painful they might be. These moments force Sethe to dig deep within her collective pool of memories and retrieve answers because Beloved asks questions that warrant it. Sethe makes mental note of the torments her mother faced, a marking similar to that of cattle. The most horrible aspect of remembering her mother is that she was hung. Beloved forced Sethe to examine her past in a manner she had avoided before Beloved came. Sethe never even told her only living daughter Denver about the memories of her mother. Morrison continues to initiate the construction of memories and their lasting impression on the present when Beloved asks Sethe about the “diamonds” she remembers. Sethe still does not make the connection between Beloved and the spirit of her murdered child.

The memories of Sweet Home was so overpowering for Sethe that she becomes violent once again. Sethe’s memory plays a trick on her when she sees Mr. Bodwin driving up to 124 in his wagon. She confuses the past, when schoolteacher came to take them back to Sweet Home, with the present in which Bodwin is coming to take Denver to her first day of work. Because the traumatic memory of schoolteacher is so strong for Sethe, she sees a whiteman at 124 and immediately assumes that he is there to harm her or her children. That is why she rushes at him with the ice pick. This time she is going to kill him instead of her child. In Sethe’s mind, the past and present have converged. She synthesizes the present with her past and has this psychotic break where she is placed back into the frame of mind that leads her to attempt murder of all her children. She erupts with the memories coagulating instances of slavery and bringing children into a world where they can have absolutely nothing, not even themselves. The memories of slavery become a shifting symbol of loss and anger.

Re-memory refers to a memory revisited, physically or mentally. Re-memory enables Sethe to reconstruct her past realities. The vividness that Sethe brings to every moment through recurring images characterizes her understanding of herself. Through re-memory, Morrison is able to carry Sethe on a journey from being a woman who identifies herself only with motherhood to a woman who begins to identify herself as a human being. Sethe’s re-memories about slavery are excruciatingly painful for her to talk about. She does not want her daughter to know the horror of slavery and yet Sethe herself will never forget the horror. It is the paradox for Sethe how to overcome the trauma of slavery while the memory continues to haunt her.

**Conclusion**

Through the narrative technique of memory and re-memory, Toni Morrison highlights the heritage of slavery and the suffering of the black women. The black women
are victimized doubly—they are victims of both the patriarchal structure as well as the racial prejudices. They have to suffer both physically and mentally. Morrison has presented their stoical nature through the characters of Baby Suggs and Sethe. The novelist is not only concerned with what has been recorded in history about slavery but also about the unspeakable past of the slaves about which history is silent. Morrison interweaves racial and sexual issues with the theme of motherhood and shows the self-conscious protest of a black woman to her dual oppression by white men both sexually and racially.

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Imagination as a Vehicle to Reality
P. Hiltrud Dave Eve

Wordsworth defines poetry as “the breath and finer spirit of all knowledge; it is the impassioned expression which is in the countenance of all science”. Poetry is the record of the best and happiest moments of the happiest and best minds. Science will appear incomplete without poetry. Poetry gives perfect picture of virtue and vice, which are more instructive than precepts of philosophy or the real examples of history. Poem starts from the ancient to the modern, instructs and delights the readers by its spontaneous overflow of powerful thoughts. From the Greek poems and the Italian models the main aim of the poem is to teach and to delight the readers.

Poetry is the universal language which the heart holds with nature itself. He, who has contempt for poetry, cannot have much respect for himself, or for anything else. It is not a mere frivolous accomplishment (as same persons have been led to imagine), the trifling amusement of a few idle readers or leisure hours - it has been the study and delight of mankind in all ages. Fear is poetry, hope is poetry, love is poetry, and hatred is poetry, contempt, jealousy, remorse, administration, wonder, pity, despair or madness. Poetry is everything.

Mathew Arnold, the Critic’s critic, in his seminal essay The Study of Poetry says,

...more and more mankind will discover that we have to turn to poetry to interpret life for us, to console us, to sustain us. Without poetry, our science will appear incomplete, and most of what now passes with us, for religion and philosophy will replace poetry. (The Study of Poetry)

Poetry is the first and last of knowledge, it is as immortal as the heart of man. Its themes are the simplest experiences of the surface of life, sorrow and joy, love and battle, the peace of the country, the bustle and stir of towns. The poets of the past use imagination as a vehicle to express their thought, feelings of the society in an effective way. Aristotle defines,

Poetry is first and foremost a medium of imitation. Poetry can imitate life in a number of ways by representing a character, emotion, action or even everyday objects. Poetry is supposed to be the voice of thought. A person is constantly involved in thinking a variety of things. Through poetry one can lead voice to one’s thoughts, feelings and beliefs. Real people or precisely real poet’s write poetry to express their real emotions which are otherwise difficult to reveal in words. Poem allows us to look beyond the surface. (Aristotle’s Poetics)

Beowulf (700 C.E) is a heroic epic poem, written in old English, presents a rare-primary-source view of medieval society, culture, and literature. The poem is filled with fantasy and reality. The poet uses imagination to express the reality of medieval life.
Beowulf depicts a Germanic warrior society, where relationship between the king and his thanes or warriors is of paramount important.

The poems of Iliad depict the siege of the city of Ilion or Troy during the Trojan War. Odyssey the epic poem focuses on the Greek Character Odysseus and his ten year journey from Troy to Ithaca after the fall of Troy. The Canterbury Tales, a vivid microcosm of fourteenth century society, its wide range of characters are so realistically drawn that they were surely inspired in part by Chaucer’s many varied experiences. The elegies and historical poems depict the real life with the help of imagination.

T. S. Eliot in his poems presents the modern society as being in the infertile part of the cycle. His poem The Waste Land represents the isolated human beings and the society. Eliot presents the spiritual decay of the individual and his quote from Dante ‘I had not thought death had undone so many’ portrays the sheer hopelessness of early twentieth century society.

In the final section of The Waste Land, ‘What the Thunder Said’ the agony of Christ in the gardens of Gethsemane reveals the frustration that Eliot felt towards the wrongdoing of mankind. His fear is that the world will remain unconsummated and that man has no saviour to release him from the spiritual void. The poem ends with the exposition of three terms from Hindu lore: Datto (to give alms) Dayadhvam (to have compassion) and Damyata (to practice self-control). He shows the present modern society’s status and the three core value they have to follow.

African writers and poets use imagination to reflect their views of the society, where they experienced agony and despair under the colonization. Wole Soyinka, in his poem “Telephone Conversation,” demonstrates how racism deteriorates communication through the dialog occurring between the primary characters.

Imagination has soothing power that pacifies the minds. The term ‘imagination ‘comes from the Latin verb ‘imaginari’ meaning ‘to picture oneself’. It is not only seeing pictures in the mind but also includes five senses and feelings. One can imagine a sound, taste, smell and emotions and feelings. As a medium imagination is a world where thought and images are nested in the mind to ‘form a mental concept of what is actually present to the senses’.

Imagination gives life to the work; it pleases the mind and gives a fulfilment to the work. Imagination is not only used by the writers but also by great speakers to influence and capture the attention of the pupil. John Donne, the metaphysical poet, in his poem ‘The Flea’, his use of imagination brings a different meaning to the small insect, the flea. He says that the flea sucked his blood and his beloved blood and inside the small body they are mingled. The flea had joined the two lovers who were grudged by their parents. He said that they were married because their blood was mingled in the flea’s body. It is a kind of marriage not a sin. So he pleads her not to kill the flea because it carried three lives: the life of the speaker, the beloved and its own life. The power of imagination has elevates the poem to a different level. Flea is just an insect in the eyes of the pupil but by the power of
imagination the flea become a symbol of marriage and his body has become a nuptial bed for the lovers.

Mark but this flea, and mark in this,
How little that which deniest me is;
It sucked me first, and now sucks thee,
And in this flea our two bloods mingled be;
Thou know’st that this cannot be said
A sin, nor shame, nor loss of maidenhead,
Yet this enjoys before it woo,

This flea is you and I, and this
Our marriage bed, and marriage temple is;
Though parents grudge, and you, w’are met (The Flea)

Emily Dickinson’s poems have many identifiable features. Her poems have been memorized, enjoyed, and discussed since their first publication. Many critics consider her to have been extraordinarily gifted in her abilities to create concise, meaningful, and memorable poems. The major themes in her poetry include Friends, Nature, Love, and Death. Not surprisingly, she also refers to flowers often in her poems. In many of her poems, allusions come from her education in the Bible, classical mythology, and Shakespeare.

Dickinson saw the death of several friends, a teacher, and the declining health of her mother who she had to tend closely. These unhappy events saddened Dickinson and led her to treat the subject of death in many of her poems. "Because I Could Not Stop for Death" is a brilliant poem, well constructed, easily understood, and filled with many poetic conventions. She has personified death, giving him a name, a conveyance, and a companion. The imagery begins the moment Dickinson invites her reader into the ‘carriage’. ‘Death’ slowly takes the readers on a sightseeing trip where they see the stages of life. The presence of Immortality in the carriage softens the idea of the arrival of Death. And the fact that ‘He kindly stopped’ is both a reassurance that his arrival was not unpleasant and an expression of the poet’s wit. She reveals the hard reality of death in a more fanciful way. By anthropomorphizing ‘Death’ as a kind and civil gentleman, the speaker particularizes the characteristics of death. She uses remembered images of the past to clarify infinite conceptions through the establishment of a dialectical relationship between reality and imagination, the known and the unknown. The speaker in the poem is speaking of an event that happened in the past, another reassurance that there is survival after death. Dickinson’s Christian view of eternity and the immortality of life are revealed in the poem.

Because I could not stop for Death
He kindly stopped for me
The carriage held but just ourselves
And immortality. - (Because I could Not Stop for Death)
In the first stanza, death as a gentleman stopped for her to pick in his horse carriage. He is very kind towards her. In the carriage there are two people and he brings immortality with him. She personifies death as a lover and she feel at ease with him. She seems excited about her journey with her two companions, and pleased by the gentleman’s civility.

Death which is conventionally associated with rudeness, suddenness, and impartiality is projected as a kindly and leisurely gentleman. Its terror is subdued by the civility of the driver. His kindness is both a reassurance that his arrival was not unpleasant. Death brings unhappiness to the family, it cannot be kind it is cruel it gives suffering to the entire family and it leaves its horrible reality. It is ironic in a humorous way to imagine death being kind. It is possible by the power of imagination to change the terrific nature of death as kind one.

Death holds not terror. They drive is very slow and they pass the familiar sights of the town, fields of grain, the local school and its playground. The picture of the journey symbolises life circle. Like Shakespeare she also refers to the stages of life. He imagines the entire world is a stage and all men and women are merely players. In Dickinson’s poem, ‘We passed the School, where Children strove ’, the children and the school refer to early life. It remains of her own childhood life, full of energetic and life. The fields of ‘ripening grain’ refer to life's middle stage, adulthood. Finally, the ‘setting sun’ refers to the final stage of life, the end of day. It seems death is giving her a tour of her life, her memories. The use of anaphora by the poet effectively ties all the stages of life together.

We paused before a House that seemed
A Swelling of the Ground -
The Roof was scarcely visible -
The Cornice - in the Ground -
Since then - 'tis Centuries - and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity - (Because I could Not Stop for Death)

The grave or tomb is described as a house. Her imagination of ‘grave’ as a house indicates that the poet feels at ease with the location. It clearly shows that she never was afraid of death. By now she has to accept that death is her journey ends there, and death is her final destination. The speaker accepts the situation with calm because she knows it is inevitable. The last stanza of the poem indicates that centuries have passed, though ironically it seems shorter than the day. The "horses' heads" is a comfortable alliteration and ties the vision back to the first stanza. The final word, "eternity," which rhymes with "immortality" in the first stanza also brings all of the stanzas together and brings the poem to calm close.

She uses metaphors, symbols and personification to show the reality of man’s life. The poem is filled with real life activities, situations such as birth, childhood, young or adult age, the final stage of it and visualizes the horror of death in a calm and kind way by the use of poetic devices. In Plato’s words “poetry is nearer to vital truth than history".

Poetry is the record of the best and happiest moments of the happiest and best minds. The poet from the past and present finds imagination as a convenient medium to ponder over his thoughts and feelings in the form of poetry.

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Marriage as Institutionalized Patriarchy: A Comparative Study of Githa Hariharan’s *The Thousand Faces of Night* and Indira Ganesan’s *Inheritance*

G. Janet

**Introduction**

Within the last two decades feminism has attained a very important place in the debates within the Indian academia. The characters dealt with by the authors attain “self-realization” from submerged female consciousness. Women always suppressed by the laws of patriarchal society, at one point try to release themselves freely into the outer world of modernity. Moving into wider spaces does not mean women have to desex themselves and become male-identified in order to gain acceptance in an androcentric world. Most women in current Indian Literature in English always try to attain their individuality though they get caught in the customs and traditions of male dominated society. Here I have discussed about the universal theme of marriage in the lives of various female characters belonging to three different generations and what marriage does to each one of them, from both the novels.

**Accepting Marriage**

The traditional women characters Mayamma and Kamala in *The Thousand Faces of Night* and *Inheritance* respectively belong to the older generation and had led a very conventional life. Mayamma had suffered all through her life in the hands of her in-laws. She was married at a very young age of twelve and her husband was a rogue who had no sense of responsibility towards his family. She underwent terrible pains both physically and mentally until she had a male child after ten years of married life who was exactly a replica of his father’s character. Her husband and her son abandoned her within few years. Her marital life shattered completely. She suppressed all her emotional feelings because, in her time women were not supposed to have any feelings of their own. They always yielded to the wishes of others, especially their husbands and their in-laws. Her extremely miserable life is proved thus, “Mayamma had been thrown into the waters of her womanhood well before she had learnt to swim” (*The Thousand Faces of Night*, 135).

Kamala, unlike Mayamma led a happy life with her husband but she suffered a great deal with her daughters and granddaughters. She was very polite and kind towards her daughter Lakshmi who brought a very bad reputation to her family. Though her daughters married men from other countries she did not show much resentment. She had moulded herself to face life with all ups and downs without showing much emotion. She was a perfect wife and mother. This could be proved when she comments on her feet which had hard, cracked calluses on the soles, from years of labour and walking thus, “They are evidence of a good life, she’d say...”(*Inheritance*,27). Though she was tormented all her life she never complained. So these two characters accomplish the contributory factor of marital happiness by adjusting and fulfilling the wishes of their husbands and in-laws.
So, the conventional characters Mayamma and Kamala willingly submit to their husbands as ideal wives. In India, religion along with its myth and legends justifies the root of gender inequality. Both these characters proved their ideal wifehood and motherhood. They almost surrender themselves to their fate. Marriage is their ultimate goal in life and when they achieve it, they do not think of any other thing and almost go hood-winked. They do not care whether their marriage brings them happiness or sadness. They just learn to dance as puppets in the hands of others. During their time the percentage of illiterate women was more in our society. They lacked academic knowledge and depended wholly on practical wisdom. According to them success in life, for women, depended on their ability to endure and go on.

**Challenging Marriage**

Sita in *The Thousand Faces of Night* is a self-willed and self-confident woman. She was an excellent player of veena from her childhood. It has been more than a hobby for her. But unfortunately, she had to stop playing it due to her in-laws particularly her father-in-law. So, she suppressed her talent which she had considered more important than her life. She was a dutiful wife and played an excellent role in her husband’s promotion in his job. On the other hand, she did not allow her husband or her children to act on their own. She had control over them and succeeded in moulding them according to her own wish. She meticulously planned the lives of her husband, her daughter, and herself with clinical efficiency. As critic Ravi says Githa Hariharan’s narrative demonstrates that motherhood is not a natural construct but a patriarchal ideal that Sita has built unto perfection (83).

Lakshmi, unlike a normal Indian woman, is portrayed in a peculiar manner. She had three daughters from three different men. She had a taste and liking for poetry. We find Lakshmi to be a bit rebellious. When she was widowed by her first husband, she never wore the appearance of a widow though born in a traditional Brahmin family. Her behavior made others suspect her morality. But actually she has not strayed in such a bad sense. Her life was almost a tough question for which no one could find an answer. Her marriages had taught her the philosophy of life as such, “Life is not romantic. Romance is hard to come by. Romance does not always work” (*Inheritance*,139). So Sita and Lakshmi belong to the same category because both tried to be obedient to their in-laws, but one being an artist and the other being a lover of art, both had the self-confidence to fulfill what they wished by attaining self-realization at a particular point in their lives. Marriage is respected by them but it cannot be allowed to become a prison-house. They both seem to flout marriage, though in different ways, when it amounts to cripple them.

The next generation had tried to come out of the soaked up traditional and cultural values. We find the two characters Sita and Lakshmi protesting against their suppression by patriarchal rules. Both of them considered marriage to be inevitable, at the same time they do not want to surrender themselves wholly to their husbands and in-laws. They have the courage to protest against their problems but in a very mild way, which do not hurt others harshly. When Sita and Lakshmi feel that the opposite sex dominates and suppresses them, they sacrifice their dreams and wishes and at the same time show their
mark of displeasure. However it does not mean that such a protest could make them lead a happy and perfect life. It is evidenced from these two characters.

**Superannuating Marriage**

The characters Devi and Sonil of *The Thousand Faces of Night* and *Inheritance* respectively are much educated and civilized. Devi, in the very first chapter is shifted from America to India. Though she did not like to get into wedlock, she was not able to go against her mother. Unfortunately, her marriage life turned out to be a poisonous thorn and she had to take it out of her life, otherwise it would slowly kill her. So she escaped from her husband and got into an immoral relationship with a musician which gave the experience as the previous one. Devi felt that she had to be free from any such life-long bond. So marriage has turned out to be a garb on her and she finally returns to her mother to offer her, her love and start from the beginning.

Sonil, in the final chapter of the novel is shifted from India to America. She is an intelligent girl who tries to find out the secrets of her mother’s lives. She is the daughter of an Indian mother and an American father which made her the centre of attraction in the island of Pi. Sonil was always eager to marry which would provide her with an identity and security in the society. She always felt devoid of her identity and the love her mother should offer to her. So when she had an opportunity to love Richard she felt elated. “The neglected Sonil tries to fill her empty heart with the love of an American expatriate named Richard...” (Noor, 686). Unfortunately her love was a failure. She then thought of religion as her source of happiness but finally she decided to take up higher studies in Radcliffe.

Devi and Sonil have the same idea about signing a life-long bond. Their education and exposure to the outer world have equipped them to arrive at their own positions and interpretations and to make choices of their own. Devi returns from US, while Sonil leaves for the US. Devi’s life in India is unsatisfying perhaps of her stint in America. Sonil’s life in India is dissatisfying because of her half-American and half-Indian birth; her complexion makes her noticeable and isolated. She seeks to be inconspicuous in a land like the US. Both Devi and Sonil seem much disappointed in their relationships with men.

The modern generation’s approach to life is completely different from the earlier ones. Now-a-days women prefer to live a very independent and carefree life. They develop a mechanism of self-defense so that when they are attacked by any problem they easily defend and come out of it. They fail to have a holistic vision of marriage and life. Thus marriage becomes less important to modern women. The auspicious moment and the traditional event almost affect them in no manner. They do not hesitate to cut themselves from anything that appears to be an obstacle in their lives. Devi and Sonil are representatives of the modern generation in these two selected novels. According to these two girls, marriage is not that essential. It’s only a game in which some face victory and others get disappointed. The word “game” is not apt when we talk of marriage in older generation as it is a permanent mask of the future life of two people whereas, for the current modern generation it is only a fake mask that could be removed if not necessary.
Conclusion

In a country like India where religion and social systems hold an unequivocal place, the relationship between man and woman is often strained. Marriage is a social institution. It is an event that marks the identity of each and every woman. The three generations referred to in these novels attain disillusionment at various stages.

Across many eras feminism has been stamping its mark on our Indian soil gradually but firmly. But the ideal state of marriage and human relationship still remain an enigma. When women try to overcome the disadvantages, the invisible conflict between the male and the female ego’s become visible. So there is always a clash between the exploiter and the exploited. At this point woman is always defeated, if not destroyed. In Indian context, women seem to love their position. The pathiviratha concept and the myth about chastity and the ritualistic role of women as goddess have kept the women permanently in chains. The pity is that the western countries are no better in providing a respectable position for women with all the claims of modernity. As Ferguson puts it:

Possessiveness in men is associated with protectiveness and responsibility, in women with narrowness and selfishness; self-sacrifice in men is marveled at, taken for granted in women (7).

However, we should not hesitate to admit India’s vigilant step towards modernism. We are now placed between tradition and modernity. The priority given to tradition, culture and status, hinder women from turning into a new leaf in their lives. Several women who fall within this pattern of identity remain captive. They are married more to the families of their husbands than to their husbands as individuals. Though the views concerned with marriages take various diversions in each generation, marriage as a fixed institution is shaken and questioned now far more than ever.

References

Psyche - an Object of Coercion: The Epic Mahabharata
Jayshree Singh

Introduction

The epic Mahabharata is the early India’s epitome of socio-cultural matrix of the power holders’ cultural ethos. It constructs the truth of a culture; its myths, ideas, and precepts symbolize hierarchies and horizons of ancient history of India. It is undoubtedly the myth of foregoing literary histories and traditions. It is the conscious spin of heroic legends, divine jurisprudence and literary heritage. Currently this epic is entailed with ideologies in the nation’s literary corpus. The epic is filled with noble precepts enlightening the historical narrative as well as representing the binaries of the birth and journey of the text in terms of explicating thematic concerns and facts of literary historiography.

Many of the characters in the Epic Mahabharata “encounter primal experiences of divide between outside and self. The external physical realities invade their ‘perception’ of the perceived, and of the ‘space’ of the world occupied by that perceived” (Aulagnier, p. 223). Kurukshetra was also known as “Dharmashetra” (the field of “Dharma” against ‘Adharma’) or a field of righteousness - transcending the nature/culture divide as well as outsider/within divide.

According to Julene Parker Louis, the soul is the creative consciousness of the divine energy or the cosmic power; it is a source of self-realization of the ultimate reality that human life is a matter in the form of body to fulfil the objective of the physical manifestations of life. He writes: ‘the four aims of life are called Purusharthas in Sanskrit. Purusha means eastern dawn and represents the creative consciousness of Brahman, the absolute truth and eternal reality of the universe. Artha means objective. Together Purushartha means the objective of pure consciousness as an objective of human life’.

Objective Contradictions and Contestations

Carl Jung as regards “the phenomenology of the objective psyche” says that it manifests puffed-up ego, especially when a person falls in the trance of illusion and in trap of disillusionment, subsequently psyche of the person forms his nature, which may be deprived of emotional quotient and psychological emptiness. It is perilous and potentially destructive. Psyche, in etymological sense, literally means the conscious personality. It subconsciously presents the inner spirit (human nature) that controls outwardly the matter (human body). Generally it is believed that it is not in the control of body, yet the thought, behaviour and personality are driven consciously and unconsciously either due to instinctual drive or because of wisdom, experience and creative impulse. Psyche basically evolves in the internalisation of any of these aspects, but it reflects in personal image or self-identity.

Sometimes immaturity psyche is compared with soul. Understanding the image of soul is beyond the mortal being’s wisdom and experience. The soul has a complex function
in spiritual term. Ontologically, the philosophy of existence believes that the soul exists within the mortal body. Soul is immortal, beyond worldly illusion and pervades in a state of being and becoming. It transcendentalises impersonally universal sense of unity and oneness in any aspect of the creation by the Supreme creator. Subsequently Soul force within a person keeps him closer to God, to his ‘Self’, to reality, to ultimate truth and beauty. In that case we can draw an example from the mythical reference of Sanjay, who as a charioteer (because of his telepathic perceptions and divine sight, gifted to him by the sage Ved Vyasa) could verbally narrate to the blind Maharaja of Hastinapur i.e. Drittharashtra in the epic Mahabharat, about the bloody war taking place between Kauravs and Pandavas. He could visualise the events happening at a distance in the battle field of Kurukshetra, while Drittharashtra indeed blind physically, yet could not hold his conscience to understand the significance of the vision that Sanjay was narrating, because Drittharashtra’s heart and mind was wrought completely in his unlawful aspirations and design; his violent mind saw only the killings, defeat and revenge instead of the loss of human self in the whole war, referring to brute force. He feigned to be ignorant of the violence, yet he knew he was the cause of violence. It is apt to say that in terms of Sanjay and Drittharashtra the psyche of violence hold different interpretations. Drittharashtra legitimises the political phenomenon of the power of violence as an end in itself, while Sanjay with his divine sight expresses the logics of violence as instrumental to some still hidden good behind the evil. Hegel writes in this context that ‘Violence, in contrast, is what is suffered when a thing, person, or natural and social process is subjected to an end and/or a means external to it’ (pp. 11-27).

The psyche in metaphysical sense often creates emotional and psychological inconveniences and formulates the human nature; psychologically human consciousness is concerned with human perception and cognitive knowledge of world and also with the nature – of which human is a part. To quote Hegel responding on Kant’s philosophy in his book Antinomies of Reason suggesting about unsolvable contradictions that engenders violent psyche in human consciousness and “it amounts to be self-imposed, self-incurred eternalisation of absurdities. Human mind sets a level of its maturity to this extent, thinking it to be his spiritual welfare, thus it is believed that enlightenment can only happen when human mind releases itself from immaturity” (32). In actual sense ultimately it is a reflection of human psyche; it is intentional artifices of his/her reason in matters of conscience and civil liberties” (50).

**Psyche: An Object of Coercion**

It is maintained in exploratory sense that no sooner the power of psychosis becomes predominant over the contemporary reality of political and social existence, then “delusion offers to the entire human race the capacity of waging extreme struggle against spiritual and institutional, ethical and political without distinguishing the realm of obedience and the realm of the use of reason” (Aulagnier, p. 223). The characters like Dhritrashtara, Karan, Duroyodhana, Jaidhrat, Bhim and Ashwathamna superposed opposing autonomous assertion as regards the existence of life; subsequently it causes unconscious disrespectful behavior and argument as well as conscious acts of violence that lies innate in their psyche (primordial nature). The psychical existence of the outside desire represents the power of the psyche, it defends itself against a desire for death, it carries within it and again a desire
for death present in others and from which they protect themselves by offering one of their number as object (220). The violent seeds of extreme jealousy, hate, anger, sense of ownership set in the heart of Duryodhana and his father Dhritarashtra. When Yudhishtra with his brothers accomplish ‘Rajusuyayagya’ by way of expanding his benevolent patronship to various regions of ‘Bharat’ far and wide, the popularity of the Pandu sons reach in the beginning to ‘illumination as it was away from pleasure and attachment. The ‘Rajusuya’ means sacrifice of i-sense (detachment) by transcending mental modes and egoistic claims. Jeevatma connects with the vital power (fullness) and nourishing all other plants, without being in delusion of the objects of senses’.

But these achievements soon get affected with the sense of illusory opposites i.e. knowledge and ignorance (Bhagavadgita, Chapter 5: 25). As per the plan of Shakuni (the maternal uncle of Dhuryodhana), the Pandavas receive an invitation to play the game of chess in the leadership of Yudhistra, so that they can be defeated and deprived of all their possessions. Shakuni’s thinking that Pandavas’ sanyasic virtue i.e. ‘doctrine of elegance’ (Foucault 32) and ‘indispensable asceticism’ (33) will fail them against the ‘vulgar, earthy and vile nature’ of tricky game of chess. It symbolises attachment, the identification of ego with the body (“I am the doer” (Chapter 3: 27) and violence of the psyche. Pandavas’ ignorance as regards their desire and conflict of sharing their sovereignty with Kauravas cause them to be the victim of Dhritarashtra and Shakuni’s ‘benign violence’. It becomes a transgression of human decency to injure the victorious spirit of Pandavas. The subsequent pitfalls on the part of Yudhishtar, Bhishm, Vidur and Dronacharya result in misunderstanding the difference between social strictures and “dandyme - that Baudeliare’s calls it is to take oneself as object of a complex and difficult elaboration” (http://en.wikipedia.org/wiki/Dandy). The ignoble dreams of Dhuryodhana and Dushana, the sinful accomplice of Dhritrashtra, Shakuni, Ashwathama, Jaidhrat and the injured dignity of Karan fall them into the bondage of inflicting terrifying violence. Later it crudely follows with heinous humiliation and unjustified violence on Draupadi, the wife of Pandavas in public sphere against the infuriated incapacity of Bhimsen and other Pandavas (who were restricted due to enslavement on account of losing the game and being bound with conditions of hierarchical and patriarchal system of obeisance).

**Violence in the Psyche: Literary Interpretations**

Moreover the 'teleological' notion of the 'objective contradiction' of 'subject' and 'object' (Kant : Critique of Pure Reason) dissipates the purpose of nature and aggravates violent fragmented aspects of the Self and that is why even the most noble, sublime men of wisdom, experience and virtues such as - Yudhishter, Bhishma, Dronacharya, Kripacharya, Abhimanyu, Shalya, Drishdiyuman get shaken in the dystopia i.e. negativity of violence and they seem to be unable to sublate the whole historical process of countering violence which is a product of ignorance and it is as ignoble as the non-violence that is a product of ignorance.

The whole account from the point of historical inquiry becomes an evidence of unavoidable morally justified injury in context of violation of ahimsa. Both Purusharththa i.e. “purpose of human being” or “object of human pursuit” (Prasad, p. 125) and Prakriti i.e. Primordial matter (Bhagvadgita, Chapter 3: 34)) in this narrative ordeal of violence are
treated as an object of coercion in the conduct of human affairs in an arbitrary way. Such destruction manifests that vices takes hold of the entire human race, family traditions and human senses (Chapter 1: 40). It also suggestively implies that such “injury is an injury to the soul (although it indestructible), it causes psychological harm or hurt or damage to innumerable lives and conditions of existence and destroys spiritual adventure i.e. souls’ journey to God or Freedom” (Ramchandra: I Am Thou). The placidity of mind when looses the trace of transcending the nature/culture divide as well as outsider/within divide, it ensuies anger, loss of reason, infatuation, confusion of memory, likes, dislikes and finally complete ruin (Chapter 2: 62-64).

In the Epic Mahabharata, Kurukshetra is allegory. In Bhagvadgita, Sri Bhagwan Krishna said to Arjuna while justifying why the “violent battle is also ahimsa, because to let the Kauravas get away with their plans of earth-domination would be to injure not only those who would be subjugated or killed by them, it would also amount to injury to the Kauravas themselves that their evil design would, if unchecked, necessitate for them the most terrible karmic future. Lord Krishna literally maintains it a “Dharmashetra” (the field of “Dharma” against “Adharma”), but at the same time he enumerates that ahimsa (non-violence / non-killing) is an unexceptional law of life; it accords to non-injury driven action, craving absolute freedom from mortal sin to save or destroy the family, community, nation or world. The elimination of violence both internal and external lies in the understanding of the binaries of good and evil, pleasure and pain, knowledge and ignorance, attachment and detachment, illusion and reality, truth and untruth, manifest Divinity (vigyan) and un-manifest Divinity (gyan), equanimity and Self, Sanyasi (Sankhyayogi) and Yogi (Karmayogi), Purush (Soul) and Prakriti (Matter).

Conclusion

The analyses about representing psyche as an object of coercion, the Mahabharata epic rise ceaselessly the consciousness for the existence of violence in the psyche, which is the cause of bondage of actions, desires and thoughts. It restricts freewill and free thought. The person follows austerities to be destructive or constructive, but discards sacrifice through the practice of Yoga., eventually the sense of alienation, loneliness and self-centeredness disillusions his life and drifts him apart from the ultimate realisation of cosmic vision of unity. Only the renunciation of prohibited acts can bring harmony, well-being and bliss in the ecology and environment. Lord Krishna says to Arjuna : He who has brought his senses, mind and intellect under control – such a contemplative soul intent on liberation and free from desire, fear and anger, is ever liberated (Bhagavadgita, Chapter 5: 27-28).

References

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A Satirical Portrait of The American Society- Dos Passos
K. Karthikeyan & K. Rajamanickam

As a realist Dos Passos reveals his characters in the historical framework of time, place and social milieu which help to form them. These backgrounds, usually presented through the memories of the characters themselves, are various enough to provide a representative cross-section, geographically and socially of American society. The artist should, therefore, be able to discern with the eye of a reporter the results of ideals in contemporary society. He should be able to trace them to their sources with the understanding of an historian. He should express his findings with the acid of the satirist “to sear away the old complacency” and give effect to his criticism.

Dos Passos proves to be the only one of the novelists of this generation who is concerned with the large questions of politics and society; and he has succeeded in this work in bridging the gap, which is wider in America than anywhere else and which constitutes a perpetual problem in American literature and thought, between the special concerns of the intellectual and the general pursuits and ideas of the people.

Dos Passos is one of the few writers in whose case an equation can accurately and easily be drawn between social beliefs and artistic accomplishments. When he writes, he writes individualistically, with backward glances toward Imagism, Vorticism and the Insurrection of the Word, his prose is sentimental and without real distinction. When he writes as a social rebel, he writes not flawlessly by any means, but with conviction, power and a sense of depth, of striking through surfaces to the real forces beneath them. His political ideas have given shape to his emotions, and only the Camera Eye remains as a trace of his earlier attitude, is not only the best of all his novels, it is a landmark in American fiction.

Undoubtedly Dos Passos has lived. His work throbs in every line with an all dominating intensity of feeling for life. He has been triumphantly sensitive. He has felt insults and splendidly avenged them. Looking at life, he finds it mysterious and terrible. But he is also impressed by the wonder of it and the occasional beauty. He is mildly obsessed by the apparent helplessness of human beings to their predestined end, their futile struggles against inevitability. Endowed with that masculine creative fertility and brooding intuitive power, a powerful combination essential to the making of a great novelist. His view is not one of extraordinary detachment or serenity, but a hearty and ordinary dislike. He must dilute the somber with the expression of light, and his hearty, sharp extremely is thrown into bolder relief by the contrasting tones of bitter experience.

The critics are saying that Dos Passos has not truly observed the political situation. Whether he has or not, whether his despair is objectively justifiable, cannot, with the best political will in the world, be settled on paper. It is hoped that he has seen incorrectly; he himself must hope so. But there is also an implicit meaning in the objections which, if the writers themselves did not intend it, many readers will derive, and if not from Whipple and Cowley then from the novel itself; that the emotion in which trilogy issues is negative to the
point of being politically harmful.

Dos Passos had always enlivened his narratives with newspaper quotations, political oratory, and popular songs. In the Newsreels, he brings this material together as in a college, juxtaposing verbal fragments in an artful pattern, that he has its own rhythms and recurrences. Not only does he evoke the events and moods of past years, but by mixing the common place and importance ironically with the crucial, he shows how fatuous and inconsistent America’s public image of itself.

The researcher would like to emphasize a literary problem in naturalism. The subject of a work of fiction written from a naturalistic premise is that the individual does not count. You cannot have a hero in the traditional sense. You cannot have a hero who dominates the action because the whole point of naturalistic fiction is that the environment, or force, however defined, transcends and dominates the individual. The environment, in other words, is your subject, individual human beings, your characters, become simply shadows of environmental force. The point is simple and obvious enough, but the American writer, responding to a sense of the fatality of society, wanted to write about society itself, the whole complex structure of relationships rather than about a single human being, a hero had no developed tradition at hand to assist him in the technical problem of organizing his fiction.

Dos Passos’s attack on the power and corruption of business is essentially based on moral indignation. It is his whole presentation of American society in U.S.A. His rationale may have been economic and political. His impetus, however closely identified with the rationale, was moral and emotional.

Dos Passos’s novels of recent years have been disappointing, as essentially political novels; however, often containing acute social insights, they do have some value. For example, a certain sociological interest attaches to the three attacks on radical attitudes in Chosen Country, despite the fact that they have been loosely linked to a story which is both sentimental and undistinguished. Among contemporary novelists the role of Dos Passos has been that of the rational social historian and his value has been great.

A novelist can be judged primarily by his social or political views. Dos Passos, as the historian of American society among the novelists, ought to have a specific responsibility to history, while his picture of the New Deal is at the same time distorted to the point of being obsessed. He is primarily a historical novelist; this question is not purely a matter of political opinion. Even critics who are sympathetic with his present beliefs, such as Granville Hicks, have felt the decline in his fiction.

Dos Passos’s decline was a result of his political objection to put it crudely, his move to the radical right lost his left-wing admirers, while the undisputed sense that his early works are his finest has made him a difficult icon for the right. Moreover, despite the reversal in his political affiliations, the political never left the foreground of his novel. Unlike many of his contemporaries, he did not move from a radical political art to a political formalism, and thus never won the allegiance of formalist or aesthetic critics. As a result, the history of Dos Passos’s political opinions has tended to overshadow his fiction.
There are far more biographical accounts of Dos Passos than critical accounts and one of the few critical controversies about *U.S.A.* revolves around its political complexion: whether the work is informed by his “Marxism” or his “Veblenism.”

The most concerned he was the individual’s role in shaping his society, a role which could be superseded by society’s power to shape him. For that reason all his novels have a rhetorical dimension aimed at educating the reader about the forces in society that shape him, and inciting him to resistance and action in his own and in his society’s behalf. The role that the individual plays in history was to become the central focus of *U.S.A.*

Socially, it is extremely difficult to determine. It cannot be determined, for instance, by asking individuals to what class they belong, nor is it easy to convince them that they belong to one class or another. One may, to be sure, demonstrate the idea of class at income-extremes or function-extremes. But when one leaves these one’s must fall back upon the criterion of “interest,” by which one must mean real interest and not what people say or think they want. Even the criterion of action will not determine completely the class to which people belong. Class is a useful, but often undetermined category of political and social thought. The political leader and the political theorist will make use of it in ways different from those of the novelist.

Undoubtedly, the reason was Dos Passos’s radical analysis of American society. Contemporary critics matched the author’s radical engagement with their own. What this meant was that the socio-political dimension of Dos Passos’s work became a major focus of intellectual and critical concern. It was precisely this dimension which, in the later forties, the fifties, and sixties, may have produced considerable disquiet. Of course, that disquiet was, in part, a question of the dominance of formalist values in novel criticism. But, however regretfully, one suspects the presence of other than aesthetic considerations. Literary criticism is no more immune to the broader forces: economic, religious, political, or whatever, at work within a society than any other form of cultural endeavor.

Dos Passos has been writing over a long period, and the shifts in his political attitudes are partly the reflection of profound changes in the whole political situation, both at home and abroad. Moreover, it is the very generosity and acting of his protests against injustice and inhumanity. Whenever and wherever they may occur, they have sometimes led him into intellectual inconsistencies. All of his work, however, is informed by a deep attachment to a conception of America which it seems fair to call both Agrarian and Jeffersonian. In all his books the institution or the aggregation is the enemy, bigness is evil. The destruction or erosion of individual integrity and dignity are tragic and not less. Because, this is seen to be the fate of everyman, in a modern urban industrial society.

*U.S.A.* nonetheless remains the crucial text for any attempt at penetrating the deep center of Dos Passos’s artistic life. The distinctive formal devices of the three novels contribute decisively to their meaning. The Camera Eye, which, despite the ambiguous suggestion of its title, represents the survival within the total fictional world of the individual subjective consciousness, remains formally isolated. The various fictional structures of *U.S.A.* Newsreels, Biographies, Camera Eye, and Narrative sections are discontinuous. Such a form enacts Dos Passos’s sense of the fragmented nature of the
individual social and political experience of modern America. The Camera Eye may allow the individual sensibility a continued existence. But it is an ineffectual existence, cut off from the collective reality that encompasses it. It is as though Dos Passos had been forced to agree that the gap between public and private experience is now unbridgeable.

Commenting on Dos Passos's method of composition for *U.S.A.* Donald Pizer has postulated that, he worked on each mode as a separate entity, beginning with the biographical and narrative sections, and then alternated segments of the different forms of ironic effect. Early critical reaction to the three novels was overwhelmingly positive. Although a few reviewers faulted them as excessively pessimistic and lacking in warmth and emotion, most commentators lauded the trilogy’s innovative style and wide-ranging satirical portrait of American Society.

References

Facing Racism and Class Division in a Capitalistic Society: *Tar Baby*, Reading the Struggles of the Afro-Americans

*Kiran Kumar Golla*

**Introduction**

Tony Morrison is primarily an American writer who writes about American subjects and makes it impossible to look at American history and literature without taking African American life and culture into consideration. Her novels show that American history and culture are incomprehensible without the very African American presence in it. Morrison writes in a way that reflects the historical effects of capitalism on human life or, to put more precisely, on African American life. Within *Tar Baby*, Morrison uncovers the layers of America's racial social classes, which are the consequences of a capitalistic social system. Exploitative economic system of capitalism and its overseas extension, imperialism, divides society according to race and class. Thus, racism, class divisions and sexism are considered to be the by-products of capitalism, which overpower mainstream American society.

African American masses continue to be engaged in both a struggle against capitalism, and an internal struggle against their own middle class, which is ideologically and economically integrated into the gaps of capitalism. Marxist critics believe in historically contextualizing a work. Marxist critic Terry Eagleton puts: “Marxist criticism analyses literature in terms of the historical conditions which produce it; and it needs, similarly, to be aware of its own historical conditions” (Marxism and Literary Criticism vi). Africans crossed the Atlantic as indentured servants. The opportunity for freedom after a period of indentured years later on disappeared into an eternal slavery. And the following years were one of the darkest historical records of the effects of capitalism on human life. The allure of wealth was exasperating. Slavery and its evil consequences swept across the so-called land of the free with awful speed. People who possessed slaves represented the higher rank of society. 'Comfort', at the expense of the lives of innocent people who happened to be black, was the ultimate goal of life for them. Mbalia, says that the African's oppression in American soil is unique, because it is "...an oppression grounded in race and class...." (16).

**Capitalism Increased the Degree of Dehumanization**

Capitalism increased the degree of dehumanization embedded in the institution of slavery. In America, a slave was not only treated as a commodity to be traded in the capitalist market, he/she was also regarded as a form of capital. A slave's life was disciplined to fill the needs of a highly organized productive system sensitively attuned to the driving forces of competitive free enterprises. Nevertheless, American capitalism firmly fixed its eyes on minimizing expenses and maximizing profits. Being a piece of property, the American slave was transformed into part of the plantation machine, a dividend of the ever-growing investment in the owner's flourishing wealth. African Political leader Kwame Nkrumah notes, “Race is
inextricably linked with class exploitation; in a racist-capitalist power structure, capitalist exploitation and race oppression are complementary, the removal of one ensures the removal of the other(27).

**Results of Slavery in America**

The development of slavery in America resulted from the workings of multiple economic forces. When the first batch of Africans reached Virginia in 1616, the colony comprised small plantations dependent on mainly free white labour. Some historians believe that these immigrants were given the status of indentured servants, since English law contained no such category as slavery. Later on, a series of acts were passed which legally established the institution of slavery. In order to meet the need for the huge labour supply required by large-scale agriculture, the colonial legislature passed laws giving legal justification to slavery. During that time, Charles II granted a Royal Charter, commissioning a Company to transport African slaves across the ocean, which increased the supply of slaves available to the colonial planter. Capitalist agriculture changed the social structure of the colony. It created a small class of rich and powerful white planters, and victimized the mass of African slaves.

The growth of individualism increased the burden of slavery for the Africans. The slave in America was not only at the lowest rung of the social ladder; he/she was an inferior even among the equals. A society, which represented itself as recognizing individual worth and providing room for the development of talent, rigidly organized the entire life of slaves and gave them little opportunity to develop their skills. In America, a person’s worth became identified with economic achievements. To be a successful person in America was meant to be a prosperous planter. White individualism was synonymous with white privilege leaving no room for black individualism. Evidently, the existence of slavery in a society, which maintains its belief in equality, was a contradiction, which people in power carefully ignored. It had been easier for the white colonists to insist on their rights while invariably denying them to the slaves. Consequently, the existence of slavery in the midst of a society believing in individualism calcified its dehumanizing apparatuses. In America, with only a few negligible exceptions, all slaves were Africans, and almost all Africans were slaves. This put the badge of inferiority on black skin and on African culture. In other societies, it had been possible for slaves who obtained their freedom to take their place in society with relative ease. In America, however, when slaves became free, they were still Africans, with the stain of inferiority glued to them. White America systematically made the Africans to internalize the projected notion of supposed white superiority and black inferiority. As a result, the whole society was built on the belief in white superiority and black inferiority, and the white people's belief in white superiority paralleled African self-hate.

Slavery has always been a wicked and discriminatory institution that caused human catastrophes for the slaves, who were systematically exploited for the accumulation of wealth by the slave-owners. Being slaves in a democracy, they were put outside of the bounds of society. Finally, as their slavery was racially defined, their sufferings were at the same time physical, psychological and economic. Even though
they might flee from slavery, they could not get rid of their visible racial traits. Torn from their communities, manacled Africans were shipped across the sea. The scars of slavery on the blacks have imprinted themselves quite permanently on generations of Africans. The legacy of slavery has got into history, leaving a whole race with an unanswerable question: why? The answer is probably—the material wealth, which lies at the heart of capitalism. The power and the comfort of capitalism is the cause of this scar. And mainly white males have profited from slavery. Having this power structure in mind, we can proceed with the analysis of Tar Baby to understand the society in which the characters evolve, take their individual places, and continue with life, fighting odds for better tomorrow.

**Conflict between One's Past and Present In Tar Baby**

Tar Baby, set on an imaginary Caribbean island, explores the complex visions of society and the impact of the late twentieth century capitalism on it. It examines the conflict between one's past and present, and the destruction that abuse of power can bring to! If and society as well. Morrison's concerns are race, class, gender and culture. She does not suggest any easy way to understand what one's approach to his/her history should be, nor does she propose ideal methods to deal with the power structure. She catches the predicaments of her characters, demonstrates the dilemmas of human beings and shows how her characters deal with critical situations.

Unlike Beloved, Morrison's Tar Baby is not a tale about the brutalities of slavery. it calls into question capitalism and the effect it has had upon African Americans. Morrison portrays the legacy of capitalism in America and in doing so, she seems to capture the agony of those Africans who have been discarded and destroyed under the guise of progress in the land, where ironically, they did not come by their own choice. Valerian Street in Tar Baby epitomizes the fervent pursuit of wealth and supremacy by white males. Valerian is a wealthy man and a symbol of American capitalism. Mbalia writes, “Indeed, he is a typical capitalist who has made his fortune by exploiting the labor of the African masses and by stealing their land” (69). Valerian has accrued his wealth in the candy business, which has its roots in Caribbean soil. The main ingredients of candy—sugar and cocoa—are produced in the Caribbean. Those who worked in those fields have been slaves performing exhausting labour so that white men could accumulate more money. Valerian has climbed the social ranks within the power structure to its peak. Symbolically, he has put his house on the hill, fulfilling his American dream, and he has done so by having slaves to shoulder his weight. The labourers from Haiti were hired to clear Isle des Chevaliers: “... a rain forest already two thousand years old” (Morrison, Tar Baby 7). They made the island liveable for the rich businessman, destroying wild life: animals, trees, flowers and a river. Valerian, the rich businessman, is searching for a break from northern winters, putting his power over nature. Morrison echoes the weeping voice of nature.

When labourers imported from Haiti came to clear the land, clouds and flesh were convinced that the world was over, that the sea-green green of the sea and the sky-blue sky of the sky were no longer permanent. Wild parrots that had escaped the stones of hungry children in Queen of France agreed and raised havoc as they new away to look for yet another refuge. ......the clouds looked at each other, and then broke apart in confusion.
Fish heard their hooves as they raced off to carry the news of the scatterbrained river to the peaks of hills and the tops of the champion daisy trees. But it was too late. The men had gnawed through the daisy trees until, wild-eyed and yelling, they broke in two and hit the ground in the huge silence that followed their fall, orchids spiraled down to join them (Tar Baby 7-8).

_Tar Baby_ opens with an African American man swimming from a ship to the shore of Isle des Chevaliers. The Island is mainly inhabited by rich whites who have chosen to winter here. Valerian is a retired capitalist who inherited a candy factory, which uses sugar from the Caribbean. His wife Margaret is the stereotypical plantation mistress, who actually has no responsibility. Sydney and Ondine are the perfect slaves, whose lives depend on Valerian’s whim. Jadine, the niece of Sydney and Ondine, is a top model in Europe, who has been put through expensive schools by Valerian. Everyone has a certain social place in this organized world, which eventually gets upset by the intruder Son, who "…… was gazing at the shore of an island that, three hundred years ago, had struck slaves blind the moment they saw it" (Morrison, Tar Baby 6).

Capitalism separates individuals by class, and engenders a natural tendency to feel superior to others. Everyone wants to feel superior to the person who is not in a better position. Sydney warns Son: “And if you looking to lounge here and live off the fat of the land and if you think I’m going to wait on you, think twice!” (Morrison, Tar Baby 164). Ondine, on the other hand, gets horrified just imagining herself in the same position with Therese: “Keep on and you’ll have us over in them shakes in Queen of France. You want me shucking crayfish on a porch like those Mary’s? Do you?” (Morrison, Tar Baby 101). Both Sydney and Ondine are certainly far from being on the same level with their employer. They live a second-hand life: “The difference between this room and the rest of the house was marked. Here were second-hand furniture, table scarves, tiny pillows, scatter rugs and the smell of human beings……. Closed to outsiders. No visitors ever came in here" (Morrison, Tar Baby 161). They have accepted the humiliation of being adults treated as children, as their surname implies, because they are afraid of losing the comfort of a second hand life given by their employer. They are, in fact, just one step away from being in the same position as Gideon and Therese, but they indubitably feel proud of being superior to them. Mbalia notes, "…… they both share the racist, capitalist ideology of their employers" (71).

These criticize the U.S. and its capitalistic system quite intensely. She asks Son bluntly, “Is it true? American women reach into their wombs and kill their babies with their fingernails” (Morrison, Tar Baby 152). She is a woman with magical power, deep insight, and strong opinions of her own. She "…… had her own views of understanding that had nothing to do with the world’s views” (Morrison, Tar Baby 152). She thinks that, .... America was where doctors took the stomachs, eyes, umbilical cords, the backs of the neck where hair grew, blood, sperm, hearts and fingers of the poor and froze them in plastic packages to be sold later to the rich. .....Where women took their children behind trees in the park and sold them to strangers. Where everybody on the television set was naked ...... Where for a bar of gold a doctor could put you into a machine and, in a matter of minutes, would change you from a man to a woman or a woman to a man (Morrison, Tar Baby 152).
Therese, through her harsh criticism shows how the poor (African Americans in the minority) have been dominated, exploited, and damaged by the rich, mainly white racist capitalists in American society. Through Therese, we get, the most salient and unmistakably honest, feelings of African Americans regarding the damage capitalism has done to the African community. People standing at the top of the hierarchy (white males) have destroyed African culture, and indisputably damaged the African community. If we interpret the Street household as an allegory of agro-plantation, class structures become clear with Valerian and his wife, Margaret, who resemble the upper-class slave owner and his wife. Sydney and Ondine play the role of house slaves; Therese and Gideon fit into the role of the field slaves within the hierarchical class structure in the fields. When Therese was making up a story about Son in Valerian’s house, she left out an important element, the dominance of Valerian Street over everyone, which Gideon pointed out later on, "While you making up your story about what this one thinks and this one feels, you have left out the white bosses. What do they feel about it? It’s not important who this one loves and who this one hates ...... if you don’t figure on the white ones and what they thinking about it all" (Morrison, Tar Baby). It shows the unprecedented control of Valerian over his employees or slaves, and that way over everyone in his house, which is a dominating factor in a capitalistic society.

**Unwrapping the Layers of American History**

Within her novel Tar Baby, Morrison unwraps the layers of American history to expose the ugly face of capitalism. She reveals that America’s/system of capitalism has destroyed the African American individual and community. It clears the stands of those who identify with the oppressor, those who are kept on the margins of the power structure; and those who identify with the oppressed and who are kept outside the power structure. Her novel tries to say that the African people should not isolate themselves, or discard their culture. Son’s isolation is as dangerous as Jadine’s rejection of her own culture. Jadine warns Son, “it’s not romantic. And it’s not being free. It’s dumb. You think you’re above it, above money, the rat race and all that. But you’re not above it, you’re just without it. It’s a prison, poverty is. Look at what its absence made you do: run, hide, steal, lie" (Morrison, Tar Baby 172). Isolation is as restraining as being bound within a class system. On the other hand, Son thinks that Jadine is the “Tar Baby” who is created by the whites in order to serve them for their interests, as the “Tar Baby” of the folk tale, which was made and placed by a white farmer to drive away the Brer Rabbit. In his words, Yet, Jadine is not completely lost to history as an individual, and she is not an absolute race traitor either. Somewhere deep inside her, she is aware of her African American identity. She was capable of identifying white racism, and refused to comply with them.

**Conclusion**

However, Tar Baby reveals the racial, class and sexual conflicts without offering any solution. The tension between blacks and whites is revealed through the suspicion and prejudices of her black and white characters. Tar Baby explores the intricate condition of the society such as abuse of power, the relations between blacks
and whites, rich and poor, women and men, civilization and nature. It is a novel about disputation and conflicts based on conventional biases and prejudices, which exist on race, class and gender levels in a capitalistic society. In the house of Valerian Street, prejudice exists between the white and black people, within the black people and, outside his house, between the black people and the local populace. The white people of the house inevitably feel superior. Margaret is a prejudiced white woman, a true stereotype. When she discovers Son in her bedroom closet, she goes into hysteries. The first thing Margaret said was that it was something black in her closet, which had scared her to death: " 'Black', she whispered, her eyes shut tight" (Morrison, Tar Baby 77). From time immemorial, people are used to relating dark (read blackness) to evil. Margaret is no exception. She feels no hesitation at calling or thinking of Son as a "nigger" or a “gorilla" (Morrison, TarBaby 129).

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Racial Discrimination in Toni Morrison’s *The Bluest Eye*
*B. Lakshmi*

**Introduction**

Morrison was the first African American woman who won the 1993 Nobel Prize for Literature, and she has also been awarded numerous prestigious literary awards for her nine novels during her forty years career. She is a prominent contemporary African American writer devoted to the black literary and cultural movement. Her achievements and dedication to the promotion of black culture have established her disguised status in African American literature. Morrison’s books are like the ocean, the surface is beautiful but everything that gives underneath. Through her works, both fiction and non-fiction, Morrison seeks to deconstruct African American society, and in turn, American society as a whole, using her often disturbing narrations that function as mirrors reflecting the injustices of the real world. Critic John Leonard called her the best writer working in America today; she also became one of the most influential editors in America.

**Literary Background**


**Cultural Background**

Chloe Antony Toni Morrison was born on 18th February 1931 in Lorain, Ohio, a small Windy mid-western steel mill town located twenty five miles west of Cleveland. Her father George was a shipyard welder from Georgia, her mother Ramah Willis Watford, came from Alabama, but after those white southern gentlemen cheated Ramah’s father out of his property of 88 acres. Southern migrants left the South in search of improved social, political, economic and educational opportunities for their family. Their diverse personalities gave Morrison, wherewithal not only to live in America but to do so successfully.

**The Bluest Eye**

*The Bluest Eye* (1970), Morrison first novel, the genesis of the novel is in a childhood incident in the life of the author. Thus the novel has in a way an autobiographical touch. The reference made here by author is about the American myth of
success and sense of competition according to which one requires to be always ahead of one’s neighbours or those one knows.

The events in *The Bluest Eye* are seen from the point of view of Claudia MacTeer. As the novel begins, Claudia is looking back at the year when she was nine and when her friend Pecola Breedlove, the eleven, became pregnant, having been raped by her father, Cholly Breedlove. In the summer of 1941, Claudia and her sister, Frieda, planted marigold seeds in the childish belief that if the marigolds survived, so would Pecola’s baby. Even as the novel opens, however, the reader knows that seeds never germinated and that the baby died. Years later, it is still impossible for Claudia to explain why the events of that happened, so the novel becomes instead her account of how they happened.

**Theme of the Novel**

*The Bluest Eye* has two structuring devices. It is divided into four seasons; this provides the four major divisions of the book. Claudia begins her account with the falloff 1940, when Pecola is placed temporarily in the MacTeer home because her father tried to burn down the storefront apartment that serves as the Breedloves’ home. In spring Pecola is raped by her father; by summer, her increasingly obvious pregnancy is the subject of gossip all over town, and Pecola herself has retreated into madness, kept company in the fantasy world of her own mind by an imaginary friend.

Also giving structure to the novel is a passage that imitates the Dick- and Jane readers once so popular in the elementary schools. The picture that the passage presents of the perfect white family—Mother and Father, Dick and Jane, the dog and the cat, all living happily in their pretty house—contrasts sharply with the world of poor blacks. To show the contrast, Morrison repeats the passage three times: first, as it would normally appear on the printed page; then, with all punctuation removed; and finally, with even the spaces between words removed. The Dick- and Jane story degenerates on the page into a jumble of letters; lines from the storybook—perfect account of its characters’ lives interspersed throughout the Breedlove’ home is a converted store with Breedlove’ story to emphasize the contrasting ugliness and disorder of their own. A few run-together sentences describe Dick and Jane’s pretty house.

The mother from the world of Dick and Jane is laughing and playful. Pecola’s mother, Pauline Breedlove, has seen all of her dreams fade into nothingness, she finds escape from the ugliness of the storefront and her life there as a maid in a white family’s home as clean and orderly as the world in which Dick and Jane live. Her own family is an intrusion into that orderly world, and she returns from that world each day to fight with her husband and to beat her children into responsibility. The father, too, unlike the smiling father of Dick and Jane, has seen his dreams shattered and has responded to the mistreatment he has received with violence, ironically, even the love that he wants to express to his daughter takes a violent form when he returns home drunk one afternoon and rapes her.

Early in the novel, Pecola lies in the bed listening to her parents go through the mechanical but painful ritual that their fights with each other have become. She longs to
make herself disappear and in her mind she does make her whole body cease to exist, except for her eyes. She can never make her eyes go away. Eyes become the centre of Pecola’s life and of her constant search for love. She believes that if she had beautiful blue eyes the world would look prettier—that even her parents would be hesitant to fight in front of such pretty such blue eyes.

After the rape and the resulting pregnancy and suspension from school, Pecola goes to Lorain’s ‘Spiritual and Psychic Reader,’ Soaphead Church, to ask him to give her blue eyes. Fraud that he is, he does in a sense to grant her wish. Soaphead knows that from that day on, Pecola will have blue eyes, at least in her own mind. Before she leaves the house, Soaphead uses Pecola to rid himself of a mangy old dog that spends its days on his doorstep. He gives Pecola poisoned meat to feed the dog, telling her that the dog’s response will be a sign to her wish. Pecola watches in horror as the dog stumbles around the yard and dies. This episode, combined with the earlier rape as well as the second assault by her father, drives Pecola into insanity. In her madness, Pecola does have blue eyes only for her and the imaginary friend that she invents to reassure her constantly that her eyes are indeed the bluest in the world.

The study of Hypothesis

There are many incidents in the novel which hurt Pecola into a feeling of isolation and pain because of her race. The first obvious appearance of social identity in The Bluest Eye comes with the example of Pecola, who prefers above all other containers to drink out of her Shirley Temple cup. The reason for her preference lies in Shirley’s blue eyes. Pecola throughout her life knew that she was ugly, her father, mother, and brother were all ugly and so was she. As a result, Pecola looked upon Shirley and her blue eyes, worthy of being placed on her cup, as an icon of beauty. Her image, placed upon a cup and all over the silver screen, was something the out-group and dominant culture in Pecola’s life had idolized. True beauty, Shirley’s beauty, was something no black girl could ever aspire to achieve.

The second source of Pecola’s ugliness comes from stimuli received from members of the out-group actually in her life, namely Mr. Yacobowski. In a poignant scene, Pecola decides to purchase candy from Mr. Yacobowski’s grocery store. As she offers up the change to pay for her candy, he looks down at her in distaste, or in Morrison’s description:

She looks up at him and sees the vacuum where curiosity ought to lodge, and something more, the total absence of human recognition— the glazed separateness. She does not know what keeps his glance suspended... The distaste must be for her, her blackness (T.B.E.35).

As the scene progresses, Morrison describes how Mr. Yacobowski scrapes the change out of her hand in an attempt to limit his actual physical contact with her. Pecola’s personal out-group experience provided yet another occasion that reinforced her ugliness. A member of the out-group (the group capable of having blue eyes), had not only rejected her due to her blackness, but rejected her humanity too. Mr. Yacobowski’s treatment is a result of the white ethnocentrism present in the 1950’s which as Jan Furman explains:
Defined as the view of things in which one’s own group is the center of everything, and all others are scaled or rated with reference to it (P.23).

Pecola understood that she was rated as less than the out-group in her life. Once again, Pecola’s world showed her how ugly she was. Pecola’s identity in society had yet another source of negativity, which originated from those of her own race that looked down upon poorer, less fortunate blacks. This was a new kind of hate, a hate that she had not experienced from members of her own race, which was class hatred. In this scene of the book Pecola is lured into the home of a boy named Junior. His mother, Geraldine, has throughout her life offered more love to the family’s blue eyed, black cat than to him. Junior uses this opportunity to kill his mother’s cat and blame it on Pecola. When Geraldine arrives home to see what has happened, she becomes angry and tells her, ‘Get out you nasty little black bitch’. Earlier in the story Geraldine had explained to Junior the difference between ‘colored people and niggers’ (T.B.E.23).

Pecola suffers not only because she is a black and a female but also because she is poor. Pecola is poor and so too, may be slightly better off, is the MacTeer house family which takes her in. The contrast between even the MacTeer house and the white house where Pauline works, not just a contrast between blacks and whites but between poverty and affluence, critics like Gloria wade-Gayler see class:

Not as urgent as race and sex in black women’s reality for class oppression arts across racial and sexual lines, and is, therefore, not unique to black women (P.87).

Even if we do not see ethnicity as a mask behind which people conceal their class position both from each other and from themselves, even if we realize the importance of racial and ethnic values, we cannot ignore the class issue.

There is ample evidence to prove that racism is a by-product of capitalism. However, to state that racism is the consequence of the European’s quest for greater profits, is not to imply that racism has not ultimately become a concomitant reason for oppressing African people. In the words of Rodney:

Oppression of African people on purely racial grounds accompanied, strengthened and became indistinguishable from oppression for economic reasons (P.34).

Though Morrison has rightly understood the concept of beauty from an intellectual point of view, she could not understand that even this concept would change depending on the racial makeup of the dominant class; her misconception of class consciousness at this point in her writing career might to due to her lack of understanding of three important factors. First, the ruling class, whether of European African (or) Asian descent, possesses the major instruments of economic production and distribution as well as the means of establishing its socio-cultural dominance. Second, possessing such means, the ruling class user and promotes its own image as a measurement of beauty for the entire society third, success of this promotion ensures the continual dominance of the ruling class. Nkrumah says:
Race is inextricably linked with class exploitation: in a racist capitalist power structure, capitalist exploitation and race oppression are complementary; the removal of one ensures the removal of the other (P.113).

Conclusion

Thus, Pecola in the novel is oppressed not only racially, but also sexually and on the basis of class distinction. The Bluest Eye shows racism’s damaging effects on the black community at large and on black families. As the black community and individual black people absorb the wider culture’s racist pictures of themselves, they focus their self-hatred on the most vulnerable character, twelve-year-old Pecola Breedlove. Pecola’s tragedy, then, is the culmination of many other tragedies. However, The Bluest Eye also contains stories of perseverance and survival.

References:

Norman Mailer - A Catalyst for Peace in America
K. Loganathan & K. Anbazhagan

Introduction

A few novels of Mailer, written in different era of his writing career, are chosen for a study to state that he is much concerned about the society and so he acted as a catalyst for peace of America. Through his novels by recording and reporting real incidents that happened in America, he made the people get the vivid picture of society which was moving towards its end. He acted as a catalyst in the process of making his people yearn for a better and peaceful society. It is substantiated in his first novel, The Naked and the Dead. He also acted as a catalyst for peace in America which is evidenced in The Armies of the Night.

Catalyst for yearning for better society

Mailer’s writing career started with a mission during the social upheaval in America. He worked with the 112th Cavalry Regiment during the Philippines Campaign in World War II. His experience made him think of a better society and stood as a base for writing his first novel The Naked and the Dead. Through the novel, Norman Mailer wanted to make his people conscious about the destructions and social ills caused by the. To succeed in it, Mailer used writing as a tool. According to Mailer, writing a novel is as a woman gives birth to a baby and so the writer “get[s] the experience of childbirth” (IPA 135). He also believed that novels specifically “exacerbate the moral consciousness of people” (AFM 384) and so, the writer has a major role in the society and he has moral responsibility towards his readers. Through writing novels, the writer can help the readers to raise their standard of living, because reading of novels “is a noble pursuit, that it profoundly changes the ways in which people perceive their experience” (IPA 133). To succeed in his vision, Mailer used the writing as a tool and acted as a catalyst.

The novel gives a realistic depiction of men at war field. It focuses on the adventures of a fourteen-man infantry platoon stationed on a Japanese-held island, Anopopei, in the South Pacific during World War II. In the course of the novel, it is shown the struggling of man for survival and for finding meaning for life. To make his people learn the cause for the changes of life of individual and also to make them yearn for a better society to live, Mailer compared the life of man during the peace and war time in America using the devices of Time Machine and Chorus in The Naked and the Dead.

The major theme of a war novel would be victimization of innocent people, in this regard, Mailer’s The Naked and the Dead is not an exception. The theme of victimization is reinforced in many different ways throughout the novel. Most of the men feel powerless within the restricted American society. Red Valsen deserts his family in order to escape from the perilous life in the coal mines of Montana. The American society has also victimized Lieutenant Hearn who was born in an upper-class family in the Midwest. His domineering father pushes him to emphasize his manly qualities. As a result of their
experiences, Valsen and Hearn experience similar feelings about life. Valsen is governed by a meticulous blend of pessimism and fatalism, while Hearn insists that the long search for something, it will always turn to dirt.

The function of the “Time Machine” sections is to explain the behavior of the men in action. The social elements back home determine the action of the men on Anopopei; they are the “causes” the “effects” of which are recounted in the narrative. With its emphasis on social determinism, on class structure, class consciousness, and historical process and its critique of the American ruling class, *The Naked and the Dead* has a strong Marxist orientation. Willard Throp has observed that Mailer sees the actions of the men “almost entirely in terms of the class which formed, or more exactly, warped and frustrated each-general, Lieutenant, or private”(136). General Cummings, the most impressive figure in the novel, resembles “any number of American senators and businessman” (TND 317). Mailer intended to teach the society that the American society must aware of totalitarianism, ‘the variant of fascism.’ He didn’t say any remedial step to be taken to avoid the sickness, darkness and disease of the society. But, he offered “no comprehensive, connected view (of a possible society) but is thrown back on his own romantic anarchism” through his condemnation on the contemporary American society (Radford 64). With his idealistic rebel, Mailer acted as a Catalyst for yearning for a better society.

**Catalyst for anti-war movement**

After he pictured the social upheaval caused by war in America, Mailer expected everyone to rage against war. The thought of rage against war to get a better society forced him to write *The Armies of the Night*. It stood as a complete descriptive record of the protest to Vietnam War to transform his readers to implicated readers. Since it is a non-fiction novel, there is a possibility to affect readers in a distinctive and imperative way. The readers of novel were made to think not only of the character of the protesters in the pages of the novel, but also of the current contemporary anti-war movement. The novel is narrated in such a way to convert the implicated readers to hold back activists of the anti-war movement.

Mailer glorified the protesters as veterans of a moral war. He brought to the limelight the true nature of the protest and the hidden truth of the protest. Mailer, through this novel, took the reader to prison to show the sacrifice of the protesters, even the reporters failed in this regard. Through his writing, Mailer pictured the marchers as patriots, when a far cry labeled them as “draft dodgers,” “communists,” and “rabblerousers” (TAN 74). Draft dodgers were recast as draft resisters who are willing to risk their lives for peace rather than war. Furthermore, Mailer aligned the march itself with America’s long tradition of apparently just and victorious empire-building conflict. He described the March on the Pentagon as a rite of passage and connected this to a collection of American moments that could be understood as similar rites of passage. Since long back, each generation of Americans had forged their own rite, in the forest of the Alleghenies and the Adirondacks, at Valley Forge, at New Orleans in 1812, with Rogers and Clark or at Sutter’s Mill, at Gettysburg, the Alamo, the Klondike, the Argonne, Normandy, Pusan (TAN 280). Such a comparison implies that without undergoing such crises the U.S. would not have become a sovereign republic, and so the March on the Pentagon is figured
as another historic challenge for the country. This lofty rhetoric is meant to stir a reader’s patriotic sympathies, and Mailer determined that his audience would see the marchers not as traitors but as patriots within the traditions of American democracy.

Mailer acted as a catalyst for activism for contemporary readers to support the anti-war movement addressing those Americans who were either ambivalent towards or even disgusted by the anti-war protesters. The division among his people was so great in America in the late 1960s and so Mailer decided with dutifulness to teach one group to another using *The Armies of the Night* as an educational tool. The novel was a new window to the anti-war movement. Mailer has further explained how the mainstream media kept Americans in the dark about the anti-war movement. Mailer recorded the event occurred during the protest to Vietnam War and also included the “other journalistic reports in it so that readers can compare texts and inter-texts and make their own judgments about reliability” (Smith 194). Mailer expected the American public's support in protest to the war and had a belief that the novels distinctively “exacerbate the moral consciousness of people” (AFM 384). Hence, he acted as a catalyst to stir the mind and heart of the people through *The Armies of the Night*.

**Conclusion**

In his first novel, *The Naked and the Dead*, Mailer pictured the destructions and social ills caused by war. Through this novel, he formulated the American to yearn for a better and peaceful society. In *Armies of the Night*, Mailer recorded the events occurred during the protest to Vietnam War to magnify the moral consciousness of people for supporting the anti-war movement. These two novels stand as concrete evidence to state that Norman Mailer acted as a catalyst for peace in America.

**References:**

Images of Women in Graham Greene’s *The Heart of Matter*

Meena Malik

*The image of women as we know it is an image created by men and fashioned to suit their needs.*

-Kate Millet, *Sexual Politics*

Women in society have been performing multifaceted roles and appearing in several guises as wife, whore, beloved/ mistress, mother, daughter etc. Women play divergent roles in public as well as domestic domains. Whether they are career women or housewives, women have to pass through innumerable physical, psychological, economic, social and spiritual states. Understandably, one does not come across just one image of woman in literature, but a variety of images based on stereotypical ideas of the nature of women that have been in circulation in various works of literature by both male and female writers. These images could be both idealized projections of men’s desires and demonic projections of men’s sexual resentments and terrors. In Simone de Beauvoir’s book *The Second Sex*, the author refers to the notion of “the myth of woman”; a myth or number of myths, created by man based on fundamental biological and mental differences, which lead to the repression of the female sex.

The image of the married woman as a subject of continual oppression or male neglect is quite common in Greene’s novels. At the very outset of the novel, *The Heart of the Matter* (1948), Greene seems to glorify the central male and give subtle hints of female subservience in a male dominated universe. Attached to Scobie’s hearth, Louise is no more than a chattel. In other words, Louise has only a parasitic existence in the world of Scobie as there is no love lost in their conjugal life of ‘fake smiles’: “If it were a finger lying against a finger – sweat started. Even when they were separated the heat trembled between them” (*The Heart of the Matter* 42). They are mates in the eyes of the world. Their relationship is actually a void without warmth. If Scobie feels like “a spy in a foreign territory” in her company, she seems to nurse some secret pain: “She lay stiffly, as though she were guarding a secret. Sick at heart, knowing what he would find, he moved his fingers down until they touched her lids. She was crying. He felt an enormous tiredness, bracing himself to comfort her… Comfort, like the act of sex, developed a routine” (*The Heart of the Matter* 42).

According to Simone de Beauvoir: “Man knows that to satisfy his desires, to perpetuate his race, woman is indispensable; he must give her an integral place in society: to the degree in which she accepts the order established by the males. She is freed from the original taint. The idea is very clearly stated in the laws of Manu: a woman assumes through legitimate marriage the very qualities of her husband, like a river that loses itself in the ocean, and she is admitted after death to the same celestial paradise.”

In *The Heart of the Matter*, Louise is likened to an animal giving way completely to the momentary sickness and recovering as suddenly: “When he found her in the bedroom under the mosquito-net she reminded him of a dog or a cat, she was so completely ‘out’ ” (*The Heart of the Matter* 21). Anticipating Scobie’s difficulty in arranging money for her passage to South Africa, Louise is so considerate and asks him to relax and not be unduly concerned. She gladly offers to opt out of her earlier decision. She proposes to make
adjustments with Mrs. Halifax as she has one berth free due to the other woman falling out. Scobie for the first time realizes that Louise has her own individuality and is not simply “a joint under a meat-cover” (The Heart of the Matter 23). He realizes: “…she loved him, Poor dear, she loved him: she was someone of human stature with her own sense of responsibility, not simply the object of his care and kindness” (The Heart of the Matter 96). Scobie is a responsible husband, but he carries this sense of responsibility like a sack of bricks. He pities his melancholy wife for her habitual misery and tries to arrange her happiness through fake smiles and false reassurances. Louise has her faults; her absolute dependence on her husband is one such fault. But there is an obvious lack of sympathy in her characterisation. Animal images are used to describe her beastly nature.

The novelist seems to be at pains to understand and even justify Scobie’s professional failure, religious transgressions and marital infidelity, but Louise is cast in the role of an orthodox wife and yet ruthlessly castigated for her monstrous claims on her coldly passive husband. It is true that she wallows in self-pity and whines for support, but Scobie develops the fine art of turning a deaf ear to her importunate recitations: “He never listened while his wife talked…He could even work better while she talked than when she was silent, for so long as his ear-drum registered those tranquil sounds – the gossip of the club…he knew that all was well” (The Heart of the Matter 26). In the words of Germaine Greer, “It is an essential part of our conceptual apparatus that the sexes are a polarity, and a dichotomy in nature.”4 But the Louise/Scobie relationship reveals not so much the polarity of sexes as their inequality.

Scobie, the complacent husband, vainly clings to the illusion that he cares for his wife who depends on him for all her needs. His role as a responsible husband is merely a self-created myth that he sustains in order to ease the guilt of an arid relationship. Even as he keeps up the façade of ‘loving’ his wife, he does not take her seriously as a person. His withholding of attention while she talks, shows an absence of genuine regard and respect for Louise. She can be ignored because she is only a wife, a nagging one at that. So explicitly androcentric is the text of the novel in portraying the character of Louise that Greene himself has admitted this flaw in his autobiography, Ways of Escape (1980):

It was to prove a book more popular with the public, even with the critics, than with the author. The scales to me seem too heavily weighted, the plot overloaded, the religious scruples of Scobie too extreme. I had meant the story of Scobie to enlarge a theme, which I touched on in The Ministry of Fear, the disastrous effect on human beings of pity as distinct from compassion. I had written in The Ministry of Fear: ‘Pity is cruel. Pity destroys. Love isn’t safe when pity’s prowling round.’ The character of Scobie was intended to show that pity can be the expression of almost monstrous pride. But I found the effect on the readers was quite different. To them Scobie was exonerated, Scobie was ‘a good man,’ he was hunted to his doom by the harshness of his wife. Here was a technical fault rather than a psychological one. Louise Scobie is mainly seen through the eyes of Scobie, and we have no chance of revising our opinion of her.

It has been rightly said that marriage is directly related with prostitution. In the words Simone de Beauvoir, “Man, for reasons of prudence, vows his wife to chastity, but he is not himself satisfied with the regime imposed on her.”6 A prostitute is subjugated,
enslaved and treated like a commodity. Women’s low self-image and lack of self-esteem is projected by Greene through a scene in The Heart of the Matter, (1948) depicting Wilson’s visit to a brothel: “The brothel was a tin-roofed bungalow half-way down the hill ...In the dry season the girls sat outside in the gutter like sparrows; they chatted with policeman on duty at the top of the hill” (The Heart of the Matter 173). The prostitute’s ‘bare pink soles’ show her up as a piece of flesh: “She stood watching him, as though he were a tethered animal on whom she was keeping an eye for its owner”(The Heart of the Matter 175). Even Wilson feels in her presence “as though his dead veins would bleed again” (The Heart of the Matter 175).

Within the patriarchal world, a woman’s normal destiny is marriage, which practically means subordination to man. Subservience and subordination are considered to be irrevocable elements of women’s condition just as timidity and docility are deemed to be essentialist components of female conduct. A woman is expected to inculcate a set of ‘feminine’ attributes, even if it is at the risk of smothering her own individuality. For the husband, the woman is more of a showcase for wealth and beauty. The husband tames the woman after marriage. In a paternal home, it is the husband who decides even trivial matters for her like which dress to wear or what to speak. For Louise in The Heart of the Matter (1948), Scobie is no exception in this regard: “Sometimes he longed to warn her – don’t wear that dress, don’t say that again, as a mother might teach a daughter ...” (The Heart of the Matter 32). In presenting Louise as a parasite, The Heart of the Matter (1948) not only admits an extenuating circumstance for Scobie’s adultery, but also upholds the cause of masculine prestige: “Women depended so much on pride, pride in themselves, their husbands, their surroundings. They were seldom proud; it seemed to him, of the invisible” (The Heart of the Matter 21).

Greene plays a complex game in which he seems to exalt the central male but at the same time tries to project the peripheral female in her subdued significance and subjugated silence. To Scobie, there is no distinction between a living being i.e. his wife and an inanimate object i. e. her photograph, both serving the same purpose. She is equivalent to any fixture or handcuffs on a nail. Subservience and subordination of Louise for fifteen continuous years are clearly reflected on her face: “Fifteen years form a face, gentleness ebbs with experience, and he was always aware of his own responsibility. He had led the way: the experience that had come to her was the experience selected by himself. He had formed her face” (The Heart of the Matter 16). Simone de Beauvoir has rightly observed: “But woman flatters not only man’s social vanity; she is the source of a more intimate pride. He is delighted with his domination over her... the husband ‘forms’ his wife not erotically alone, but also morally and intellectually; he educates her, marks her, sets his imprint upon her... Any woman is par excellence the ‘clay in his hands’, which can be passively worked and shaped; in yielding she resists, thus allowing masculine activity to go on indefinitely.”

Helen Rolt, in The Heart of the Matter (1948) is yet another major woman character whom Greene depicts as a meek, childlike and passive subject of Scobie’s corrosive emotion of pity. Scobie’s involvement with Helen – that bewildered child who was carried into his life on a stretcher grasping a stamp album – marks a turning point in his life. The affair starts innocently, but “what they had thought was safety, proves to be the camouflage
of an enemy who works in terms of friendship, trust and pity” (The Heart of the Matter 160). In the process of making himself a saviour, liberator and redeemer, Scobie gets involved with Helen emotionally as well as physically. He is again handcuffed with pity and responsibility. Helen – the woman in question – again becomes the subject of man's pity. Here again patriarchal system plays the demon’s role, as Scobie is unable to justify his relations with his mistress in the eyes of society. His secret meetings with Helen make her sick of his pretentious proclamations of love and piety. He is torn between his duty towards his wife and his leanings towards his mistress. Helen gets tired of living an ignoble life of caution. She spurns Scobie's pity: “I don’t want your pity’, But it was not a question of whether she wanted it – she had it. Pity smouldered like decay at his heart. He would never rid himself of it. He knew from experience how passion died away and how love went, but pity always stayed” (The Heart of the Matter 178). After Scobie’s death Helen is totally broken and has no other option left than to timidly yet unwillingly accept the offer of Bagster.

To be feminine is to appear weak, futile and docile. The young girl is supposed to suppress her spontaneity and replace it with studied grace and charm taught by her elders. In another incident in The Heart of the Matter, Ms Wilberforce keeps waiting patiently for Scobie’s decision over her fight with her landlady: “The girl waited patiently for his decision. They had an infinite capacity for patience when patience was required – just as their impatience knew no bounds of propriety when they had anything to gain by it” (The Heart of the Matter 20). Why does Greene single out girls for such sweeping generalisations? His treatment of women is obviously coloured by patriarchal prejudice. The in-depth study of The Heart of the Matter amply proves that there seems to be no change in woman’s personal privatized world of her secret emotions. All his women characters are ‘prisoners’ of feeling and of private life.

References

De-Selfing and Anti-Essentializing Gender: A Buddho-Feminist Concern
Mousumi Guha Banerjee

I cannot speak of feminism in general. I speak of what I do as a woman within literary criticism. My own definition of a woman is very simple: it rests on the word ‘man’ as used in the texts that provide the foundation for the corner of the literary criticism establishment that I inhabit. You might say at this point, defining the word ‘woman’ as resting on the word ‘man’ is a reactionary position. Should I not carve out an independent definition for myself as a woman? Here I must repeat some deconstructive lessons learned over the past decade that I often repeat. One, no rigorous definition of anything is ultimately possible, so that if one wants to, one could go on deconstructing the opposition between man and woman, and finally show that it is a binary opposition that displaces itself. (1)

It is perhaps because of what Gayatri Chakravorty Spivak says here that a single ‘rigorous definition’ of a concept is actually not feasible, taking into account in this case the term ‘feminism’, since it is open to multifarious interpretations, primarily social in nature, and hence is not a unitary concept. The various strands of the terminology stand not only varied and divergent in their social, political, cultural and biological implications, but also come to forcefully oppose each other. It is due to these underlying currents of thought and practice associated with the term that one can assume the ‘extreme fragmentation of contemporary feminism’, a characteristic feature that has led the critics to use the term ‘feminisms’ perhaps in order to designate all the beliefs and propositions related to – and the implied differences between – the numerous possibilities of significance that the term has now come to be open to.

Any attempt to define the multi-dimensional nature of the idea would be based on the argument that women have conventionally come to be inferiorized with perhaps all forms of discrimination that society has subjected or has been subjecting them to experience. The term has actually evolved long after women started to question their inferior status and have eventually come to seek empowerment as their right to a dignified living. This leads us to the debate over equality, its significance and how it may be achieved so that this idea of egalitarianism may, in its turn, usher in the ‘ultimate’ liberation from the oppressive bondage of sternly pre-determined and pre-essentialized gender roles that prohibit them from assuming powerful public positions and entering into political associations. To put it in simpler terms, it is a debate over whether women should struggle to be equal to men or whether they should valorize their differences from men. This issue, in itself, is nonetheless multi-faceted. The questions it involves may be, if women are claiming equality with men, then with which men they should be claiming equality, what shall be the issues, whether the equality they seek shall be that of opportunity or of outcome, and if women want to valorize their differences, then whether these differences are natural and biological or are the result of particular social and economic conditions. It is these types of questions that lead feminists to argue over the existence of women’s biological and social differences from men and about the best strategies for ending women’s subordinate position in the society, either through claiming equality or stating
their difference. The fact that adds more complexity to this debate is the truth that
women’s supposed differences from men have been used over the centuries to justify
discrimination against women and their exclusion from complete ‘social and political
citizenship’. (2) Hence, arguing for a socially and biologically discernible difference may
risk feminists ‘seeming to support the theoretical tools of patriarchal exclusion’. (3) As
Segal, in his book *Is the Future Female? Troubled Thoughts on Contemporary Feminism*,
contends:

There has always been a danger that in re-valuing our notions of the female and
appealing to the experiences of women, we are reinforcing the ideas of sexual polarity
which feminism originally aimed to challenge. (4)

Many feminists believe this conception of difference to be somewhat harmful to
women’s cause. But, on the other hand, it is also perhaps time to view this debate as
something which is in fact valuable and which forces feminists to interrogate themselves as
to where they stand in relation to particular issues. Anne Snitow summarizes the situation
in the following way:

If the divide is central to feminist history, feminists need to recognize it with more
suppleness, but this enlarged perspective doesn’t let one out of having to choose a position
in the divide. On the contrary, by arguing that there is no imminent resolution, I hope to
throw each reader back on the necessity of finding where her own work falls and of
assessing how powerful that political decision is as a tool for undermining the dense,
deeply embedded oppression of women. By writing of the varied vocabularies and
constructions feminists have used to describe the divide, I do not mean to intimate that
they are all one, but to emphasize their difference. Each issue calls forth a new
configuration, a new version of the spectrum of feminist opinion, and most require an
internal as well as external struggle about goals and tactics. Though it is understandable
that we dream of peace among feminists that we resist in sisterhood the factionalism that
has so often disappointed us in brotherhood, still we must carry on the argument among
ourselves. Better, we must actively embrace it. The tension in the divide, far from being
our enemy, is a dynamic force that links very different women. Feminism encompasses
central dilemmas in modern experience, mysteries of identity that get full expression in
its debates. The electricity of its internal disagreements is part of feminism’s continuing
power to shock and involve large numbers of people in a public conversation far beyond
the movement itself. The dynamic feminist divide is about difference; it dramatizes
women’s differences from each other – and the necessity of our sometimes making
common cause. (5)

Although feminism has normally been seen as a highly political movement in its attempts
to define several forms of oppression and effect social change, feminists in general have
also come to rethink spirituality. Even ten years before attributes like naivety, docility,
humility and subservience were taken to be typically feminine. But now, the achievements
that women have made in all areas of life have ensured the reality that they are as
impeachable as anybody else. That equal possibility of impeachability impels them to take
on the issue of ego in a new way. We have gone past the period when the implication of
subordination within feminist thinking was so complete that the idea that women had
agency, which could be conceived of as being destructive also, could not be envisaged. This strain of equality also brings along with it the idea of anti-essentialism, where any form of difference and discrimination is not only held untenable, but also is a strong factor that threatens the very dignity of human existence altogether. As Nancy Baker has put it in an interview in 2001:

*There’s a strong streak of anti-essentialism in feminism, just as there is in Buddhism. It is the understanding that something like gender is not fixed or absolute, that not all women or men have some masculine or feminine essence that defines us. To put it in Buddhist terms, gender has no “self-nature”. (6)*

The issue of gender, it may be said, is about power. Working on gender has to be devised in a way that allows people to be in touch with their own power, to see the way they use that power with other people, and to understand the consequences of such use of power. When we put gender in the context of power, it is not confined only to the question of sex because both men and women may be equally transgressive while they use power in the wrong way. Hence, when we talk about power, we touch a core point of human beings – the ego of our own self.

Buddhism, as a way of living with compassion and insight, is radically liberating for women. The liberative project of the practice of *dharma*, as opposed to historical Buddhist culture, is intrinsically opposed to patriarchy. Patriarchy, as a tool for limiting human potential, is rejected by those who cut through habitual and socialized thoughts and behaviours. Patriarchy, as the institutionalization of violence against women, is rejected by those who practise peace. Patriarchy, as the proprietory relationship of the sexes in the patriarchal family order where men own women’s sexuality, is rejected by those who eschew the illusion of self in property. Throughout history, spiritual radicals have been driven from the everyday patriarchal society, ‘the householder life’, into radical sexual alternatives such as celibacy.

The influence of Buddhism on the position of women was historically progressive. The Buddhists and their contemporaries, the Jains, were the first Indian mendicant orders to admit women, and thus greatly expanded women’s social options. Women in 500-BC India had no property rights, no control over their household affairs or no right to choice of a husband, and from 500 AD until the 1900s widows were sacrificed on their husband’s funeral pyres. The brahmanical caste system was strongly patriarchal, and it was particularly constraining for upper-caste women, from whose ranks many of the early Buddhist Sisters came. Many of the early Sisters were also from the aristocratic republics, such as the warrior clan of the Shakyans from which Shakyamuni Buddha came. As these republics were slowly absorbed by the expanding imperialist monarchies, as were the Shakyans during the Buddha’s lifetime, the democratic rights of noble women were further constrained. At this time of great social changes, some strong independent women did renounce society and become wanderers. But these women mendicants were not widely accepted. By providing a culturally approved alternative to marriage, the Sisterhood made freedom from the patriarchal family widely available. The Buddhist Sisterhood was India’s first ‘women’s space’, a life separate from that of monks, involving wandering, studying and meditating in the company of other women and providing freedom from the
restrictions of children and family. The Sisterhood was an option for those strong, intelligent women for whom the patriarchal family would have been stifling or for women with strong introspective personalities.

Having thus examined the affiliation that feminism shares with Buddhism and the feminist implications within Buddhist thought and practice, a few issues may now be taken up that would trace and underline the congruities between these two major world views that have come to influence the lives of not only women and Buddhists but also people from widely diverse cultural and religious groups around the world. Primarily speaking, contrary to a major part of the Western philosophical and theological heritage, both feminism and Buddhism begin with experience, stress experiential understanding enormously, and move from experience to theory, which becomes the expression of experience. Both share the approach that conventional views and dogmas are futile if experience does not actually bear out theory. In other words, in a conflict between one’s experience of the world and what one has been taught by others about the world, both feminism and Buddhism agree that one cannot deny or repress experience. In their attempts to hold experience over convention and theory, they explore how mental constructs operate to either block or enhance liberation. In Buddhism, this exploration has involved the study of the conventional ego, its painful habitual tendencies and the ‘underlying freedom of the basic egoless state’. In feminism, this exploration involves looking into ways in which the social conditioning that produces gender stereotypes and conventional gender roles traps both women and men in a dubious, dichotomous and polarized humanity, encouraging mutual incompetence and threatening to destroy the planet. However, mingled with this fundamental similarity it is a basic difference. Buddhism has never looked deeply into gender conventions as an aspect of a samsaric, pain-filled ego. Feminism, so caught up in immediate needs, often lacks an ability to convey the deep peace beyond the ego. Nevertheless, beneath these important differences is the more profound similarity of outlook, since both explore how habitual ego patterns block ‘basic well-being’. Hence, both can thus be seen as attempts to ‘de-selfing’ the ego – a subliminal concept in Buddhism and a female consciousness in feminism – and to achieving a much-desired egalitarian society for all gender-irrespective sentient beings.

Finally and very importantly, both perspectives speak of liberation as the point of human existence, the aim towards which all existence strains. The language conceptualizing liberation is perhaps only superficially different in the two perspectives. For Buddhism, the language wavers between seeing liberation as freedom from the world and freedom within the world – an important internal ambiguity within the concept itself. For feminism, the definition of liberation is clearer – freedom from gender roles and gender stereotypes. In so envisaging the notion of liberation, feminism may thus be said to emerge as a socio-hermeneutic aspect of Buddhism as well, since both seek to transcend all forms of prejudice, chauvinism, discrimination and social wrong by going beyond the stifling considerations of the self (in Buddhism) and gender (in feminism), and usher in a just, equal and undivided world. But to focus on these differences of language and conceptualization is also to miss the point. Feminism, like Buddhism and like all other visions of the human spirit, looks beyond immediate and compelling entrapments of easy solutions and conventional perspectives to the radical freedom of transcending those entrapments. What Professor Rita Gross, a faithful Tibetan Buddhist and an academic
advocating gender equality and fearlessly critiquing the human-made power structures of Buddhist institutions, says about the conventional idea of a ‘male privilege’ and the convincingly emerging female strength is starkly significant:

*Those who have earned authority and respect will certainly deserve it and gain it. Mahaprajapati, our original female role model, and the gender-neutral arguments in the Mahaparinirvana sutra make the case for this. And look at the traditional female role. It is economically and environmentally unsustainable. Better-educated and empowered women have fewer kids, easing overpopulation, and contribute more to society and help the economy. So men and women alike are harmed by their clinging to male privilege, and this also subverts Buddhism. (7)*

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Caste, Gender and Sexuality: A Reading of Bama's *Sangati* and Sivakami's *The Grip of Change*

Neeti Mahajan

*When has my life been truly mine*
*In the home male arrogance*
*Sets my cheeks stinging,*
*While in the street caste arrogance*
*Splits the other cheek open.* (Basu 2002:195)

The above lines by the Telegu Dalit woman writer Challapali Swaroopa Rani bear eloquent testimony to the double downtrodden-ness of Dalit women. They are Dalits twice over since they bear the burden of both gender and caste oppression. Through this weakness of Dalit women shines the true strength of Dalit women's writings – their ability to challenge the social structures that dominate Dalit women by going beyond the ideological limitations of the resistance offered either by an exclusive Dalit Women's movement or exclusive Dalit movement.

The two hierarchies caste and class are operative in the Indian society; one is based on ritual purity with the brahmana on top and the shudras or the ‘untouchables’ at the bottom and the other is based on political and economic status with the landlords at the top and the landless labourers at the bottom. The first responds to the formal representation of society, the second to the reality – together eliciting the unique form of inequality that caste represents. The dominant upper caste wields economic and political power in a village.

According to Manu, ‘the name of a brahmana should have a word for auspicious, of a kshatriya for strength, the name of a vaishya for wealth and the name of a shudra should breed disgust’ (Chakravorty 1993: 485). Therefore work itself was divided into pure and impure and each caste had to maintain its caste purity by adhering to the specific caste profession. Pollution is the most visible and potent form by which exclusion is achieved. By demonstrating the dominant material relationship in ritual terms, a whole group of people is excluded from the rest of the community both ritually and culturally. These hierarchies have an inextricable connection with gender.

They are instrumental in controlling female sexuality. According to Nur Yalman, ‘the fundamental principle of Hindu social organization was to construct a closed structure to preserve land, women, and ritual quality within it’(1962: 25-28). These three are structurally linked together and to maintain all three it was essential to control female sexuality. Since women are the gateways to a caste, caste purity can be maintained by maintaining the purity of women. Claude Meillasoux has argued that the notion of impure was crucial to the ideology of caste system because it was required to keep the low in a state of subordination (Meillasoux 1973; 92).
Women’s sexuality – their essential natures, their maternal power had to be organized and ordered by paternal power in the emerging class/caste based societies to serve the new social and political arrangements organized by men of the dominant sections of society. The most important weapon used for controlling women was schooling them in *stridharma* or *pativatadharma*; wifely codes which were internalized by women who attempted to live up to these codes. Chastity and wifely fidelity were taken as the highest expression of their selfhood. It was one of the most successful ideologies constructed by any patriarchal system, one in which women themselves controlled their own sexuality and believed that they got power and respect through the codes they adopted.

In essence, the dominant castes wield social power including patriarchal power over women. The upper caste men are free to have sexual access to lower caste women and therefore enjoy further power and dominance over the lower castes. While a lower caste man's alleged or actual sexual relationship with a higher caste woman may abash and scandalize the upper castes and severe action may be taken against the lower caste or both the persons, the upper caste man’s sexual liberties with the lower caste woman and his use and exploitation of her is treated casually and considered his right. This practice has continued through the centuries in India. The labouring women are exploited at work. They are paid meager wages for their work and are forced to provide sexual services as well.

The Dalit Movement has since the late 1970s actively contested the ideology and oppressive practices of the caste system. Literature and writing have been a powerful means of depicting the experiential dimensions of caste in which both men and women have written powerful essays, poems, autobiographical pieces and short stories. Dalit literature in Tamil has carved its own literary space with writers like Sivakami, Bama, Edayavendan, Unjai Rajan Abimani, Ambadavan, Gunasekaran, Imaiyam and others whose works have been warmly received.

Bama and Sivakami have both taken up the dual responsibility of defending their community against the greater atrocities of the caste system on the one hand, and critiquing the gender discriminations perpetrated by their own patriarchy, on the other hand. The two novels that have been taken up for analysis in this paper are *Sangati* by Bama and *The Grip of Change* by Sivakami. Both the novels have young, school going girls as narrators. The incidents are seen through their eyes and the young girls are shown to be having an astute observation and a mature thinking mind which not only records all the incidents but also comments on the happenings. Both the young narrators through whose voices the novels are narrated grow up to be intellectuals and represent their respective communities through their writing thus hinting that education can be a means of deliverance from an object position to a subject position and can give voice to the voiceless. Bama's *Sangati* (1994) which was translated from Tamil by Lakshmi Holmstrom in 2005, though not an autobiography, draws its material from ‘real-life stories of risks taken, of challenge, choice and change’ (Holmstrom 2005: XV) The narrator narrates the incidents that happen in the life of many women around her, her own grandmother Vallaiyamma Kizhavi whom she calls Paati, her cousins and neighbours. She situates herself strongly within the community and speaks as an insider. Male characters in the novel are almost nonexistent. In *The Grip of Change* (2006) which was translated from Tamil to English by
Sivakami herself, Gowri, the young narrator narrates the incidents that she sees happening around her and like Bama's narrator she too is an insider. As insiders, both the narrators have the advantage of representing their communities and the collective pain of the untouchables and critiquing the drawbacks of their community. Both criticize the patriarchal hegemony existing within the Dalit community which has led to the double marginalization of Dalit women.

Sangati presents the way patriarchy works in the lives of Dalit women. As Bama’s Paati surmises in the novel, ‘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 the men, their work ends when they have finished in the fields. If you are born into this world, it is best you were a man. Born as women, what good do we get? We only toil in the fields until our vaginas shrivel …’ (Sangati 2005: 6-7). Dalit women work in the fields as much as men do but are paid less and they single handedly bear the financial burden of running the family. The men mostly spend the money on alcohol or other women. Women are also constantly vulnerable to sexual harassment and abuse at the workplace.

Mariamma’s case elucidates this very well. While gathering firewood, the landlord tries to molest Mariamma, a young girl. She escapes him but cannot escape the village elders who believe the landlord’s false charges against her. The landlord shirks off his guilt by fabricating the story of her romantic links with a rogue named Manikkam. The women who know the truth and try to support Mariamma are silenced by the men. When Mariamma tries to tell the truth by naming the landlord, she too is silenced and has to bend down on her knees to ask for landlord’s forgiveness. Mariamma and Manikkam have to pay a fine for an offence they did not commit. Bama points out that for the same offence while Manikkam has to pay rupees hundred, Mariamma has to pay rupees two hundred. In the Grip of Change Sivakami is critical of the atrocities perpetuated by humans on one another irrespective of caste. A Dalit man could be a fiercer victimizer of the female body and soul than the upper caste man, if he is given the powers. Kathamuthu is a Dalit leader who having gained political powers in the wake of socio-political changes and the Dalit movements across the country, is financially and socially more privileged than the other members of his community. He takes on an upper caste widow as second wife thus negating the norms of caste hierarchy where an upper caste woman is not allowed to marry a low caste man.

Kathamuthu fights for the rights of the widowed Thangam who had been initially raped by her landlord Udayar who then regularly demands sexual favours from her in return for small gifts. A destitute and helpless widow, she soon succumbs to him. When she is beaten to almost death-like situation, by Udayar's wife's brothers, she appears at Kathamuthu’s doorsteps for protection and justice. Her battered body frames the opening scene. She is a young widow and therefore a ‘surplus’ woman, she is harassed by her brothers-in-law. When she refuses to submit to them, her sexploitation by her caste Hindu landlord and then the assault on her by caste Hindu men takes place. Even her struggle for land is linked to her body and fertility. Since she doesn’t have children, her brothers-in-law refuse her a share in the family land.
Kathamuthu too takes advantage of her by appropriating her money and her body which is a greater betrayal of Thangam who respects him as an elder brother. Infact when Thangam comes to Kathamuthu for help, he doesn't feel bad for her but the fact that she went for an upper caste man. ‘It’s because you chose that upper caste fellow, that four men could come and righteously beat you up.Don’t you like our chaps, (The Grip of Change 2009: 7) He shamelessly asks her. She soon joins Kathamuthu’s polygamous household. The same body, through which she was oppressed and subjugated, now becomes her gain in Kathamuthu’s household where it gives her ascendancy in his house and gives her dominance over his wives.

Thangam's battered body becomes the stage for all subsequent action, sparking community unrest, caste riots and shifts in family relationships. When an old crone's carelessness sets the village huts ablaze, Dalit leaders blame it on the caste Hindus. The disaster becomes their economic and political gain. Therefore the novel depicts how casteism is as endemic to the Dalit community as Dalits are perpetrators of caste violence. This indicates the manner in which the woman or the female body becomes central to the drawing of boundaries within and between communities.

Dalit woman's sexuality is an important domain of creative/critical concern in Tamil Dalit literature. Dalit writers discuss the containment of Dalit women's sexuality from pre-puberty stage to menopause by family and caste bound society. Dalit women are not allowed to attend school after attaining puberty, are subjected to sexual assaults by much older husbands, are sexually harassed or raped by fathers-in-law, brothers-in-law if they are widowed, are subjected to regular beatings by alcoholic husbands or abusive sons and are loaded with heavy labour at home and in the fields/factories by taking over the nurturing of numerous children and the aged. Sexual assaults at home, rape at workplace or custodial rape are the most encountered experience of Dalit women. Dalit writers foreground such a sexually repressive and oppressive social structure that invades the domestic as well as prevails over the social space. Their writing calls attention to collusion of caste hegemony and patriarchal structure which seek to control a Dalit woman's sexual life and conduct.

Dalit women have to cope up with violence every day. Dalit men who are denigrated to a dog's treatment by upper caste men show off their male chauvinism and suppressed anger through domestic violence. Gopal Guru very rightly says in this context that in different capacities 'Dalit men are reproducing the same mechanisms against their women which their high cast adversaries had used to dominate them' (Guru 2003:83). The author narrator of Sangati too observes, 'Now a days when I reflect on how the men on our streets went about drinking and beating their wives, I wonder whether all that violence was because there was nowhere else for them to exert their male pride or to show off their authority. All that suppressed anger was vented when they came home and beat up their wives to a pulp. (Sangati 2005:65)

There are many heart rending stories of domestic violence narrated by Bama. Thaayi was a very beautiful Paraiyar woman who looked like a Nayakkar when she dressed up. She was forced to marry a man she did not like who 'flogged her like an animal' everyday. Once he even cut off her long beautiful hair 'to put down her pride' (ibid 43). His
common retort if asked why he treated his wife thus would be, 'She's my wife, I can beat her or kill her if I wish. You go and mind your own business' (ibid 43). Mariamma too was forced to marry Manikkam because her father could not find a husband for her after the scandalous story fabricated by the landlord. A drunkard lout, Manikkam ruthlessly beat her up every day.

Maikkani’s story touches the readers. A chirpy, little girl of eight to ten years of age, with a beautiful face and a smart mind fills the readers with surprise by her sweetness, wit and arduous labour at home. The eldest one of seven siblings, she would do all the household work from cleaning to cooking to looking after her siblings while her mother who had been abandoned by her husband for a second woman, would single handedly work in the fields to run the house. Her husband would visit her on and off and impregnate her every time and whenever she would be in labour, Maikkani would work in the matchbox factory to earn a living. There she would be beaten up for trivial matters by the factory owner and at home by her father whenever he visited them.

The author narrator raises questions to her Paati on gender roles. ‘Why can’t we be the same as boys? We aren’t allowed to talk loudly or laugh noisily, even when we sleep we can’t stretch out on our backs nor lie face down on our bellies. We always have to walk with our heads bowed down gazing at the toes (...) even when our stomachs are screaming with hunger, we mustn’t eat first. We are allowed to eat only when the men in the family have finished and gone. What Paatti aren’t we also human beings?’ (Sangati 2005: 29). Paatti too agrees to the unequal treatment which existed from times immemorial. ‘If a boy baby cries, he is instantly picked up and given milk. It is not so with the girls. Even with breast-feeding, it is the same story, a boy is breast-fed longer. With girls they wean them quickly, making them forget the breast’ (ibid 7).

The irony of these women’s condition is highlighted when the author compares the life of the pigs grown by the white nuns with the life of the lower caste women. The pigs looked healthier, whiter and better fed than the Dalit women who struggled hard only to be able to feed themselves with kanji thrice a day. These women have poor health facilities and deliver babies at home without any medical help. Sometimes the babies are delivered on the fields and the women set out to work after two days of delivering a baby. They cannot observe the simplest ritual of washing and bathing daily because of lack of time. They slog it out on the fields, manage their home and children and then succumb to their husband’s sexual demands every night. No wonder these women have regular hysterical outbursts due to the excessive physical and mental tension they go through every day. They are then said to be possessed by peys or spirits. The author wonders, why peys always ‘set on women from the pallar, paraiyar, chakkiliyar and koravar communities’ (Sangati 2005:38). Why do the upper caste women never become possessed or dance in frenzy?’ Bama feels sad that the upper caste women too treat them contemptuously. She draws a comparison between the lifestyle of the upper caste women and the paraiyar women. She feels proud that at least the paraiyar women are independent and can earn their living unlike the upper caste women who have no freedom and who too suffer but their sufferings have to be silently borne. The paraiyar women always resist their husband’s atrocities by shouting obscenities which is a survival technique. Once Rakkamma who was being beaten up by her husband, lifted up her saree before the crowd present there, to shame her...
husband who immediately stopped beating her. While the upper caste exclude their widows from all celebration, the paraiyar widows can marry again and for them widowhood is not a stigma.

Kancha Illaiah has pointed out that the possession or non-possession of material resources makes for fundamental differences between lower caste and upper caste women. Since the lower castes by and large do not own property, all Dalit families have to labour which includes women and even children. These in-built structures shape the manner in which Dalit women are thoroughly integrated into labour systems and have a strong work ethic. Upper caste women on the other hand have no function outside reproduction and are thus reduced to the single axis of providing sexual labour. Their household labour is gruelling but is not recognized as productive labour. Illaiah argues that what is required to end the oppressions of the caste system is that all castes, upper and lower should be dalitized. That is, all should labour and thus the inequality inherent in the system of differential labour will have no basis thereafter. (Illaiah 1996)

In The Grip of Change Kathamuthu's wives don't care about his high handedness. They in fact are very critical about him and snub him when the need arises. Kathamuthu's second wife is an upper caste widow who cannot marry again in her caste so she marries a low caste. Thangam too is a widow who marries Kathamuthu. Set against these tales of hardship are other stories of everyday happenings, of women working together, of bathing and swimming, preparing and eating food, of festivals and marriage, of celebrating and singing. Bama has shown how the Dalit women have a great zest for life and are great survivors. 'Even if there’s no kanji to eat, the women can never be stopped from singing loudly and ululating' (Sangati 2005: 17). They sing all the time during work. These are songs to celebrate every life stage from birth to death and there are songs for every occasion and songs created on the spur of the moment to tease each other. These women have a passion to live life with vitality, truth and enjoyment. Women are a part of every celebration and have great bonding with each other.

Bama's and Sivakami's writings celebrate Dalit women's subversive strategies to overcome their oppression. Thangam beaten nearly to death, rises to the occasion and files a report against her oppressors at the police station. Grip of Change is a subversive novel which overthrows Dalit patriarchy by portraying the fall of the patriarch Kathamuthu and the seeping in of socio-political changes and better tomorrows with the rise of the educated, democratic youth under the leadership of Chandran, Kathamuthu's nephew. Sivakami's solution for overcoming caste disparity is simple—inter-caste marriage which would lead to mixing of caste blood and there would be no pure caste after that. Education too could be instrumental in overcoming caste boundaries like in Gowri's case. 'She blended among the many intelligent and attractive young women in the college and it pleased her. Gowri felt that she had crossed over human-made boundaries her father, her caste and her village – and merged with the ocean of people. However, whenever she went back home for the holidays, caste revealed its murderous teeth like an invisible monster' (The Grip of Change 2009: 95).

Both The Grip of Change and Sangati are about trying to climb despite being catapulted down and suppressed. Bama writes in simple colloquial language and presents
the Tamil Dalit dialects suffused with all the verbal expletives thus opposing the formal form as if sneering at the upper caste elite for having taken this liberty. The text deals with variegated experiences and stories of the Dalit women stringed together thus breaking the normative literary narrative of a single plot or story. She gives voice to the women thus enabling herself and them to regain their sense of individual self. In writing the subjective self she is no more the subaltern that listens to or is spoken about but the one who shouts out 'I' thereby relocating to the centre and making heard the silenced other.

References

Locutions in Ahmed Yerima’s Otaelo
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Introduction

Different studies have been carried out on investigation of meaning in literary text. These include works on pragmatic studies, discourse analysis and stylistic analysis, (e.g. Amen 1989, Falade 1996, Catherin 1996, Brown 2005, Esan 2005, Idowu 2005 and Odebunmi 2006). Some of the works on literary discourse studies, to the best of our knowledge, just either treated locution as a sub-set of the work or at the marginal level. Therefore, there is dearth of work on locution in dramatic literary texts. In a bid to fill this gap, this study focuses on locution with emphasis on the expressions and words in Ahmed Yerima’s Otaelo as the literary text of study. The study is particularly interested in identifying the locutions in the text and the pragmatic importance they serve in the realization of the major theme and sub-themes in the text. The choice of Yerima’s Otaelo is made because of the cultural setting of the dramatic text as written by a non-native. Excerpts were drawn randomly from the text: Yerima’s Otaelo and these excerpts constitute our data for analysis.

In relation to speech acts, scholars have focused on the use of Austin’s (1962) classical model to explore meaning making in natural and computer mediated discourses. However, these were contributions made by elucidating on meaning making processes and identifying meaning making components in contextual discourses (see Fraser 1986; Schriffin, 1994; Thomas, 1995; Yule, 1996; Silverstein, 2004; Mey, 2001; Odebunmi, 2006a). This paper compares two of the recent pragmatic models (Meys, 2001 and Odebunmi, 2006a) using a contextually realized dramatic text Otaelo. This represents another attempt at validating the components of meaning making identified in Odebunmi (2006) in his effort to extend Mey’s (2001) pragmeme. The significance of shared cultural knowledge (SCK) is examined via the unfamiliar background of a peculiar Nigerian playwright (Ahemed Yerima) who authors Otaelo outside his natural socio-cultural frame of experience.

The story Otaelo is set to reflect the cultural norms and reality of Eastern part of Nigeria most especially the Igbo culture. At the centre of the play is “jigida” (i.e. local bead or local jewelry) that stands as a symbol of love between Otaelo and Chinyere. As in Yerima’s other plays, the virtues of cultural reality are emphasized. Hence, Otaelo in the play is an “Osu”, a man considered culturally as nothing near human but food for the gods. This character turns out to be the rescuer of Igwe, the King, an act to which he promises him anything. Otaelo, an outcast, requests for the King’s only daughter as his wife. This strange request pitches the King against his subjects who could not stomach the abomination and pending desecration of “Umuagu” land. Otaelo consolidates his love for Princess Chinyere with a love token, a beaded “jigida”. This would soon turn out to be an object of jealousy which further drives the pending hatred which culminates in the drive for vengeance, agonies and deaths to set the play as a tragedy.

Models
The theory of pragmatic acts was introduced by Mey (2001) to “focus on the environment in which both speaker and hearer find their affordances, such that the entire situation is brought to bear on what can be said in the situation, as well as what is actually being said” (Mey 2001:222). The main or central concept in the theory of pragmatic acts is the “pragmeme.” Pragmeme is relative to individual pragmatic acts or to be precise “practs” in Mey’s language. The scheme below represents Mey’s theory of pragmatic acts:

In the above schema, two major parts are involved in the realization of a pragmeme. The first part is the “activity part” while the second part is the “textual part.” The activity part shows the available options to the users of language in discourse. The textual part indicates the features that influence such option in discourse. These influential features are: “INF” represents inference; “REF” for reference; “REL” stands for relevance; “VCE” for voice; “SSK” stands for shared situation knowledge; “MPH” for metaphor; and “M” stands for metapragmatic joker. The two parts (i.e. the activity and textual parts) which they represent the participants/interactants and the context in which they operate are crucial to the entire understanding of a pragmeme.

In a more related way, Odebunmi (2006:159) modifies the original model of Mey’s theory of pragmatic acts to suit his work on “a pragmatic reading of Ahmed Yerima’s proverbs in Attahiru.” Apart from all the influential features identified by Mey (ibid), Odebunmi (ibid) soundly added the feature of “SCK” (shared cultural knowledge). This insightful addition could have made this improved model suitable for this work since the text at hand (Otaelo) is a culture-based text written by the same author. However, since Otaelo is written from a non-native background, unlike Attahiru with which the author...
shares nativity, there has been a need to alter Odebunmi’s model. Our premise is that since Odebunmi’s study on proverbs is contextualized (endophoric) within the selected text (*Attahiru*) without outside exploration of meaning like this present study which is exophoric both for non-native reader and author himself. Below is Odebunmi’s modified model of pragmatic act:

![Modified model of pragmatic acts for proverbs in Ahmed Yerina’s plays](image)

**Figure 2**

Here is Odebunmi’s re-modified model of pragmatic acts:

![Adapted model of Locutions](image)

**Figure 3: Adapted model of Locutions**
The above model is a modification of Odebunmi’s modified model of pragmatic acts shown in figure 2. All the features mentioned in Odebunmi’s model are borrowed but our own context is divided into global and local contexts, given the interpretation that locutions can be globally interpreted and they can be locally interpreted. The new model implies that the choice of a particular locution may be universally (global) interpreted by hearer in regardless of the cultural background and the choice of a particular locution may be culture-specifically (local) interpreted by hearer. Similarly, in the new model, the context is global for the universal hearer/listener because the choice of locutions is not culture-based choice. Therefore, the shared cultural knowledge (SCK) is not applicable but for the local context, it is culture-specific and will demand for shared cultural knowledge (SCK) as Silverstein (2004:632) argues that selecting appropriate lexical items and understanding them depend on shared cultural knowledge between interactants.

Analysis and Findings

Locutionary acts in our data manifest at five functional major categories; namely: locutions that indicate social class and authority, locutions that indicate religious beliefs, locutions that indicate traditional or cultural beliefs, locutions that indicate love or loyalty and locutions that indicate proverbs/figurative expressions. These locutions are pragmatically engaged by the participants in Yerima’s *Otaelo*

**Locutions that Indicate Social Class and Authority**

Yerima employs words and expressions in *Otaelo* that indicate social class and authority to show social and cultural hierarchy among Igbo people of Nigeria. In this case, the choice of these locutions in the text is based on shared cultural knowledge (SCK) of the interactants. Communication here is implicit and can only be interpreted among the people that shared the same cultural knowledge. Chimombo and Roseberry (1998:6) argue that ‘to function as members of a culture, speakers must have a high degree of communicative competence’. They must know how to speak appropriately in given situations: what degree of respect is appropriate, what markers of politeness are required, what rules governing turn-taking are in force and much more. The following excerpts of locutions that indicate social class and authority suffice from the text:

**Excerpt 1** (Background: The two characters here are elderly chiefs in the village who accuse Igwe for the pronouncement of marriage between Chinyere; the Princess of the village and Otaelo who is an ordinary Osu)

*Obidigbo: At his father’s grave? Does an Igwe have a grave?*
*Ekekwe: Do not open my mouth too wide on the matter at least where his father’s head is buried. I mean, how does one explain this? The thought runs my stomach. An ‘Osu’ wants to marry a princess, when the law of the land forbids him to even dream of marriage to a slave. (p. 17)*

**Excerpt 2** (Background: Igwe seeks the opinion of his only daughter; Chinyere, over his pronouncement of marriage between her and Otaelo who saves his life in the war despite the fact that he has promised with his “ofor”)

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Chinyere: I have heard father.
Igwe: You call me father, I thank you. When I asked Otelo to name anything of his choice, it was in gratitude that he saved my life. I never knew that he would call your name. I promised by ‘Ofor’ and you know what that means... but I am the ‘Igwe’...(p. 24)

In excerpt 1 above, Yerima adopts the Igbo word ‘Osu’ which can only be culturally interpreted to mean ‘an outcast’. Therefore, the context of communication is local and it helps the interactants (i.e. Obidigbo and Ekekwe) to gain total understanding and interpretation of whom an ‘Osu’ is. It implies that the two speakers in the text have the shared cultural knowledge (SCK) of the locution. With the application of locutionary acts, one understands such vocabulary item (i.e. ‘Osu’), what it refers to in an Igbo community context and the nature of social class relationship that exist between the Osus and the ‘free-born’. This shared cultural knowledge is seen in excerpt 2 above in the lexeme ‘Ofor’. In the “local” context of discourse, the two characters (i.e. Chinyere and Igwe) have shared cultural knowledge (SCK) of the locution ‘Ofor’. Swearing by Ofor is therefore an irrevocable pronouncement of authority and power to which there must not be further questioning. Yerima, therefore successfully introduces the importance of ‘Ofor’ and ‘Igwe’ in an Igbo socio-cultural context.

**Locutions That Indicate Religious Beliefs**

Two categories of contextual religious based locutions namely; local and global are found to characterize the data. This tells that there are religious locutions that demand shared cultural knowledge (SCK) and there some that have global interpretation. Let us consider the following excerpts:

**Excerpt 3** (Background: Okaramuo is the priest Igwe sends for to know the way out on the issue of abominable marriage he has pronounced between the Princess and Osu which has been giving the elders and the entire villagers a lot problem.)

Okaramuo: ....Igwe Nwokrika, you offend the gods, so for that you will pay. Your Ofor is angry with you, yet it has interceded on your behalf with the gods. The gods decree, to save the throne let the Osu and your daughter marry in three days time. His god ‘Ala’ protects him. Both the Osu and his wife must never set foot on the soil of ‘Umuagu’ again after they are married....(p. 28)

**Excerpt 4** (Background: Obiageli is a close friend of Chinyere; the Princess. The two of them are discussing about the implications of the marriage with an Osu most especially the use of “ofor” by Igwe to swear and promise of the marriage.)

Obiageli: No. Your heart like any young girl’s misreads the heartbreak of love. The gods must understand. Let us think and use our heads for this little moment. (pause) First he swore by his Ofor
Chinyere: Who? (p.22)
The lexical item ‘Ala’ in excerpt 3 above is a religious beliefs locution that has local contextual interpretation. ‘Ala’ is a name of gods of ‘Osus’ who protects Otaelo in the abominable marriage he wants to involve himself. It implies that the people of the village have the beliefs in ‘Ala’ in protecting his people. It is the religion of the village that influences the beliefs they have in ‘Ala’. Therefore, there is shared cultural knowledge (SCK) among the people on the strength and power of ‘Ala’ to protect his people. Compared with the use of ‘gods’ in excerpt 4 above which is a locution that demand no shared cultural knowledge for its interpretation. In this regard, it is a contextual global locution.

**Locutions That Indicate Traditional/Cultural Beliefs**

We have in the text; *Otaelo* locutions that indicate cultural/traditional beliefs of Igbo people of Nigeria. Local contextual locutions of traditional/ cultural beliefs are found to characterize the text. Since the text is a culture-based text, most of the locutions here demand shared cultural knowledge (SCK) of the interactants. Let us consider these examples:

**Excerpt 5** (Background: Igwe is the king of the village and he is giving the entire villagers the situational report of their victory during the war.)

Igwe: We, your warriors have gone, and conquered all. We have expanded the villages under ‘Umuagu’ by three. (cheers) we have brought slaves to our village. (cheers) we have brought properties. (cheers) And most of all, we have driven everlasting fear into the hearts of the enemies and our neighbouring villages... (P.15)

**Excerpt 6** (Background: Ebuka who is the priest of Ala advises Otaelo to leave Umuagu village and come home where they have the same gods and beliefs.)

Ebuka: Is this all it is? Then let us shake hands, and you can keep your gift. Let us go home son.
Otaelo: I did it old man. I took my life in my hands, and see what I am today... first, a general in Igwe’s army. Then second, he will crown me Igwe of Abaniekpo. And I will also marry the woman I love, a princess, in three days time. I said yes and my ‘Chi’ bellowed in agreement. (P.33)

‘Umuagu’ in excerpt 5 above is a local contextual locution. It is a name of a village which culturally in Igbo tradition refers to ‘children of lion’. The contextual interpretation of ‘Umuagu’ in the text demands shared cultural knowledge (SCK) of Igwe and the entire villagers. ‘Umuagu’ (i.e children of lion) culturally refers to the ancestors of the village who were warriors and therefore by the virtue of tradition and culture, they should not subject themselves to the less privileged people and that is exactly what facilitate their victory in the war.

Similarly, local contextual locution ‘Chi’ in excerpt 6 above needs the application of shared cultural knowledge between the interlocutors. It is the application of shared cultural knowledge (SCK) that helps the two characters in the excerpt (i.e. Ebuka and Otaelo) to understand that there is a traditional belief in destiny or fate. ‘Chi’ culturally or
traditionally refers to destiny or fate. Therefore, Otaelo is telling Ebuka that he cannot go back home because of what his ‘Chi’ (destiny/fate) has provided for him. In this regard, we can infer from the excerpt that, the two characters have the shared cultural knowledge (SCK) in the traditional or cultural belief of ‘Chi’.

**Locutions That Indicate Love/Loyalty**

Here, two categories of love/loyalty locutions that can be contextually interpreted as; local and global are found to characterize the text. Those that are local employ shared cultural knowledge (SCK) of the interlocutors in the interpretation while those that are global are not cultural base locutions. In this case, they have global interpretations. Let us look at the following examples:

**Excerpt 7** (Background: Otaelo and his wife, Chinyere, enter an oath with blood and after that Otaelo brings out a set of ‘jigida’ given to him by his mother and ties them round Chinyere’s waist as a symbol of love between two of them.)

*Chinyere:* By the gods this blood like mine, tastes so sweet and real with the Ingredients of love. To this oath, I give my life.

*Otaelo:* Now you are worthy to wear this (Brings out a beautiful set of ‘jigida.’)

*Chinyere:* They are beautiful. (PP. 36-37)

**Excerpt 8** (Background: Here, Otaelo and Chinyere are promising the type of love and affection they have for each other.)

*Chinyere:* …I hope I am not too bold. (she kneels) I ‘love’ you to death. I ‘love’ you deeper than my father. I ‘love’, and by the gods do not doubt me.

*Otaelo:* I ‘love’ you, too, more than life. For in you I have the freedom of heart. Not because you are a princess, but because, you control the air that I breathe. (P. 36)

The lexical item ‘jigida’ in excerpt 7 culturally refers to the local/traditional waist beads. Therefore, the context of communication is local. This is because; it is the application of shared cultural knowledge (SCK) that helps project the meaning of ‘jigida’ in the text. ‘Jigida’ in the text is a love instrument and cultural symbol of love that turns to instrument of death in the text. In a more related way, the choice of the locution ‘love’ in excerpt 8 above has global contextual exploration. It is a locution for expressing loyalty but which demand no shared cultural knowledge (SCK). The word ‘love’ globally refers to a strong feeling of deep affection for somebody that you are sexually attracted to. In the excerpt therefore, one can accurately draw an inference that the two of them (i.e. Otaelo and Chinyere) have strong emotional feeling for each other.

**Locutions That Indicate Proverbs/Figurative Expressions**

In the text, we have locutions that are proverbial or figurative expressions that their meanings can only be realized within the co-text. According to Yusuf and Methangwane (2003:408), proverbs are relatively short expressions which are usually associated with wisdom and are used to perform a variety of social functions. Both proverbs and figurative
expressions are metaphors in meanings. This is because their meanings go beyond the lexical items that constitute their structures. We want to operationalize in this paper that, most of the proverbs and figurative expressions demand shared cultural knowledge (SCK). Let us consider the following examples:

**Excerpt 9** (Background: Ikuku is a chief in the village and is now warning Igwe to have a change of mind in the decision he has made over the abominable marriage he has pronounced.)

Ikuku: .....Do not attempt to feed the gods that you shame
   Amadioha weeps for you defile his land
   Your father weeps for you shame his throne
   You abuse the land with your ofor
   Your action to give a princess of Umuagu to an Osu,
   Will bring the downfall of your reign
   Beware, do not put a finger in the mouth of your maker,
   He will bite it off.
   Beware! (P.23)

**Excerpt 10** (Background: Igwe and other chiefs are discussing on how to resolve the issue of abominable marriage he has pronounced.)

Igwe: ... This is my case, for tonight, I am the accused, and the carrier of the burden of guilt. May the gods guide us in our judgement.
Ezeugo: Igwe! What concerns the eyes, concerns the nose. What have the gods said to you? (P.26)

The ‘Ikuku’ in excerpt 9 above warns Igwe, through the figurative expression “beware, do not put a finger in the mouth of your maker.’ This implies that Igwe should not do anything contrary to the order and the will of gods of land who made him the king. Ikuku and Igwe have shared cultural knowledge (SCK) of the implication in doing anything contrary to the directive of gods.

Similarly, Ezeugo expresses the close relationship that exists between Igwe and the chiefs through the use of figurative expression ‘what concerns eyes, concerns the nose’ in excerpt 10 above. Ezeugo personifies ‘eyes’ and ‘nose’ to express level of intimacy between the Igwe and the chiefs. Therefore, the interpretation of the figurative expression (i.e what concerns the eyes, concerns the nose) goes beyond the lexical items that constitute the structure itself, it therefore demand shared cultural knowledge (SCK) between the interactants.

**Conclusion**

This study investigates the pragmatic functions of locutionary acts in Ahmed Yerima’s *Otaelo*. The play being a culture-based text, five functional categories of locution featured in the text: locutions that indicate social class and authority, locutions that
indicate religious beliefs, locutions that indicate traditional or cultural beliefs, locutions that indicate love or loyalty and locutions that indicate proverbs or figurative expressions. The study reveals that only locutions that indicate religious beliefs and locutions that indicate love or loyalty in the text have both local and global contextual interpretations while the other three categories of locutions have only local contextual interpretations where shared cultural knowledge (SCK) is highly needed. The study concludes that a context driven shared-cultural knowledge of locutions in Otaelo together with those not shared-cultural knowledge can facilitate the intended meaning of words in the text. Apart from facilitating access to the intended meaning of the words in the text and the overall interpretation of text, this study of locutionary acts complements studies on Yerima’s writings as well as on pragmatics in linguistic scholarship.

References

Mahesh Dattani’s plays offer sumptuous room for family issues. They are dealing with the stories or tales of the various families. The play in question is a story of a Gujarati Mehta family whose head Hasmukh Mehta keeps control over his family members including wife Sonal, son Ajit and daughter-in-law Preeti in his life time and after his death by his will which is executed by his mistress Kiran. Kiran is an embodiment of educated woman who wants to live a free life not restricted by the taboos of society.

The play explores the deteriorated interpersonal relationship among members of the same family. Viewers witness father v/s son, husband v/s wife. Ajit is manifested as toothless whose voice is crushed down before his autocratic father. Sonal embodies the image of a domestic woman who is subservient to the whims of her husband. Preeti, the daughter-in-law of Hasmukh is shown as scheming and money minded and Kiran as educated, opportunistic and free in thinking.

The play depicts materialistic society in which people are running after money The fabric of family relations crumbles as it is shattered in the absence of cultural and moral ethos. Hence family relationships are badly affected, actually infected by this mentality.

If we talk about “Total Theatre” in which music, dance, action, language all are found in true dramatic and evocative manner, we should definitely mention one name, that is a complete theatre personality, Mahesh Dattani. He is the most powerful and potent dramatic voice of post independent India. He has enriched and embellished tradition of Indian Drama with his experiments and innovations. With the arrival of Mahesh Dattani on the literary scene, the scenario begins to change. His plays are, originally, written in English. He is a master of social drama in India. His plays are about what he sees, feels and understands. He wears many hats as actor, playwright, theatre and film director, dancer and teacher. His plays explore human relationship and represent contemporary people with their predicaments and complexities, joy and anguish. He is essentially a theatre person whose awareness about society has sharpened because of his association with theatre. As a playwright and film director he finds more opportunity to unearth new dimensions of creativity in both the mediums. He has authored a good number of dramas diverse in themes. His plays are characterized by some theatrical and thematic innovations. He has not only technical power and prowess to produce a play in text but also has an ability to get it staged successfully. While commenting on his plays; John Mc Rae calls him “the voice of India” and observes as follows:

“They are the plays of today, sometimes as actual as to cause controversy, but at the same time they are the plays which embody many of the classic concern for world drama.”

The entire corpus of Mahesh Dattani’s plays can be classified into three categories namely Stage Plays, Radio Plays, and Screen Plays. So far the themes of his plays are concerned; they are, by and large, quite contemporary and modern, radical and
unconventional. He has dramatized problems and issues of the modern urban society ranging from communal tension, homosexuality, child abuse, gender discrimination, marriage and career, conflict between tradition and modernity, patriarchal social system, constraints of hijaras (eunuchs), women, child labourer, interpersonal relationship, workings of personal and moral choices, identity crisis, revelation of past, the problems faced by HIV positives. Pranav Joshipura in his book titled “A Critical Study of Mahesh Dattani’s Plays” remarks that Dattani’s plays:

“……. principally deal with humanism in general and injustice to marginalized section of society such as homosexuals, hijras and women, in particular. In all of them, he provokes our thinking, compels us to think afresh about the problems … and change our conventional attitudes and assumptions about what is evil.”

Pranav thinks that Dattani “…….is not a preacher” and has “no doctrine to propound.”

In his words, his effort is aimed at collecting, “…….what lies scattered in his plays, and construct from the material Dattani, the man and Dattani, the artist.”

Family is the most important theatrical space in his plays as most of the plays have family as their locale. They are dealing with the stories or tales of various families. Where There’s a Will, Bravely Fought the Queen, Dance Like a Man, Tara are some of his plays in which the painful tales of various families have gone into the fabric and texture of the plays. The dramatist depicts the battles being fought among the members of same family at home.

Where there’s a Will is one of the four earliest plays of Mahesh Dattani. It is such a play which is not only thought provoking and introspective but also provides an evening of pure entertainment. Human relationships and family are at the heart in Mahesh Dattani’s ‘Where There’s a Will’. The play deals with the lives of an upper class family, exploring with both humour and tragedy. It also presents compromises, sacrifices and dishonesty that lie beneath the duty, family loyalty and personal identity. The play is a drawing room comedy of a rich businessman, Hasmukh Mehta, his family and mistress. Hasmukh Mehta tries to control his family even after his death through his will. The play depicts how a man wants to become so powerful. The desire of controlling his family turned into a complicated ‘Will’. Even after his death his command over his family was alive. The play is really very interesting and appealing. It generates a lot of laughter and mirth among the audience.

The play marks many trademark qualities of Dattani’s dramatic art. It has Gujarati milieu and successfully runs on the stage. It presents how women in their homes are marginalized. Though the kitchen or home is described as the kingdom of women, they are no longer ruling over them. It is attributed:

“Where There’s a Will has several interesting aspect; Mahesh described it as the exorcism of the patriarchal code. Woman- be it daughter-in-law, wife or mistress- are dependent on men and this play shows what happens when they are pushed to the edge.”
The play is a satire on water tight patriarchal code. He satirises human follies and foibles in a very interesting way. In fact, no character is escaped from the stroke of his satire. Like Ben Johnson’s play Every Man in His Humor, all the characters are delineated with or less sarcasm. The dramatist intends to bring change in society by hitting at human faults and follies. It has been rightly observed:

“Joy is the essence of life and I have always believed that theatre should exude delight. Where There’s A Will is such a play. It is not only thought provoking and introspective but also provides an evening of entertainment.”

The narrative of the play takes place in the lavish house of Hasmukh Mehta, a businessman and a staunch follower of patriarchal system. He possesses complete sway over his family members and never allows them to come up with any suggestion neither in family matters nor in business. The play is divided into three spaces namely the fancy dining-cum-living room, the bed room belonging to Hasmukh and Sonal Mehta and the hideously trendy bed room of their son Ajit and his wife, Preeti. The play begins with conversation between business tycoon Hasmukh Mehta and his son Ajit. Son wants to deal any matter according to himself, but father tries to hold him. Hasmukh strictly follows steps of his father in his life. He wants his son Ajit to follow his footsteps in real life. He exercises patriarchal authority over all the members of his family. He believes in absolute power. Dattani touches this social issue very clearly. He focuses on fractured interpersonal relationship with in the range of familial relationship. Like all modern families there is a lack of emotional attachment and understanding towards others views and opinions. The character of Hasmukh Mehta can be analyzed in two ways- through his familial world and business world. He is the boss at both the places. His relationship is played with grievances and unrest at home. However, he is enjoying the position of ablest and the perfect boss at the business house.

All the four members of the Mehta family stand in sharp contrast to their counterparts. Hasmukh Mehta is autocratic head and demands unquestionable obedience from his family members, whereas his wife is quite subservient and subordinate to her husband. Like a typical Indian wife Sonal performs all house chores and she has also learnt how to execute her husband’s instructions and orders to make her husband happy. But Hasmukh opines women to be non-serious human being and they also have their eyes on money. Sonal has learnt how to execute her husband’s instructions and orders. In this sense, she is anti-thesis to him.

Ajit, son of Hasmukh, is the joint managing director of his father’s factory, but he cannot do anything of his own. He has to execute his father’s orders and command keeping his own say aside.

Ajit: Don’t have any rights at all?
Hasmukh: You have the right to listen to my advice and obey my orders.

Like Sonal to Hasmukh, Preeti is counterfoil to her husband Ajit. She is a young, charming, graceful, calculative and assertive lady. Hasmukh says about her:
“That’s my daughter-in-law, Preeti, pretty charming, graceful and sly like a snake.”

In Hasmukh’s life, there are two distinctive spaces representing his inter-personal relationship—his relationship with his wife and son, and his relationship with his business world. One is chaotic and incomplete, while the other is perfect and complete. However, in both these conditions he maintains his absolute control. He accuses his wife of wasting money in preparing rich dishes. He considers Sonal’s company as the greatest tragedy of his life. The irony is obvious, as Sonal who is the tragedy of his life takes care of his health. Hasmukh’s passion for authority and Sonal’s extreme submissiveness produce humour. Sonal’s response is so mechanical as well as pathetic, “If anything happens to you, they’ll say, I neglected my duty.” He condemns his wife for her inability to realize the intricacy of business and even her failure to provide him a good and healthy married life.

The theatre attempts to articulate manners of the society intending to cheer people by lifting them from physical, social and mental problems and also offers a piece of advice for leading life in a healthier and happier way. In this hectic life people are suffering with the feeling of alienation which has become part of our lives. In the play Dattani presents that patriarchal canons control not only the lives of women of the family but also men of the family. Dattani shows that a young person always tries to become independent but their parents not allow him/her easily.

In the play Ajit says:

“And what becomes of me? The real me. I mean if I am you, then where am I?”

Hasmukh replies that he is nothing but a big zero. There is a question of self-identity for which young generation is ready to do anything. Young generation does not want to live under the shadow of their parents. They want to be free, parents cannot rule over them. They have their own thinking, mentality and most important thing is they don’t need of interference. This is the very sensitive social issue which is raised by Dattani in this play.

Like other plays of Dattani the present play has also skeleton in the cupboard in the form of Kiran Jhaveri, the mistress of Hasmukh and his Will. Soon after his demise the Will was read. It sets forth avenues of varied reactions and revelations, charges and countercharges, shocks and surprises, protestation and acceptance. Mehta family was shocked by the unexpected Will of Hasmukh Mehta. It was soon clear among them that their lives will be ruled by Hasmukh even after his death. It is just because of the Will can be viewed as whip and the mistress of Hasmukh Mehta is the agent. The Will was very complicated and detailed one. As per the Will none of the three Mehta family members has legal right over the property of Hasmukh Mehta.

Hasmukh has formed a charitable trust named Hasmukh Mehta charitable trust. He has donated all his property including finances, shares etc to the trust. As per the Will they get regular allowance from the trust. The trust will be dissolved when Ajit Mehta turns 45. He can use and utilize property and money after that period. The violation of his Will by
any member of the Mehta family will expunge their right from Hasmukh Mehta’s property. KiranJhaveri, his mistress, was made as the trustee of the trust.

Preeti’s objection for the stay of Kiran in the house of Hasmukh creates furore. Kiran says

“I never intended saying it outright, but now I have to make it clear to you. As the trustee of the hasmukh Mehta charitable trust I have the right to make a statement declaring that since the recipients of the trust namely you all are not complying with the rules set down by the deceased, the holdings of the trust will be divided between certain charitable institutions recommended by the founder. Which will mean that you won’t ever get to see even a single rupee earned by your father-in-law? Now will you refuse to let me stay here?”

Dattani observes very minutely the condition of women in society. Women liberation is also a burning social issue nowadays. KiranJhaveri is very well deserved woman who by her astute ways makes Hasmukh Mehta fully dependent on her. She is shown as the central figure of modernity. She tells Sonal that her husband rusted her so much. But she is actually not interested in him but on his money.

“Kiran: Mrs. Mehta, no women has an affair with an older man, especially a married man, for a little bit of respect and trust. It was mainly for the money.”

The play presents the intelligence of city woman who is well educated and gets whatever she wants with her life. She can do anything for it. She crosses her limits, she does not believe in old concept that man leads and woman follows. She made her own decision which can be acceptable by other. This is actually a urban sensibility which inspires women character to live freely.

The play has several kind of issues raised in a traditional family. It explores the deteriorated interpersonal relationship among members of the same family. We witness the constraint relations between father v/s son and husband v/s wife for the sake of money and power. The play reflects the follies and prejudices of Indian society as reflected in the microcosm of the family unit, the most dynamic reality in middle class Indian lives. Dattani calls the play an exorcism of the patriarchal code. Set in a typical Indian setting of a joint family, the play was based on the promise of a Will that kept a business tycoon and his family together. The cleverly designed contents of the Will brought his wife and his mistress together after his death and hold the troubled family close. The role of the ghost of the dead Mr. Mehta added moments of brilliant humour and subtle observations to the play which expertly dealt with the shades of the relationship that he has forged with his late father, son, wife, daughter-in-law and mistress. There are sharp punches of satirical exchanges between father and son.

_Hasmukh: You have the right to listen to my advice and obey my orders._
_Ajit: Thank you. You are so generous I could kiss your feet._
The play stands as an outstanding for showing the protagonist as the watcher of his own action. He realizes that he has been made victim of his own mechanism. He vested in Kiran with powers; to fulfill his desire for his posthumous control over family, but she exercises these powers to improve her relationship. This is how the ghost of Hasmukh expresses its displeasure towards Kiran, “You are here to set my family in order. Don’t forget your job.” The ghost of Hasmukh witnesses that he has been dismissed as a shadow of his father, a man to be pitied on, a man without his own dreams and desire, vision etc. The hegemony of the will is finally cast off, life continues and the ghost goes and hangs himself upside down from the tree, utterly displaced, both physically and symbolically.

The play dramatizes the social realism in a very comical and satirical way. The play is replete with laughter and mirth. The tone of sarcasm and humour runs throughout the play. Dattani’s creative genius handles sobriety and humour side by side very successfully. The familial interaction is often very comical and satirical.

_Hasmukh: I don’t care what Dr. Jhunjhunwalla said. I’m not in a hospital! I want salt!_
_Sonal: You are not in a restaurant either! Stop shouting. Do you want to shout and raise your blood pressure?_
_Hasmukh: No! I don’t want to shout and raise my blood pressure. I’d rather eat salt and raise it!_

The invisible presence of Hasmukh especially after his appearance as Ghost, his observations and the free display of the inner feelings of different characters against the authority of Hasmukh, is a unique device employed by the dramatist for self assessment of the characters.

The play arrests the essence of modern family unit and strikes a close look at dynamics of intra-familial relationships. It points at the strong relationship between the father-figure and the other family members. The use of the word ‘father-figure’ does not literally connote father as the role flits from character to character. It begins with Hasmukh Mehta and his monologue of how he lived out his father’s expectations of him. It moves on to mistress, Kiran Jhaveri who in a moment of clarity reflects how she played the role of Hasmukh Mehta’s father in their relationship. The play concludes with Kiran Jhaveri taking Hasmukh Mehta’s place at the head of table- indicating that the family has a new father-figure.

The play depicts the materialistic society in which people are running after money and the pleasures sought by it. The fabric of family relations crumbles and it is shattered in the absence of cultural and moral ethos. Hence family relations are badly affected, actually infected by this mentality.
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Shattering the Stereotypical Female in Anita Desai’s *Fire on the Mountain*

Priyanka Aggarwal

**Introduction**

Anita Desai is among the foremost novelists of India. She has the distinction of being the first psychological novelist in the genre of Indian Writing in English. Her novels mainly deal with the inscape of mostly female characters placed in the Indian family system. Her novels also seem to examine the way mythical representations of Indian women contort and make the image of motherhood a role-model within the context of Indian society. Figures such as Sita constrain Indian women in two explicit ways, since they imply that every woman should be a mother but at the same time present an ideal which no woman can attain. Desai situates the text in an Indian reality where actual mothers are often ignored; whereas in folklore, myth and nation building the idea of motherhood is venerated. A critic Radha Chakravarty adds in this context: “In India, women’s self-worth and value are usually dependent on their reproductive functions. This valorization of motherhood has its own built-in paradoxes: maternity is associated with a capacity for voluntary self-sacrifice which entitles the mother to her quasi-divine status” (77).

Although there is much about Desai’s fiction that lends itself easily to the exploration of the female psyche and the effects that the Indian social order has upon Indian mothers, her exploration is not necessarily a complete picture of Indian women. Desai often focuses on middle – to upper-class women, which is clearly not representative of even half of India’s population, a fact one should keep in mind while reading her work. Some critics have criticized Desai for this elitism, but as she states in “A Secret Connivance,” her purpose is to portray honestly unique characters, and since her background is unmistakably middle – to upper-class, it makes sense that she wishes only to depict the experiences and psychological workings of this specific, familiar class group. Although Anita Desai does portray a limited class, she does not fall into the trap of essentializing Indian women, or mothers in particular, vividly illustrating instead the variety of complexities and intricacies through her female characters and their search for their own authentic sense of Indian motherhood and also their own sense of authentic self.

The Importance of Post-Colonial Theory and Third World Feminist Theory vis-à-vis India’s struggle with colonialism had numerous effects on almost every aspect of Indian culture, and the social constructions of Indian femininity and motherhood were not exempt. This view of totalizing discourse is shared by Edward Said, a postcolonial literary theorist who is quoted by Shubha Tiwari to say that Desai shares the same perspective as Said since the characterization of people portrayed within her novels rejects “people as representatives” (264). In order to explore the complex societal role of motherhood, it is important to have access to discourses that are not essentializing, homogenous representations of Indian women.

Indian women, especially as represented in Desai’s fiction, are complex and dynamic. Sometimes they are oppressed, but at some other times they are not. Sometimes they are even able to find powerful positions within oppressive institutions or situations, and by consistently making sure that the discourse and rhetoric one uses is fully encompassing the multifaceted experiences of women, one can make a closer examination and gain greater insight. The novels *Fire on the Mountain* focuses pre-dominantly on the ‘motherhood’ aspect of women. Also it shows that women and mothers are not merely
victims but actively search for ways to create an autonomous self even within the seemingly oppressive confines of the family and the overarching model of Indian motherhood.

The mythicization of Indian motherhood is a cultural construct that defines the way Indian women are perceived, portrayed, and ultimately judged. There are a number of central mythical ideals that uphold a specific, universalizing Indian motherhood: the most prominent in the fiction of Anita Desai include the characterizations of actual Hindu and Vedic goddesses, the cow as a mythical feminine force and the myth of Mother India. Mother goddess as an archetypical representation of seemingly ideal Indian motherhood creates a binary whereby supposedly every woman can be placed in either one category or the other. Women culturally understood as good are wives and mothers who fulfill societal obligations of creation and procreation, while women marked as bad are most likely disrupting social expectations, withdrawing from the role of procreation, and causing destruction to their community.

The mother goddess, Sita, Laksmi, Draupadi, and Parvati are just a few of the manifestations of acceptable and glorified femininity that idealize motherhood and wifehood, creating a standard that appears almost impossible for any Indian woman to attain, even the middle – to upper-class women that Desai focuses on in her novels. Anita Desai herself declares in ‘Secret Connivance’ that the idealized Indian female, particularly in the form of Sita, “is meek, docile, trusting, faithful and forgiving. Even when spirited and brave, she adheres to the archetype: willing to go through fire and water, dishonour and disgrace for his sake” (972).

Although Desai is condemning limitations implicit in the figure of Sita, she is not necessarily reproving motherhood or the idea of being a dutiful wife; she merely seeks to illuminate how confining the ideological demands of a mythical motherhood can be and how unacceptable it is within Indian society to try to transgress that model as an Indian woman. Desai affirms that mythological representations of womanhood keep a woman “bemused, bound hand and foot. To rebel against it – either in speech or action – would mean that she is questioning the myth, attacking the legend, and that cannot be permitted: it is the cornerstone on which the Indian family and therefore Indian society are built” (972). Therefore, this Indian myth of true womanhood not only constrains women to a specific role and space within society but also creates a control mechanism of consequences which forces women into culturally appropriate behavior. It may be pointed out here that a Sita figure was not meant to characterize women as passive or helpless, arguing instead that women found their power in their moral virtue, citing that in the Ramayana, even Ravana could not touch Sita due to her moral superiority.

*Fire on the Mountain* is a novel centered on the character Nanda Kaul, a great-grandmother who has grown disillusioned about her roles as a wife and mother and who, once widowed, moves to Kausali to live a solitary existence free of the confinements of her previous life. The narrator declares that she “had suffered through the nimity, the disorder, the fluctuating and unpredictable excess. She had been so glad when it was over. She had been glad to leave it all behind, in the plains, like a great, heavy, difficult book that she had read through and was not required to read again” (32).

Nanda’s reclusive existence is suddenly interrupted with the appearance of Raka, her great-granddaughter, who has been sent to Kausali because her mother is ill and unable to take care of her. The novel follows the psychological struggles of Nanda Kaul as she tries to understand her great-granddaughter Raka and herself. In her new life at Kausali, she hopes to forget about all the memories associated with her past as nurturer
and to live an isolated life with no one around to bother her. She is disappointed to hear of Raka’s arrival and the subsequent interruption of her solitary existence: “It was against the old lady’s policy to question her [Asha, her daughter] but it annoyed her that she should once again be drawn into a position where it was necessary for her to take an interest in another’s activities and be responsible for their effect and outcome. When would she be done?” (50-51).

For years, Nanda Kaul bought into the characterization of the Indian mother associated with the so-called ‘good’ characterizations of mythical Hindu goddesses, particularly Sita or Draupadi, but that course did not bring her any of the fulfillment that she imagined it would and, in fact, led her eventually to renounce that life and remove herself from any nurturing activities or behavior.

Desai follows Nanda’s new existence and questions if her total removal from the world of motherhood and compassionate, caring behavior actually solves her problem of a trauma-ridden psyche. It is easy to understand why Nanda would decide to go to Carignano and how her life has failed her expectations and has ultimately proved to be unfulfilling for her, but Desai goes further and instead of presenting all the reasons Nanda should renounce, she questions what happens after she does and also inquires if this new existence, free from obligation, is actually fulfilling for her.

Towards the middle of the novel, Nanda begins to develop a fascination with Raka and begins to question if this is the one child with whom she could actually identify herself. She declares, “Raka, you really are a great-grandchild of mine, aren’t you? You are more like me than any of my children or grandchildren. You are exactly like me, Raka” (71).

Although she sees the connection between herself and Raka, and notices that Raka needs to be nurtured and loved by her, she does not fulfill the obligation. For her it seems that removing one’s self from any caretaking situation was easier than actually having a child around and refusing to care for it, and she laments her inability to help. She tries telling Raka elaborate fairy tales in order to make her happy, but then realizes the irony since she herself was told fairy tales and in the end found them to be empty and fake. Indeed, the narrator declares that Nanda bitterly cursed her failure to comfort children, her inability to place herself in another’s position and act accordingly. Fantasy and fairy tales had their place in life, she knew it so well. Why then did she not tell the child the truth? Who wanted truth? Who could stand it? Nobody. Not even herself. So how could Raka? (97)

At the end of the novel, Nanda realizes the solace and peace she sought at Carignano was actually as false as the fairy tales she tells Raka about her past. The only reason Nanda is even able to live a comfortable life in her new dwelling is because she has erased her past instead of coming to terms with it. She remembers Miss David, the woman whom her husband truly loved instead of her and how their affair affected her life with her husband. She also remembers her real past, not the one she has woven to tell Raka nor the one she imagines for herself.

This final confrontation with the truth of her situation renders her heroic. The peace that she thought she has finally attained was on fire. So in the end although Nanda sought to escape her existence as a wife and mother, she did not find fulfillment completely rejecting all caring or nurturing behavior or when she left Raka alone, in dire need of love and mothering.
Since Nanda is the main focus of the novel, most of the other women are secondary characters, although Raka and her mother Tara emerge as important figures in the discussion of Indian motherhood. Tara is a woman who, like her grandmother, was bought into the ideological construct of Indian motherhood and assumed a subservient role to her husband. Tara is not only unfulfilled by her nurturing roles as a wife and mother but is, further, abused by her husband. Although Asha does not comment on the situation at Raka’s home when she asks Nanda to take her in, it is obvious that it is causing trauma in the lives of both Raka and Tara. Life for a woman is a series of obligations and commitments. Tara gets ill-treated by her husband, but finally the woman has to yield.

Woman often becomes woman’s enemy. Asha attributed Tara’s domestic misfortune to her inability to understand men and also her inability to be a successful diplomat’s wife,” which only reiterates the treatment women such as Tara sometimes receive from other women, but also what expectations Indian society puts on women in abusive situations (231). Like Sita, Tara is expected to handle whatever comes her way with quiet submissiveness, even if it means abuse to both herself and her child. Nanda Kaul also obviously knows what is really going on since she wonders what will happen to Tara after she is deceased and even thinks of leaving Kausali to her: “perhaps she [Nanda] should leave the house to Tara who needed shelter, a cave to crawl into and die” (113). Raka is just another casualty of Tara’s traumatic relationship with Raka’s father, and it is obvious through her reclusive behavior and refusal to get close to any human being that she has been profoundly damaged by her home environment. In the novel, she reflects on what she remembers about home and thinks of her father, home from a party, stumbling and crashing through the curtains of night, his mouth opening to let out a flood of rotten stench, beating at her mother with hammers and fists of abuse – harsh, filthy abuse that made Raka cower under her bedclothes and wet the mattress in fright, feeling the stream of urine warm and weakening between her legs like a stream of blood, and her mother lay down on the floor and shut her eyes and wept. Under her feet, in the dark, Raka felt that flat, wet jelly of her mother’s being squelching and quivering, so that she didn’t know where to put her feet and wept as she tried to get free of it (79).

It is obvious that Raka needs help and that her early home life has damaged her and her ability to have a successful relationship. Nanda is able to see all of this but refuses to get involved in what she feels will be just another exploitive relationship. In return, Raka roams the desolate landscape trying to find escape, ultimately setting fire to the entire forest around her at the close of the novel, screaming for the attention she has been so deprived of her fire with entire life.

Conclusion

The Fire on the Mountain is a reality but the fire in her heart is a fantasy. It is forged fire. Ultimately, with the death of Nanda, the illusionary world is obliterated. Her crisis for identity is resolved. The fire is the desire within Nanda and her death is the symbol of wish-fulfillment or self-assertion. The fire within her erupts at length, manifesting itself in her death. P.P. Sharma states that the end of the novel is “expressive of Raka’s resolve to destroy a world where a woman cannot hope to be happy without being unnatural,” therefore aligning Raka’s act of “A violent destruction with the resistance she feels towards the feminine roles she is already expected to uphold (106).

References:


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Indian Sensibility in the Plays of Asif Currimbhoy: An Overview
(With special reference to The Dissident MLA and Inquilab)

Punam Pandey

Asif Currimbhoy, post-colonial playwright is known as “India's first authentic voice in the theatre”. Being a postcolonial playwright his contribution to the world of Indian Literature has been very significant and his dramatic career has positioned the political, cultural and social atmosphere of Indian drama in English. He brought real life to the theatre and achieved the anticipated consequence by displaying the issues directly related to the political, social and economical life of individuals as he has sowed the seeds of many thoughts and approaches relevant to current post-colonial issues.

Being an Indian playwright he has been ardent observer of the Indian society. His social conscience made him unrest and pushed him in walks of life for observation and speculation. Consequently his social conscience started to prevail in his plays, and his expression caught the attention of all strata of the society. After this his career as a playwright came to full bloom. He chose to write for the theatre because he thought that this was the art form which allowed him to reveal and expose all complexities of the society.

For Asif theatre was a medium to comment extensively on the changes that came over India after independence and his concept of a sophisticated society has been gradually amalgamated into the plays. He has presented the picture of postcolonialism and various notions in his plays. He gave space in his plays for feminism, Diaspora, subaltern resistances, distinction between Self and Other, racism, hybridity, Indian sensibility, third world etc. The present paper is to explore the Indian sensibility embedded in the plays of Asif Currimbhoy. He not only observed India but saw its soul also. He has thrown adequate and sharp light on Indian values, Indian culture and Indian tradition.

Religion is a major part of Indian culture and life. The playwright has a vision to see all the religion of the world co-exist with amity and tolerance maintaining the grace and preaching good things to the followers for which they are known to. He holds this point strongly and asserts: There is a mystical element in human being that always drew me to the spiritual factor in life; I was not attracted to any one particular religion; I was attracted by all. As a result, I wrote separate plays on religions which are highly academic (Commentary: 48). The playwright is also not unaware of the fact and gives the description of various celebrations of religious celebration and rituals in his plays in a grand way with minute details. The whole of Indian life and sensibility revolves round the culture and religion that have a deep effect on the life on Indian people. Indian culture and religion have vast scope for giving satisfaction and meaning in the life of human beings also. Indian life itself is a real demonstration of the richness of Indian culture and religion.

The playwright gives a platform to his readers to have a thorough discussion on Indian culture and religion. Asif penetrates merits along with demerits too. His plays are the rich store house of his love and affection towards myths and legends, folk tales and customs, historical events and cultural heritage. They exhibit the richness of this age old
culture that attracts the life as light attracts all. His citation from the Vedas, the Upanishads, the Mahabharat, the Ramayana, Indian art, dance, politics etc. in his plays shows the fervour of his vibrant creative talent and his ability of presenting it with solid ground of truth. He keeps his faith in culture and religion in which he is found to have strong belief that a playwright can get strength by going back to his culture and religious sensibility. The study of his plays confers readers with Indian culture and religion presented in his plays which cover Indian sensibility.

Culture, this term can be defined as a long practiced customs of the society handed from generation to generation. It is something like the sum total of our heritage, our customs, traditions, manners, rituals and beliefs including our religious beliefs. Culture not only adds charm and beauty of life but it gives strength and solidarity to the people also. A Life devoid of cultural and religious beliefs has no colour and beauty that make it worthy to live. This endeavour is an effort to present the form of Indian sensibility towards culture and religion which make the sum-total of a man’s life and which the playwright has employed so abundantly and skillfully to enrich the plot and theme of his plays. Here, it is remarkable to see that the playwright treats his own religion and culture (that is Islam) but he has also expressed his views on the culture of other communities like Hindus, Christians and Jewish. The sensibility of the playwright that attracts the attention is his trait of lashing on the narrow-mindedness born out of religious fundamentalism and dogmatism. The playwright shows his strong faith in spirituality as the essence of India’s composite culture. The tenet of Indian sensibility, which is easy to mark in the plays of the playwright, is his treatment of culture and religion. In fact, the playwright has got reputation of country boy endowed with cultural and religious sensibility.

In other plays of the playwright, he is confronted to present his views that are related to public interest and social message to deliver. In his play The Dissident MLA he criticizes those people who cover themselves in the garb of religion and astrology and try to make them show like prophets sent by God for the good of the masses but the reality is that they are totally different inwardly from what they show. Inwardly, such people are very weak and their conscience that makes them feel what fraud they are playing with people frightens them and to escape this torturous state of mind they take shelter of religion and astrology just to keep this fear away. Here, the playwright conveys the message that religion provides the path on which one should keep moving to get peace of mind, not a garb to cover the treacherous intentions.

The playwright presents it through Manu, who goes to astrologer and wants Pundit ji to peep into his future asking him: What do the stars say, Punditji? Does the mount of Venus revolt against the giddiness of Saturn? Surely my moon and tides are more at fault than I…..a mere mortal. (Currimbhoy, Asif: 1974: 16) The astrologer informs him that his lucky days are Tuesday and Thursday. He warns to be more careful and go slow on food, wine and woman as destiny surrounds him like a mortal coil.

The concept of Karma is an integral part of ethical side of Indian philosophy. The playwright believes in Karma. Suriya, Asif’s wife and his motivating force, calls him a Karma yogi. He believes that everybody gets the result of his Karmas, not what is written in destiny as he does not believe in destiny. Consequently, he does not believe in astrology
and his motto is *work is worship*. He agrees with the teaching of the Hindu scriptures like the Gita that says we get the result of our doings. It goes like this *as you sow, so shall you reap*. It gets evident when describes it thus: *The shastras says: Efforts are greater than destiny* (16). The playwright put emphasis on the importance of *karma* in life, which places man where he/she deserve to be. He has faith also in God. He believes in the fact that God is the complete master of this world and nothing happens without his will. This world is a stage and we are all puppets in the hands of God who rules over us and his rules are unbreakable.

The playwright concludes this in the following way: *There’s divine conscience besides a man’s conscience. And God’s conscience is greater: it forms the basis of natural law. Man’s law may be broken, but not the Natural Law* (39). Asif, describing the Indian sensibility does not forget to expound the status of women in the Patriarchal society. In *The Dissident MLA* Shanti, wife of MLA Manu Bhai and Sonal are two female characters. Like mostly Indian wives she also went on the assigned path of duty for family. But she is not the blind follower of her husband’s doings. The playwright delineates the picture of Indian women who despite being very competent are bound to compromise. Shanti’s image and character emerges as the play progresses as a vivacious woman, highly spirited, bold, passionate and a little bit shrewd also. Like New Women she unveils the reality of her husband, Manu Bhai to her son, Ramesh. She like a righteous person warns Ramesh against his father thus: *That useless father of yours, Ramesh. He smelt of bad-breath every time he kissed me...and the rest was worse. Grow up and disgrace him, son. You know what he’ll do? He’ll try to shine ` through you, my noble beautiful boy.*

*But....you....down.....him!* (Currimbhoy, Asif : 1974: 9). Above lines show her resistance towards the ill behaviour. Shanti is an unsatisfied with Manu’s mechanical approach as treats her as an object to satisfy his libido only. Manu tries to persuade Ramesh emphatically saying that he is his real son and appeals him not to *listen to her, my man-son, woman’s frustration, woman’s talk. Their brains ooze down into falling flesh, and then it’s nothing but carping, carping, carping....Mine?* (9). Manu’s attitude towards his wife is just like traditional Indian husbands who aspire everything from their wives but don’t feel need to listen and understand them. For them they are not worth to be listened and cared. This inhuman approach reflects from his opinion when he advises his child saying that females always like to blame males and it is their inborn quality, so he should not give ear to his mother’s talks.

Asif Currimbhoy has peeped in the domestic domain. Whatever he realized around him, very dexterously presented. In the patriarchal society women are considered to discharge all duties towards family with little cry for their rights, and likes and dislikes. Even this scenario has been considered changed but is seen even today. They are taken as inferior creatures and treat them with a bit of feeling of indecency. Sometimes they are rude enough to behave that could be called as nothing but inhuman behaviour. Through the character of Shanti, the playwright has tried to portrait the real picture of women crushed under male chauvinist mentality. Yet her image and character emerges more powerfully, as despite all the jibes and abuses she receives from Manu, she does not forget to exhort him not deviate from right track. Manu has a single aim in his mind and that is to get the assembly dissolve by hook or by crook. Being helpless to prevent her husband to go
on the wrong path, she as a mother does tries to save her son to get influenced by his father and adopt his crooked ways. Her words are worth to recite: *Don’t do anything you don’t want to do* (24). It is a self-proved fact that women are more emotional than men and they are born with natural quality of love, affection and sacrifice while men are more practical. Marriage also has perhaps different meaning for men and women. So far as a woman is concerned, love after marriage means emotional fulfillment and support but man takes it more physical than emotional. It comes true at least in the case of Shanti, who is a woman crushed under the inhuman ego of her husband who is a lecher.

Manu’s words make it apparent when he says: *I NEVER MADE LOVE TO YOU, WOMAN, I ONLY HAD YOU, REMEMBER THAT. AND my son was born* (25). In India boy child is considered a precious gift of God to the parents who stands by his parents. It is expected that he will fulfill all dreams of the parents. The playwright has never projected his women characters as puppets in his hands and as the weaker vessels rather he let them lose to exhibit their longings, desires and plays their essential role for which the playwright has devised them.

Through character of Shanti the playwright has endeavoured to change the image of women in the contemporary society. She wants to enjoy her life and desires Manu to be a man who can provide her all the luxuries of this materialistic world. She tries to renew her husband’s interests in her. Her sensuality comes to the fore in her following outburst: Manu….oh, Manu….I wish you were like this every time… you know I have my moments of longings, of needs ….the real warm ones ….the ones we used to in the real early years of ours marriage… (32). It is seen that after marriage women are taken as if they were creatures with little desires and dreams. Only domestic chores and responsibilities are handed over.

Sonal is another woman who plays a minor but important role in the play. She is a destitute woman who draws the attention of the audience to the lechery of the politicians who commit all sorts of crimes and base activities under the cloak of Gandhi. Unlike Shanti, Sonal is not tied by the concepts of morality. Her only concern is to fulfill her desires. She is a woman of lascivious nature. Her words to Manu *would you like to try?* (21) clearly reveals it. The playwright gives description of the sexual advances of Manu and Sonal which exposes the lechery of a politician like Manu who professes to be an ideal man of his nation but in reality he cannot be true even to his wife what to speak of the whole country.

Asif is well acquainted with the rich cultural heritage. He never fails to show his extensive fund of knowledge of the cultural heritage of India. His plays are the presentation of Indian customs and tradition with all their colour, gaiety and gusto. The play is *Inquilab* which Indian sensibility will be traced in. He is aware of the fact: *Bengal has a great tradition for revolt: a thorn in the side of the British... the Moghal Empire too, earlier. Nothing to be ashamed of* (Currimbhoy, Asif: 1970: 12). The playwright advocated the principles of non-violence and truth. He is the lover of peace of love and tranquility in the life of human. One significant thing should be apt to describe here that he is also a follower of Gandhian principles and thoughts. Mahatma Gandhi was not just a politician but he was an apostle of peace and a great social and religious leader, who believed in the
fundamentals of great ancient culture of India. The effectiveness of his weapon of non-violence in the context of Indian struggle for freedom is seen, felt and appreciated by the entire world. The play *Inquilab* is based on Indian tradition, thoughts and sensibility. The playwright thinks that social unrest lying in the Indian society is due to racism. No matter we are free from the clutches of the British rule but are victim of the racism. One shackles is torn but we are tied with many shackles. Thus post-colonialism is end of colonialism at one level and extension of it on other level.

Asif takes the institution of marriage in great esteem and delineates exquisitely what happens when the subject of discussed before a girl. In the play, Jain, Suprea’s father, talks about her love and marriage with Amar and this makes the girl feel embarrassed. The playwright also presents the reaction of Suprea in these words: *How beautifully she blushes. The quality of a true bride’s innocence.* (17) India has the reputation of a secular state where diversity of people, belonging to different religions and cultures, live with peace and harmony. A country of so many states and every state has its distinct features and festive celebrations. The West Bengal is specially known for their devotion to the goddess *Kali* and the festival of *Durga Puja* is celebrated in grand way there and people show and exhibit their staunch faith in the goddess *Durga*. This is the festival which fills the people with great power and optimism. The playwright has also delineated this faith and belief of people in his plays. He presents this when it is required as he describes the preparation of *Durga Puja* done by Professors Dutta’s wife: *Professor’s wife decorating a statue of Durga, ten armed, with sword and spear carrying traces of blood* (14). This occasion is also special for her as she waits for her elder son who comes on every *Durga Puja*.

The playwright has deep knowledge of Hindu religion and the source of this is his wife Suriya, who is a Hindu lady. Being inspired by her he goes through Hindu classics and mythology. He knows that goddess *Durga* is the goddess of power and destroys demons. The same description he gives in the play *Inquilab* when he displays revolt, murder and assassination in Bengal, he focuses on *Kali* to make the play powerful on the stage. The following description is proper enough as the playwright delineates landlord Jain’s murder and gives it a religious touch: *the tenth arm of Durga carries a bloody severed head of clay and together the beam of the torch shines full on Jain’s severed head hung on two poles, eyes dilated into death, hair dripping with blood* (66). Faubion Bowers makes a comment on this harrowing description of goddess Kali at the time of demon like landlord’s slaying in the following manner: *In the final scene- a horrible unleashing of blood- you begin to understand why the goddess of Bengal is Kali, the deity of death, destruction, murder, in whose name and worship assassins act, and from whose cult the word “thug” entered the English language* (Bowers, Faubion: 1983: 7).

As a true Indian playwright Asif Currimbhoy has tried to touch the right nerve of his country India. As he well knows that the soul of India lives in its culture and religious sensibility. He has tried to do justice in depicting the socio-cultural set-up of different state of his country. He does not omit even a minute detail regarding the cultural life of Indians whether villagers or city dwellers, young girls or grown up men, Hindus or Muslims. It appears as if he had drawn the whole map of Indian culture and religion which present the mode of Indian sensibility. K.R.S. Iyenger rightly sums up Currimbhoy’s interest in Indian
culture and religion: *Currimbhoy draws freely upon Vedic and Upanishadic lore to make his plays a panoramic sweep of India’s spiritual tradition* (Bowers, Faubion: 1983: 16).

Thus, the perception of Indian sensibility can be sum up through Asif Currimbhoy’s observation embedded in culture and religion that teach us to spread love, compassion and a feeling of brotherhood among all the people. India is an epitome of peace and a glaring example of unity in diversity. He also displays that religion does not mean merely a bundle of rites and of dogmas but it is applied to all that which is noble. Thus, while depicting the tenet of Indian sensibility, he has done justice and presented it in the way it should be. India is the land of variety and one can examine it on the surface. India has collected within her the people who are different in terms of religion, caste, culture, custom and language etc.

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Facets of Feminism in the Works of Githa Hariharan
F. Samson

Introduction

Woman has always been projected as secondary and inferior to man in social life around the world. The bias against woman can be seen right from the beginning of creation. It is said that God created man in his own image. The suggestion is that God himself is male. After creating man, it is believed that God made woman from the rib of man to be bone of his bone and flesh of his flesh. Thus woman is a part of man, secondary to him, though she is designed to give birth to man. Since then men are considered the superior and stronger sex while women are the inferior and weaker sex. Men are considered logical, rational, and objective while women are presumed to be emotional, inconsistent, intuitive, subjective and lacking self-confidence. Men are expected to be extrovert, competitive, bold, brave, dominating and aggressive and women to be submissive, well-behaved, polite, soft-spoken, supportive, co-operative and sympathetic. The gender bias is reflected in every walk of human life.

Women have been burdened with much of responsibilities socially and culturally as well as in domestic life. Procreation and rearing of children have been their major duty that it consumes much of their time keeping them away from social activities. The majority of the societies in the world subjugated women and denied to give equal rights to women. Women suffer from the sting of gender discrimination and persecution without any reason. From cradle to grave, they are suppressed to abide by the rules and regulations dancing to the tune of the male members in the society. All major religious beliefs in the world promoted subjugation of women in the society. The Bible insists wives to be subject to their husbands. The great Sage of Hinduism, Manu argues the superiority of men over women. The Koran constantly stresses the inferiority of women to men.

The early male writers mostly reduced women as inferior and weak to try their hand in writing. They believed that women were with virtue of a certain lack of qualities. Women were not encouraged to explore their consciousness as they were always under pressure to write. Once they found accessibility to express their views in writing, they began to voice for their rights. Though not organized in the beginning of their writing, women could only register their protest against the male dominated world of writing.

Genesis of feminism is traced to the last decade of the eighteenth century when the struggle for women’s rights began. An understanding of feminism can be made observing women acting, speaking and writing on women’s issues and rights. Feminism refers to the advocacy of women’s rights, status and power at par with men on the grounds of equality. It relates to the belief that women should have the same social, economic and political rights as men. It also recognises the inadequacy of male created ideologies and struggle for the spiritual, economic, social and racial equality of women sexuality colonised and biologically subjugated. The preconceived assumptions about the roles that men and women should assume in life are questioned as the mostly work to the advantage of men over women. The portrayals of gender roles imposing social norms, customs conventions, laws and expectations on the gender discrimination may be scrutinized in feminism. It
looks into the relationship between men and women with a new insight into the desired
gender roles. French feminist and existentialist writer Simone de Beauvoir in her book *The
Second Sex* remarks, ‘One is not born, but rather becomes, a woman. No biological,
psychological, or economic fate determines the figure that the human female presents in
society; it is civilization as a whole that produces this creature.’

A principal goal of the feminist movement has been to recover and honour the
specificity of women’s experience, history and cultural significance by making women’s
voices and stories heard. But paradoxically, this same movement often acted to suppress
differences among women in its early years. Feminism is also a term that denotes various
social theories and political movements based on the belief that rights, privilege, status and
obligations should not be determined by gender.

Literature has always been a means of reinforcing cultural and social values, and the
women writers in India brought in a big change by transforming their own experiences as
women as well as their femininity into literary impression. The writers in India began to
write from a feminist point of view in 20th century. The focus of such writings shifted from
the patriarchal society to the place of a woman in this society. The writers took up the
challenge of laying bare the bitter and biting realities of the domestic and social life
through the life of their protagonists. They tried to bring the pathetic conditions and
desperate struggles of the Indian women. Githa Hariharan belongs to this class of ‘new
woman,’ replacing the suffering and suppressive models. Her works tear apart the veil of
sophistication and social equality by presenting the status of women. Seshadri writes that
the new woman is self-willed and assertive, searching to discover her true self. In these
years, a class-oriented fiction emerged to present the woman who still suffers, but not in
silence as she used to do.

Githa Hariharan is a feminist voice, revolving largely around claim for perfect
freedom in every field whether it is personal or professional. It appears perfectly natural
that she has tried to elevate her voice against the established order and affirms her distinct
identity by breaking all the traditional taboos which is the outcome of male-dominated
society. She is quite conscious of her responsibility towards her vision. She is undoubtedly
a feminist voice articulating the status of woman, the oppressions, the concerns and the
tensions of womankind. She significantly contributed to the ‘vitality, variety, humanity and
artistic integrity’ that embellish the contemporary fictional canvas in India. She uses her
novels as her vehicle of protest against male dominance over woman.

Githa Hariharan has been hailed as one of the women writers producing a body of
Indian literature and she wishes that women’s contribution to literature needs to be
declared and redefined, its spaces filled with new information and more nuance, precisely
because the women’s contribution to literature is relatively new in terms.

Hariharan is passionately engaged in the world she lives in, wanting at the same time
to change all the inequities it breeds, tolerates and promotes. She certainly has a lot of
questions about the society she lives in as well as about the world this society is part of. She
is a skillful literary artist to present the women characters asserting their position in a
given situation. In her works, she shows her characters travel a long way from subjugation
to independence through the assertion of their will and a will to struggle. The urge for freedom and to rub shoulders with their male counterparts can materialize only when women, instead of sitting idle and being stifled, struggle with a will to win and reestablish their identity rather than falling a victim to the same forces against which they wage their battle.

Hariharan’s debut novel *The Thousand Faces of Night* is the tormenting saga of women struggling to survive in a world of shattered dreams. It is a story about three women, trying to exist and struggle as well as make their career in various ways, caught between tradition and modernity. Hariharan was on maternity leave when the novel came in her mind as she was surrounded by women of all ages. She was sitting at home the whole time with a baby who was altogether charming but a thoroughly poor partner in conversation and was surrounded by women of all ages with various faiths. She thought that it was just the time to start writing.

In the novel she denounces subservience of Indian women and advocates their emancipation from the bondage of male domination. She excels in her depiction of the tragedy of women, who inwardly reaction subjection and persecution by a man. Devi is the central character in the novel. The novel presents the vivid picture of patriarchal dominance in social life, besides sticking a note of feminist approach on the theme of women psychology. In fact globally the psychological suffering of the women is not so intense and heart-touching like that of an Indian woman because of the liberty they enjoy. As they can break any kind of bondage to revolt against any kind of persecution, they have no such cultural concept of subordination of women to men. The pictures of the predicament of the women of Britain and America are entirely different and hence we hardly come across in their fictions the portrayal of extreme misery of women in their social life.

The greatest degree of chaos is in the development of the characters of the protagonist Devi, her mother Sita and the servant Mayamma. All of them struggle to survive in a world of shattered dreams. Sita is educated and talented veena player. But after her marriage, she has to pull apart the strings of veena in order to perform the role of perfect daughter-in-law and wife.

*In her ruthless attempts to keep her emotions and ambitions at bay, Sita had built a wall of reticence around herself. It distanced her from the ambiguous, and anchored her to the worldly indices she had adopted in place of veena. .... She put her well-learnt lesson to good use those first years in her new home. The long hours she had earlier sat bent over the veena were now spent in the kitchen;* (Hariharan *TFN*, 102)

Sita is desperate to keep herself off from veena in order to be a perfect housekeeper. The maximum energy poured into the practicing veena goes wasted. All her concentration to learn the skill of playing veena has been diverted to run her home more economical. She resists herself to complain in spite of being put into the hardship of being locked up in windowless storeroom and taking left over chappatis in the kitchen at midnight. The ordeals in the house of her father-in-law are considered to be trial to gather her strength. Her directions to her husband lead him to higher position in his profession. The family
enjoys luxury of all comforts in the high class society. Very boldly and stoically, Sita faces the death of her husband at a distant land and masters herself to handle the situation seeking help from others. The life she leads is life of an ideal woman.

Devi, the central character of the novel, is the daughter of Sita and traditional Brahmin family. She succeeds in flying beyond the four walls of the household for her higher studying obtaining nod of approval from her mother, though it is against the wish of their relatives. Her study period of two years in US brings her to conflict with traditional Brahminical life and modernity. She dreams of living liberal life that she experiences in America. Inevitable circumstances force her to the conservative life in India after her father’s sudden demise. Her marriage with an unknown person Mahesh is reluctantly accepted by her. A sense of fresh air at the early period of her marriage proves to be a brief one. The business mind of Mahesh denies her emotional support and warmth of life. Devi retorts when her husband questions her consuming alcohol that it is he who introduced her in parties. She is not willing to take up the fertility course of gynaecologist when she is found not conceived. She prefers to go for adoption of a child.

It is useful to remember that a husband is a man. So is a father. He trembles if you climb a tree, a foolish, unaided girl. He holds you back from journeys, mistrustful of devils, snakes, young boys’ legs, books, anything at all. He ties a fine chain of gold around your outstretched neck, he marks you with his name (92).

Devi considers the mangalya, a chain to hold back her freedom. She is willingly breaks the hurdles to enjoy the freedom. The comfort in music draws her towards her neighbour musician Gopal. Finally she is destined to elope with Gopal breaking the chains of marriage and social norms. The aftermath of her decision to set out of the house of her husband does not matter to her.

Mayamma, the representative of older generation in the novel, appears as a victim of fate. She is married at twelve to a useless gambler who gives her nothing but torture and tears. Her only solace in life to beget a son results to be temporary and he grows to be a complete brute to inflict much pain upon her. The death of her only son releases Mayamma from all the emotional and ethical bonds. She is propelled to create a new place for herself in this vast alien world. She devotes herself to the family to be treated with dignity as a human being. In spite of her illiteracy, she gathers her courage to face the disaster in life. She never buckles down under the pressure of adversities. She leaves her cursed home to find a world of individuality and freedom. She succeeds to be a pillar of support and consolation in the family of Mahesh, her master.

In Times of Siege is a novel of political statement where Githa Hariharan is unpretentious, very straightforward expressing social voices. In the life Prof. Shiv Murthy, professor of History at an Open University in Delhi enters a girl, Meena when she happened to break one of her legs in accident. They are left alone as the family of the professor is in the US for the time being. Being a local guardian of the girl, Shiv Murthy is care of her at his residence. Upon encountering a social unrest from a group of fundamentalists against his lesson of 12th century famous Kannada poet-saint Basavanna, the management is not to his support. Shiva undergoes intense internal agony.
His mind is boggled up by the implications of intellectual censorship. His nightmares do not let him rest. At this helpless situation Shiv Murthy was forced to apologize publicly. Meena amazingly stands by him with her militant spirit mobilizing her group of fellow students who dare to stand against ‘fundoos’ stage protests, dharnas and meetings. She takes charge of the situation and helps him stand erect through the time. The radiating force of Meena and her friends strengthens him to fight for the cause of free intellectual pursuits without hindrances from obscurantist forces. Meena enthusiastically takes up Murthy’s case and is of great help to him at the time of distress. She is very much clear of what she wants from life and goes out to get it. She is vibrant, confident and assertive. It goes to the extent of developing some degree of physical intimacy with a man about her father’s age.

Githa Hariharan bravely treads the dangerous territories of Sanskritised Brahminical dictatorship of rightist organisations. She raises questions on sensitive issues like religion, politics, fundamentalism and liberalism.

Githa Hariharan’s *When Dreams Travel* is a re-writing of *The Arabian Nights’ Entertainments* or *The Thousand and One Nights*. It is a woman’s version of the tale. By re-writing Shahrzad’s story from a feminist angle, Hariharan imposes on the reader a whole re-thinking of the hatred of women so obvious in the famous translations of the medieval Arab anthologies. It is Hariharan’s answer to a misogynous literary tradition. Hariharan’s Shahrzad is a magnificent fighter, who knows she holds the destiny of many other women in her tongue. Her daring has a measure of pleasure, of love for risk taking that goes beyond the self-sacrificial spirit of the martyr. Hariharan starts her “story-telling” after *The Thousand And One Nights* are over, when Shahrzad reconciles sultan Shahryar to womankind and order is established again and the conflict is settled, and the tale is finished. But this is the cue to let Hariharan’s imagination in. Her feminist re-writing of the legendary tales starts, exactly at the moment the narrative of the original text stopped. The two disciples of Shahrzad are her younger sister Dunyazad and her personal Dilshad who are in search of their master Shahrzad. They believe that Shahrzad the extreme lover of risks and power games would not be content with domesticity. Shahrzad’s love for danger makes of her a perfect figuration for liberated patterns of feminine identity because she represents, together with her self-assertive wit and saviour behaviour, a model of personality on which domesticity looks like the cruelty it is for less quiet and family minded spirits.

Hariharan builds her plot around the forgotten sister of Shahrzad, younger Dunyazad when Dunyazad is informed of Shahrzad’s death. This sad event is the beginning of new journeys, and new nights, with Dunyazad’s departure from her home city to find out what happened to her sister, like the younger sultan receives an invitation to visit his brother at the beginning of the novel. It is a search of two sisters and not two brothers, for each other. Dunyazad travels secretly to Shahabad, in search for the answer to a suspicion she dares not formulate. She fears the murderous Sultan may have something to do with this sudden death. The quest for Dunyazad is to establish the reason for the death of Shahrzad and to avenging for her death if it is a murder.
Dilshad, the slave of Shahrzad, is appointed to take care of Dunyazad and she hints at Shahrzad’s affair. Dilshad has a boyish body and a cunning look of ageless witch, which stirs desire in Dunyazad. She reveals the fact that Shahrzad was found with a young man, a foreign traveller telling stories to Shahrzad.

The novel falls in the tradition of the original stories of adultery, but this is a different story for it is women’s version: Shahrzad does get away with her act of leaving the palace before she can be caught and “punished”. The point here is not adultery but rather that Shahrzad dared to leave the palace which has been a symbol of masculine, patriarchal power, escaping the control the husband was supposed to have over her.

The tale “The Woman Under the Deadly Skin” reproduces the narrative situation of Shahrzad, escaping from the palace to join a lower class lover. Poison Skin is recruited by a palace-man to be used as a spy and it is at the handy use of Shahrzad. She consumes a small portion of poison every day, until her skin had such a concentrated dose that it kills her lovers. Similarly, Shahrzad’s escape from the palace is a liberating alternative to her secluded life. She is neither allowed the simple pleasures of a normal life of her own, nor has she any share in public power to compensate for her exclusion from the life of the city. Shahrzad’s subject matter of tales is a source of inspiration for other women, encouraging the young slave to become a story-teller herself. This is an instance of the ways in which liberating myths can provide role models. Shahrzad’s sudden disappearance as a case of desertion, publicly translated as the announcement of the queen’s death.

In the final part of the novel both Dunyazad and Dilshad break free from the palace and its patriarchal order, becoming nomad story-tellers as a way of life. Dunyazad plots with her nephew to overthrow Shahryar and this political choice implies a sexual option for Dilshad as her new lover and companion instead of Shahryar.

The problems faced by the women in India may not be the same that of their counterparts in the European or the western countries. Their predicaments also differ from region to region, culture to culture, religions and the languages within India. The period, the women live, also has its own impact upon how they are being treated by the men in the society. The writers of the period accordingly reflect their attitudes towards the condition of the women in a given situation. Githa Hariharan, the postcolonial writer, too observes the women’s condition of her period and her creation of women characters is set accordingly. The design of a plot around embodies a form of writing closer to sexual difference theories and searching for women’s solutions and priorities.

The feminist approach of Githa Hariharan is based on gender, as a tool to describe the position of women inside local patriarchies. She also discusses the extent of the psychological damage inflicted on them as second class citizens of a repressive social order. Her writings are committed to women’s issues that the analysis of social and political problems is directed first and foremost at the position of women. She attempts to reveal these social problems specifically felt by the equally important section of the society. In the depiction of the characters, Githa Hariharan does not let them to undergo any deep psychological agony even in their state of disappointment. In one or the other way the characters resolve to stand up against the emotional and psychological repressions upon
them. The samples of characters of the writer display their individuality, firmness of thought, liberty in their stand and strength of character. In their failure to secure emotional support from husbands, the women readily find the companionship either in extramarital liaison or with fellow women. The women characters created by Hariharan are serious candidates to think new forms of liberated feminist identity, along patterns of resistance, survival, imaginative choices and solidarity, leading to unexpected life stories.

Reference

New Agonism in the Emergent Gender Dis-utopia
Sanchayita Paul Chakraborty

The epidemic of sexual violence looms large over the lives of women in India. The recent uprise of violence against women wrecks havoc on the psyche of women at large. But, as the media cracking open issues of sexual violence, it becomes evident that sexual oppression occurs with frightening regularity in this country. The reigning threat of rape, sexual abuse, female foeticide, witch-hunting and many more thrash the women’s psyche with nightmares. The experience of sexual violence under the process of repression seeps into the female psyche through the chasm of nightmare. The traumatizing nightmare becomes the site of expression of the repressed anger and guilt and thus, results in a complex process of self-negation and a gradual internalisation of patriarchal subjugation.

But the question pops up why the culture of hatred and violence against women are so rampant and seems to be ingrained within the male psyche. The Delhi gang-rape of a paramedical student in a private bus in Delhi and her consequential death which rocks not only the juggernaut of democracy in India is not the singular one. Our own Park Street Rape case which still awaits judgment and punishment of the criminals even after the death of the victim, the incidents of rape and sexual assault of women in Barasat, the rape of women in Siuri and Kamduni only reinforces the shocking truth. Besides the regular column space acquired by the narratives of sexual violence, the untold stories of domestic violence, girl-child abuse in the hands of in-laws only uncover the culture of silence and tolerance for the sexual assault and the culture of valorizing this kind of violence. Ironically, women get blamed for the brutality inflicted on her and instead of the perpetrator, her honour gets branded as ‘destroyed’, she faces the questioning of her character, her space is redefined, her movement restricted and thus patriarchy repositions itself and revalidates its dominative control. It seems somewhere down the line, this notion of violence is getting enmeshed with women’s identity-formation. This commonality of ‘body blows’ equalize the rape victims with Sonali, the protagonist of Dina Mehta’s play. Her 1990’s masterpiece, Getting Away with Murder offers an intensive study, delving deep into the agonized psyche of Sonali, one of the major female protagonists.

This paper attempts a critico-theoretical study of this play in the light of the recent augmentation of multidimensional sexual violence and a consequential subversion of women’s identity and how this anxiety of sexual, socio-cultural and psychological violence wrecks the dreamscape of women in India. However, amidst this encircling necropolis of a macabre and phantasmagoric collective female unconscious, new optimism of a rising subjectivity can offer some hope for a new imperative of gender emancipation. Drawing on Antonio Negri’s figuration of the multitude/ dispersed subjectivity in the emergent disutopia or the Zizekian envisioning of the revolutionary Act, it can be argued that current constitution of dissent in the aftermath of the Delhi protest has resuscitated the revolutionary dream of the emergence of new collectivities of repressed desire and new ontologies of protest to undo the hegemonic Big Other of coercion and gender brutalities.

To some extent, women have realised their dreams of equality of rights, the right to participate in the private and public sphere as well. But this trumpeted model of progress hides the process of simultaneous regression within it. The victims of sexual oppression, in
many cases, ventured in the public sphere for self-sustenance and assertion of her individuality. It is also shown in the cases of Raziya and Malu, two women established in their profession in Dina Mehta’s play. Apparently, the visibility of women in every sphere of socio-cultural, political and economic realms does spawn a narrative of progress. But, on the other hand, this celebration of women’s emancipation is problematised in relation with its politics of appropriation and assimilation of patriarchal machinery. Thus, the neo-conservative forces of capitalism and cultural ethnicity, the burden of tradition sharpen its claws to tighten the stranglehold of nightmarish subversion and oppression against women. Thus, the dreams of the Delhi Gang-rape victim got crushed untimely. Thus, in spite of being a doctor, Raziya, in the play, subjugates to the claims of her husband’s second marriage and Malu, even being a successful professional, suffers from her inferiority for being elder than Gopal, her lover.

Dina Mehta, in her play, shows very poignantly, how sexual abuse leads to a kind of psychosis in Sonali. Her miming of the whole incident of sexual violence and the subsequent death of the villainous uncle help her to exorcise herself of it which keeps haunting her nightmares. Her internalization of the phallogocentric doctrine that “a woman’s failure to bear a son is just retribution for her misdeeds in her past life” stems up from the discriminatory treatment she suffered in her childhood vis-à-vis her brother Gopal. It resultantly creates a void in her unconscious which seeps again and again into her traumatized dreamscape. Her choked psyche provoked her to commit the female foeticide in the time of her former pregnancy to bypass the life of “violence and servitude” for her unborn girl-child. The fear of sexual violence is so ingrained within her psyche that it envelops all her existence with a kind of nightmarish force.

**Gender Crime and the Multitude of Protest**

Antonio Negri configures a radically immanent concept of a materialist ontology of a radically sovereign subject which is characterized by singularities of subjectivation. For Negri the ou-topia or non-place of the globalised Empire unleashes the emergence of the commonwealth of multitude or the singular subject of a disutopia, a notion that posits the possibility of non-illusory zones of immanent potentialities or a site for revolutionary simmering. Disutopia suggests a materialist ontology of constituent power or constituent subjectivity that wages micro-political as well as molar modes of resistance or agonism to energise a vitalist politics of change and revolutionary condition which is free from the pitfalls of traditional utopias. Disutopias are constituent and immanent in the sense that they thrive not on the given a priories of constituted paradigms but relies more on rhizomic and vitalist registers of new epistemic cartographies and new political beings. Such radical and revolutionary episteme envisage new temporalities of politics because while the time of global capital and the time of hegemony can be viewed as the homogeneous empty time, the time of disutopia signifies a temporality of immanent change and resisting intervention of active time. The present article seeks to align this Negrian hypothesis of new subjectivity of singular immanence with the recent upsurge of protests in India in the aftermath of the various sexual crimes. The cavalcade of protesters in the thoroughfares of India’s capital had a multitudinous after effect of hope and resilience throughout the whole country as well as through different corners of the globe. Damini’s trauma was relived in the streets of Delhi, Damini’s nightmares were vicariously
shared and imaginatively gone through, through the prolonged marches, dharnas and militant activism of the protesters. The ordeal of the victim of the Delhi sexual monstrosity did not get frozen in the apocalyptic dystopia of a desolate empty time of hopelessness, rather the rise of the Delhi protesters consolidated the forging of a new dawn of gender disutopia, a site of awakened subjectivity, a site of constant agonism. In this context one may refer to Deleuze who too envisioned a constellation of micro subjectivities of anarcho-militant dissidence,

*Everything flows and everything hybridizes on the edge of time. On all sides, in the face of the void, the singularities mount assaults on the limit so as to construct in common another plentitude for life. This is what the biopolitical production of the multitude consists in: stretching itself out from fullness to emptiness so as to fill the void.*


**Conclusion**

The dystopic void, the nightmarish abyss in the aftermath of brutal sexual violation against women and resultant murder in some cases may retreat only when the awakened multitude resort to what Zizek would call the revolutionary Act. The Zizekian Act is the dissident tool of the Negrian neo-subjectivity and the protest marches, the media debates, the nation-wide activism after Damini`s tragic death have galvanized that singular momentum of revolutionary Act. As a result the Justice Verma commission was formed to legislate new laws for women`s safe guard and the commission has already tabled its report. Apart from that special fast track courts are being launched for women, the media is abuzz with issues of gender violence and crime against women, etc – all these have been possible for the consistent emergence of a new subjectivity of protest.

Even, at the end of the play *Getting Away with Murder*, Sonali breaks free from her nightmarish cocooned self. Her regression to her dreamscape that helps her to enact the past makes her rejuvenation possible. Thus, the play voices new ethos of resistance through Sonali’s awakening to a dis-utopic condition of revolutionary subjectivity. The protests against sexual violence against women have sprouted up in the various corners of the country. But there are still miles and miles to go but the protest moves have shored up some straws to clutch up, some vantage points to premise a disutopia of dreams, radical dreams of concrete emergent subjectivities, dreams of anarchic activism to undo all forms of coercion.

**References**


Vihang A. Naik’s Poetry Manifesto: A Thematic Glimpse
Mirza Sibtain Beg

Vihang A. Naik is a modern Indian bilingual poet par excellence. He writes poetry both in English and Gujrati with equal dexterity and adroitness. ‘Poetry Manifesto’ is a scintillating collection of Naik’s work from 1993 to 2009 showing his vision and philosophical outlook. It comprises in its 120 pages along with introduction, 72 beautiful pieces of verse. His poetic œuvre is meagre but rich and varied. It has fetched him a separate nick of name and fame in the vast hall of Indian English poetry. In recent years he has wondrously gifted lovely pearls of verses to the lover of English poetry which invariably throw light on his individual art and technique.

Vihang A. Naik is a new emerging star in the firmament of Indian English poetry whose voice mesmerizes and draws the attention of modern people. His phenomenal craftsmanship is conscientiously displayed in each and every poem of the collection ‘poetry Manifesto’. His creative vision brings symbolically rich corpus and ensconces imagination. By virtue of his expressiveness, creativity and clarity, he certainly startles the poetry world. His poems are intuitive, thoughtful, philosophical and creative wherein he demonstrates unflagging command over language with a fine balance of emotional intensity and irony expanding across various themes and places.

The title of the book seems to have painstakingly chosen. The Poetry Manifesto, the title poem, is excellently carved out. He is of the conviction that poetry is subjective art. It imbibes hard labour while retrieving, revising and reworking. Behind every œuvre there is nothing like miracle but hard labour. At times it is spontaneous but it would never be without artistic endeavour. Poetry writing depends upon poet’s creative vision, wit, colour that he extends to his poetry. He writes nonchalantly:

May it be black and white a bloody
or let there be VIBGYOR
paper poems (P.M. 42)

He is blessed with sharp wit and natural elegance. He is gifted with dazzling thought and mighty pen. Very exquisitely, he focuses the sides of a coin. In his poem ‘Ahmadabad’, he throws light on city life. He touches the positive and negative aspects of city busy life. He uses the metaphors ‘tortoise’, ‘hermit’ etc. to convey his concerns how to attach or detach oneself from hustling bustling of city life. There is none to sympathise with you and everybody is hankering after money, pelf and power. He writes:

You oscillate
between furies
and sanity
finding you
own counsel
in crises
nothing works (P.M. 21)
One of the most striking features of Naik's poetry is its autochthonous ness. His most favourite theme is- Life, the worth and warmth of life, Indian myth, philosophy, history, culture and spiritual heritage, Man-woman relationship, human nature, process of creative poetry writing: These make some dominant themes of his poetry. He appears highly influenced with metaphysical kind of poetry. He avers that a poet or an artist would always go beyond the physical, beyond from that which is seen to express his philosophy and vision.

However, Vihang is firmly of the view that poetry writing is creative art. A poem involves a cycle of thoughts, labour and ponderings etc. It is creative urge that spurs the poet write something that may prove something substantial and concrete. Technology has changed world like never before. Internet is a boon to us. By means of technology, media and internet we can take poetry at epical heights. The first poem 'New website' is a very charming piece of verse which is subjective and symbolic in nature. The lines quotable here are:

Search : Yours third eye
lost in internet
you compute
Is there a software
for love or a command?(P.M. 11)

Vihang is of the view that if poetry dies, nothing lives/ He does posses a deep love and passion for poetry. Some poems like 'woman and man', 'A Reader's response', 'A poem and Questions', 'A disturbed sleep' and 'Are you looking for that poet? Are quite reflective of it. He has laid emphasis on use of proper words at proper place. He also exhorts the importance of poetry in life:

A poet and the poem
A poet rhymes the women
And the man.(P.M. 45)

The poet is against the forced rhymed lines, for it loses the sheen of poetry:

In this age, dear Reader
do not look for a poet
who would tell you
The secrets of mermaid.(P.M. 49)

The most delicate and luminous of his poems are to be found in the section 'Making a poem' which comprises five sub-sections- 'Are you looking for that poet?', 'the poet as a young man', 'Making a poem', 'A poem a comes alive', 'poet', etc. These poems are highly philosophical and symbolic in nature. The poet draws a very stark picture of a poet who is a novice at seventeen and becomes master at the age of thirty. He is engrossed in education and developing all aspects of personality.
Credited with certificates
If education marked
man to look at himself.(P.M. 57)

In all sub-sections of 'Making the poem', There are five poems, The last fifth poem in each segment bears the title of the sub-section. He is the product of new poetry. 'The new poetry' says professor Satish Kumar 'is remarkable for its fecundity, experimentation and the vivid presentation of contemporary reality and situation. The traumatic political situation which resulted in the partition of the country, the disintegration of village community, problem of cultural, economic and political values attracted the attention of writers and poets during the period'.

In the poem 'The poet as a young man' he shows the fancy of a young poet who sets off his endless journey towards Moksh (Salvation). In 'Making a poem', he spells out the poetic process in terms of life. In the poem 'A poem comes alive', he says:

a poem
injects life
in his rib of words.(P.M.73)

In the last segment of the section "Making a poem', there are five lovely pieces of verse – 'wanted', 'Making a poet', 'In rains', 'The absent poem', and 'A poet' etc. All these poems are blend of emotions and powerful feelings of the poet that casts impact on the creative process. He imparts his myriad ideas, thoughts and critical findings to life. In 'Making of a poet' he observes:

Sometimes you feel the urge to fly
With birds against the sun.(P.M. 78)

In the poem 'Ambaji', Vihang invites the poetry lovers to join him to peep through the prism of his poems- the real life all around. He laments the pathetically the drought hit places, deficient of rains, the pitiable and precarious condition and plight of the farmers. In Arasuri Hills only solace is, people's exuberance and liveliness. In 'Indian summer', he brings out the pain of the people arising out of the calamities struck their fields which is increasing immeasurably the scorching heat and their sufferings. In 'Gujrat' he has described beautifully the trauma of the Earthquake victims and their fortitude.

Vihang A. Naik is an ardent lover of nature and a champion of humanity. He is deeply conceived with the environment, he is breathing in. In the poem 'Banyan city' and 'Summer Hill Devedars', he gives a clarion call to all of us to save trees as they are very important for us. In the poem 'A day Begins' he is remorseful on 21st century generation which is going sterile. In the poem 'Dancing in the Dark', he wants to show the futility of modern life. In the poem 'The song of Menaka' and 'A song for menaka', he unravels the sensuousness of human nature:
A song for Menaka searching words
Eyes lips, breast, thighs, throbs with sensuous adjectives (P.M. 33)

In the book, there are poems which are symbolic in nature and philosophical in tone. 'Astage', 'Hero', 'Failure', 'Growing up', 'Infertility', 'Night', 'Aporia', 'A play' etc. In 'Infertility' he avers:

the wind carries the seed
and drops at infertile land.(P.M. 34)

As a conscious craftsman, Naik employs his tools cautiously. His poetry is unmistakably imagist at places and sometimes symbolic: His poems 'Woman and Man', 'The poet as a young man', A poet' are basically structured on images. In 'woman and man':

The Women the image
The image and the Man
And in the dark on animal. (P.M. 45)

As regards the use of symbols, he doesn't employ them systematically. However, his language tends to be symbolic here and there. He uses metaphors to convey his feelings. In the poem Pen 'winter pen', he has shown pen as a symbol to prove the significance of creative writing. In 'the end of an affair' he has deftly like employed metaphors like 'ghazal' for woman he loved much. He is highly imaginative and becomes rapturous:

In south Indian restaurant
I resolved to be a poet for her
She became a ghazal than in return. (P.M. 63)

'Pleasure' is a charming poetic piece detailing the sensuousness of modern man-
upon the bed/ of sane/ his serpent / taking the garment / art (p.m. 102). The poem is a dig at the people who seek pleasures on beaches showing animality in man and polluting the cultural ethos.

In the poem 'Desire' he employs metaphor, 'octopus'- a sea animal to symbolize men's desire who has eight legs. If it finds a prey, it tears it into pieces without mercy. Similarly men's never to be quenched desire leads to his down:

Tears, flesh apart
freedom upon fire
Swallowing air.(P.M. 101)

'Mirrored Men' offers a real-portrait of Modern than. If reflects his hypocrisy and affectation. He poses what is not from inside. The poem in the last segment 'on visiting grandfather’s house' is artistically flawless. It gives a very graphic account of his grandfather. Verily, his grandfather seems play a significant role in the intellectual makeup of the poet. Vihang is a patriot and invites the reader to visit India and to experience its
liveliness, buoyancy and exuberance. The poem 'A broken song' reflects his inner most feelings and philosophical bend of mind:

\begin{alltt}
a child
would see
fears
in
a mirror. \textit{(P.M.109)}
\end{alltt}

The poem 'evening' city' and mid night city' demonstrates various shades of city life. He exquisitely gives the panoramic view of morning, evening and night of a city. In the field of technology there is a boom but the doom of modern life is discernible:

\begin{alltt}
of stories and streets
the dry skeleton
of a city
in
the grave
of slumber. \textit{(P.M. 119)}
\end{alltt}

Most of the poems in collection are written a free verse. All 72 odd lovely poems enable us to read the poets mind. By virtue of virtue of his strenuous efforts, he has presented us interesting and revealing facts of poetry which enhance reader's admiration and appreciation for the poet's acumen of intellect and genius with which he has expressed his thoughts on vital issues as life and its nuances to create sweet soothing poetic fragrance.

Vihang doesn't like rhyme so most of his poems are unrhymed and modified by a variety of devices and forceful expressions. His poetry truly represents Indian life and culture in it all its colour and depth vividly. He will remain one of the cult figures in contemporary Indo-Anglian poetry.

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Homosexuality is not a Western Import in India
Shuchi Agrawal

The emergence of queer theory in the 1990s served at least two main purposes in academic inquiries into sexuality. On the one hand, once stigmatized term queer has been questioned and on the other hand, the advent of queer theory has encouraged researchers to look more attentively at stigmatized sexual subjectivities to respect the diversities of sexual modalities of being. My objective in this paper is to bring out the fact that discussions focusing on the critique of normative sexuality are usually undertaken from the standpoint of gay or lesbian theory, thus leaving out the concept that heterosexuality, too, can be non-normative in the sense of breaking the assumed correspondence between sex and gender.

Monique Wittig has argued that the term ‘woman’ should be superseded by the term ‘lesbian’. She states:

*Lesbian is the only concept I know of which is beyond the categories of sex (woman and man), because the designated subject (lesbian) is not a woman either economically, or politically or ideologically.* (Wittig 1981, 53)

According to Virginia Woolf, “It is fatal for anyone who writes to think of their sex.” (1929 chapter 6)

Essentialists claim that sex determines gender but Judith Butler opposes them by claiming that regulatory discourses determine biological facts. Sex is the performative effect of gender. In *Gender Trouble*, she says:

*Perhaps this construct called ‘sex’ is as culturally constructed as gender : indeed perhaps it was always gender, with the consequence that the distinction between sex and gender turns out to be no distinction at all.* (Gender Trouble, 7)

To Simone de Beauvoir, “Body is a situation”(*The Second Sex*) and to T. Moi, “Body is the pervasive picture of sex.” (*What is a Woman?*) and to Butler: “Body is itself a construction, as are the myriad ‘bodies’ that constitute the domain of gendered subjects. Bodies cannot be said to have signifiable existence prior to the mark of their gender.” (*Gender Trouble* 8)

Homosexuality is as old as humanity. In ancient India, there are many descriptions of saints, gods, demigods, supreme Lord transcending gender norms and manifesting multiple combinations of sex and gender. Lord Vishnu as ‘Mohini’ and Lord Siva as ‘Ardhnaarishvara’ have been depicted as transsexuals in *puranas*. Apart from male and female, there are more than 20 types of genders such as transwoman, transman, androgynous, pangender, trigender, etc. In ancient India, it was referred to as ‘Trithiya Prakriti’.
In this paper, I want to explore did homosexuality exist in ancient India? In *The Mahabharata*, Shikhandini was raised as a man by his father Drupada and even got him married to a woman but on the first night, his wife discovered the truth of his sexual identity and after this, her father threatened to destroy Drupad’s kingdom.

Arjuna’s transgender form as ‘Vrihannala’ during his exile in Matasya kingdom has also the reference in *The Mahabharata*. On rejecting the love of Urvashi, who fell in love with the masculine Arjuna, she cursed Arjuna to be impotent which was reduced to a year by the intervention of Indra, Arjuna’s father.

According to Shiv Purana, even Lord Shiva could not save himself from the beauty of Mohini and thus after looking at her, he shed semen, out of which, Hanuman was born. Thus we can say that the idea of sexual identity was known in India since ages. In Manusmriti, if a girl has sex with another girl, she should be penalized with two hundred pennies, she should also be made to pay double the bride price and receive ten whips. And if a man has shed semen in non-human females, in a man, in a menstruating woman, in something other than vagina, or in water, he should carry out the ‘Painful Heating Vow’ which consists of cow’s urine, dung, milk, yoghurt, melted butter, water infused with sacrificial grass, and a fast of one night. (Manusmriti 11:174) Contrarily, famous Kamasutra states that “homosexual sex is to be engaged in and enjoyed for its own sake as one of the arts.”

In India, post-modern literature on LGBTQ contextualizes the issue of homosexuality. “Vaadamali” by novelist Su. Samuthiram is the first Tamil novel about Aravaani community in Tamilnadu published in 1994. A. Revathi was the first Hijra to write about Transgender issues and gender politics in Tamil. Her works have been translated in more than 8 languages. She is the author of Unavum Uruvum (Feelings of the Entire Body). “The Truth about Me: a Hijra Life Story” by A. Revathi is part of the syllabus for final year students of the American College in Madurai. Later, “Naan Sarvanan Alla” (2007) and I am Vidya (2008) became first transwoman autobiographies.

“Funny Boy” by Shyam Selvadurai was added as a part of syllabi in 2013 in The American College in Madurai’s Undergraduate English Department under gay literature and marginalized studies. In 1977, Shakuntala Devi published the first study of homosexuality in India. In July 2014, first book on Genderqueer in Tamil and first Tamil book on LGBTQIA was from Srishti Madurai.

Not only in Indian Literature, but in English Literature also, we find ample of evidences of queer texts. Jonathan Swift’s *Gulliver's Travels* contrasts the animalistic and overtly sexual yahoos with the reserved and intelligent houyhnhnms. Oscar Wilde’s *The Picture of the Dorian Gray* (1890) also shocked contemporary audience and readers with its sensuality and overtly homosexual characters. *Odd John* (1935) by Olaf Stapledon is also one of the earliest examples of genre science fiction which involves unconventional sexual activity. In Anthony Burgess’s *The Wanting Seed* (1962), it is depicted that homosexuality is required for official employment. In Feminist authors, Joanna Russ’s *The Female Man* (1975) and the award winning story “When It Changed” which shows a
female-only lesbian society that flourished without men, were enormously influential. Russ is also known for introducing radical lesbian feminism into science fiction.

Shakespeare’s sonnet no.20, 60, 104 and 129 depict explicitly same sex desire of the poet:

“And for a woman wert thou first created;  
Till Nature, as she wrought thee, fell a-doting,  
And by addition of thee defeated,  
By adding one thing to my purpose nothing.  
But since she prick’d thee out for women’s pleasure,  
Mine be thy love and thy love's use their treasure.” (Sonnet 20, Line 9-14)

Mary Shelley’s Frankenstein (1823) It’s also a gay love story where Victor Frankenstein’s creation of a ‘monster’ stems from his desire to give birth to a ‘being like myself’. (John Lauristen, Author of The Man Who Wrote Frankenstein). Lord Byron also conveys same sex desires and bonds in The Cornelian (1806) and The Death of Calmer and Orla. Virginia Woolf’s Orlando (1928) and Christopher Isherwood’s A Single Man (1964) are also written on the same subjects.

“Lihaf” published in the year 1942 was leveled with the charges of obscenity and Ismat Chughtai, the writer was summoned by Lahore court in 1944 for such a candid expression of female sexuality but she did not apologize rather fought for this issue. Ruth Vanita, academic, activist and author of acclaimed books, in Same Sex Love in India (2000) asserts homosexuality and she admires that we are moving towards a more tolerant society. Rahul Mehta, author of short story collection ‘Quarantine’, also examines gay relationships within the family complexities. Mayur Patel, author of ‘Vivek and I’ who works on homosexual themes says that one should not treat the protagonists of such novels and short stories as ‘sex-maniacs’, rather they should treat them with maturity. He presents tutor-tyro relationship in an unconventional way. How Kaushik, a school teacher falls in love with his own 16 year old student named Vivek. He says:

“From a teacher-student, our relationship developed into a genuine friendship, but I must admit that being a homosexual, there has always been a feeling of physical attraction since the beginning. (Vivek and I 33)

R.Raj Rao in his The Boyfriend (2010) and Hoshang Merchants in The Slaves (1993) show how gay men are constantly at lurking unease with homophobic guilt, caste consciousness and class conflict. Raj Rao also depicts the pangs of the gay in our country because legality of their existence does not matter to anyone, neither to the family nor to the society which is explicit in his novel Hostel Room131 (2010):

“O what did Ravi Humbe get by becoming my father’s chamcha? To make me forget Siddharth, my father took me to a tantrik who gave me electric shocks. They were so painful. How my own people be so cruel? Even my beloved mother and sister did not stop them. (Rao, 2010, 204)
Bibдумадхав Кире放弃了他在美国的职业生涯，回到了印度，积极参与同性恋权利和艾滋病意识活动。他的《Antarang》（2013年）马拉地语散文集讲述了同性恋和女同性恋者的真实故事，因为他们性取向而在不宽容的社会中所面临的斗争。他说，他们的经历和斗争以令人痛苦的诚实记载了这部作品。同性恋和女同性恋者不仅属于孟买和浦那，也来自萨塔拉，阿赫梅达巴德，贾格安，昌德拉普尔，等等。

Parvati Sharma的《Close to Home》（2014）以一种罕见的爱开始，两个女孩Jahanara和Mrinalini在南德里的酒吧里分享爱意。两人分手后，Jahanara试图忽略她的老朋友Mrinalini。她的激情被婚姻的枷锁所扼杀。她不仅在恋爱的魔咒下抛弃了她的老朋友，还渴望一夫一妻制。这本书揭示了女同性恋的爱情，因为另一个伴侣是双性恋者。这个谜更复杂，更复杂化了，因为Mrinalini问Jahanara她是否是真正的女同性恋者。

《Facing the Mirror-Lesbian Writing from India》（1999），由Ashwinni Sukhthankar编辑的散文集尝试证明一个观点，即我们看不到的并不意味着它不存在。女同性恋是和我们的文化一样古老甚至更古老。这本书揭示了许多女同性恋者的创伤性经历。它也分析了他们的心理状况。为什么这样的女性会走失？是什么事情迫使他们爱上女同性恋者？是因为性别平等的关系吗？还是他们天生就是如此？是因为他们不能在与丈夫或爱人进行性行为时得到满足吗？这些问题在本书中被心理学家探讨。

Ashwinni Sukhthankar说：“我们习惯于生活在一个神话中。”（《Facing the Mirror》xiii）她还强调了这样一个事实，即女同性恋者的欲望是私人的，没有公开的脸和后果，它不涉及任何人的商业。许多父母强迫他们的女儿与一个男人结婚，尽管他们感觉像一个女人。他们在社会和他们自己的家庭成员的暴力下遭受剥削，而他们承受着被贴上所谓规范性性取向的标签的压力。在她的第一个故事“Hero”中，主角爱上了许多女孩，尽管她还知道自己是女同性恋者。从她的学校开始，她在其他女孩中爱上了许多女孩，意识到自己是女同性恋者，但她和她们都心甘情愿地接受了所有事情。在16岁时，除了拥抱和亲吻，她与一个基督徒女孩发生了性关系。当时，她感到：

“Is this right, is this normal, but internally I had already accepted myself as a lesbian...”（《Facing the Mirror》8）

大多数的写作在这个书中探讨了女同性恋者生活的早期阶段——她们从被压抑到公开和在公众中可见。所有的写作跨越了从“通过”到“差异”的范围。
In India, it’s myth that homosexuality is a disease. It is considered abnormal sexuality. It is a taboo in Indian society though it has existed since the ancient time. Many gays and lesbians commit suicide because their sexuality and love are not approved of by their families, communities, religions, castes and society. In this edited book also, through many real stories of lesbians, we come to know of the fact that how violence, disaffection, unhappiness prevail in society against these women.

For example, In “Coming to Women” by Preeti, hatred towards heterosexual practice is evident. But she is quite confident of her sexuality and admits:

*I never had any guilt about this, to me it was the most healthy, the most normal way to feel, .... If I feel something, I have to express it, and I naturally express it physically. So the boundaries between physicality and sexuality are a little blurred: if I have a feeling or an emotion it manifests itself in the form of a need to touch, or stroke or caress someone, a young child, an adult and sometimes a man.” (Facing the Mirror 36)

At the age of eleven, Preeti was a great observant to watch over the femininity and softness of her father, how he was inclined towards their maid servant. When found with another man, how badly the maid was tortured by a hot iron rod. Preeti was a witness to every incident. She realized at a very young age: “But as I went through college, I found that double standards were at the very core of heterosexual relations. It was either sexual hypocrisy or emotional hypocrisy- a man pretending to understand a woman, pretending to love her, when really, it all came down to hard-core sex for him.” (Facing the Mirror 38-9)

Preeti confesses that if she had been nourished in a family where a man did not exploit a woman, she had not been a lesbian at all. She feels herself lucky that she is a lesbian who will not be ruled by this male chauvinist society. Most of the women enslave themselves even after knowing the brutality of men but she is saved from such turbulence as she is a lesbian: “It’s not necessary for a lesbian to be feminist but if you are a feminist, it’s logical to be a lesbian.” (Facing the Mirror 41)

In “Wifey” by A.G., we find an instance of lack of interest in heterosexuality. In “Wanderer” by Rekha, lesbian’sexual interest has been evidenced:

“I gaze all over these arching slopes.  
Up your breasts I climb,  
Plant my lips on the pinnacle.” (Facing the Mirror 21)

Kanchana Natarajan in “The Letter” also depicts homophobic realm in which the protagonist is deeply in love with her old soul mate, Apeeta to such an extent that she is ready to leave her husband and son for her sake and to live with her in Delhi. She gets vengeful at the idea of being prevented from her love. She tells her son with an air of indifference: “Listen! I care neither for your Appa nor for you...you and your Appa are the malevolent saurns in my life.” (FTM 92) She gets ready to break all bonds of marriage for Apeeta. She can never forget how she was given electric shocks for her sexual interest in a woman. “The Letter” deals with the excruciating pain imparted to lesbians by their own
family members. Indirectly, the story gives a mockery of a heterosexual relationship’s hypocrisy prevailing in the institution of marriage.

In “Destination: Us” by M.G. it is evident that we try to ignore the developed intimacy between same sex. Though they live amongst us whether it is any community, village, city or state but very logically, we try to erase their existence not only from our minds but also from our society “so, we lived in our own world…” (Facing the Mirror 51). Two women can be together not because there is something abnormal in their sexual orientation but because they love to be together: “we paid up, not because we thought of setting up home together, or buying a car together, or opening a bank account together or building a family together. We paid because we hungered just to be together.”( Facing the Mirror 51)

In most of the stories, a lesbian tries to hide her sexual identity because of the fear of social disgrace and punishment. “That is forbidden, that is unthinkable and unspeakable yet, I think and speak. I am so afraid that one day someone will come to know about us and you will be hurt for life...” (Facing the Mirror 78). They commit suicide either individually or jointly. In order to save their family from the stigma, they enter into forced heterosexual relationships and curse themselves during their entire lives. Most of the queer people have to hide their identity in secrecy but the injustice caused to them should now be stopped as they also have right to live with liberty and wholeheartedness of which they have been prevented from so far.

Facing the Mirror voices many queer people in a synchronized way. How do they become queer? Are they queer since birth or a severe cause turned them into lesbianism. All such questions are well answered and explained with the true confessions and life stories of many characters.

Thus lesbian sexuality re-defines the very idea of “new woman”. Her sexuality suggests a disengagement from heterosexuality, even when marriage and motherhood still occur. The notion that we classify a human being by his/her sexual preference is ludicrous and unsubstantiated. If heterosexuality is considered to be inevitable, homosexuality becomes ‘alternative sexuality’ which is just an imitation of heterosexuality and which categorizes it as ‘other’ which is a prejudice against queer sexualities. The purpose of the queer theory is not only to establish the legitimacy of gay or lesbian sexuality rather its purpose is to blur the rigid distinctions between heterosexuality and homosexuality.

Works Cited:

Coming-of-Age of Almeda in Alice Munro’s “Meneseteung”  
*Sunita Bhoi*

“Meneseteung” is one of the finest short stories of Alice Munro, a Canadian short story writer. The story was published in the collection *Friend of My Youth* in 1990, in which the experience of a growing up girl has been projected. In this story, she has highlighted the dilemma of a girl coming-of-age and coming to terms with her family. She has focused on adolescence and initiation into adulthood.

Coming-of-age means when someone is initiated into adulthood through knowledge, experience, or both, often by a process of disillusionment. As the character grows up, transformation takes place from ignorance to knowledge, innocence to experience, and false view of world to correct view of world.

Though the title of the story “Meneseteung” is the name of a river that flows in Huron County, Ontario, but it has a deeper meaning. The river Meneseteung is widely known as Maitland River. The flow of river represents the progress and development in the life of the protagonist, Almeda Joynt Roth. Here, Almeda’s menstrual flow can be considered as the “hopeful sign”, because it signals the fertility of womanhood. Male readers might see Almeda’s menstruation as a sign of her potential to create future generation. So the title of the story is considered as a sign of hope. During her menstrual flow she was lost in a deeper thought and that thought persuaded her to write a new poem. Her maturity became the inspiration for her literary creation. In section v of the story, she starts her poetic imagination after taking heavy dose of medicine. In the narrator’s voice,

“For every one of these patterns, decoration seems charged with life, ready to move and flow and alter.” (331)

As she is a poet, she had written so many poems about children, family, birds, wild flowers and snow storms. Her earlier poems were very light and present the surface level of human life. But gradually she develops her poetic quality and begins to conceive a new poem with all her former sentimental subjects supplemented by ‘the obscene racket on Pearl Street’, ‘the woman’s body’, ‘the money-minded Jarvis Paulter’ etc. She enters a new world of imaginative excess where everything overflows and merges history, domestic details, her own body fluids and the grape juice. At that moment she realizes that her new poem will be completely different from her earlier poems that reflect her innocence. According to the narrator, her earlier poems are ‘inconsequential, mere trial and error, mere rags.’ But her new poem will contain everything. It explores the darker aspects of human experience. All these things form a river in her mind to which she gives the name ‘Meneseteung’.

In section v, the narrator describes about the name of the new poem,

“The name of the poem is the name of the river. No, infact it is the river, the Meneseteung, that is the poem- with its deep holes and rapids and blissful pools under the summer trees its grinding blocks of ice thrown up at the end of winter and its desolating spring floods.”
The protagonist Almeda wants to display all the seasons of human life with its bright and dark nature in her poem. She understands the value of independence through her experience. At an early age, when she lost all the members of her family, she was very innocent. She sank herself in deeper and deeper grief and became a gloomy girl. Ultimately she understands that she has to live in the world with her own individual identity.

The story “Meneseteung” is told from the third person narrative point of view. It is engaged with looking back into personal and family history. Munro has taken the omniscient narrator, who moves back and forth from time to time. The narrator is a person of unspecified gender who relates the tale of Almeda Roth, inside Munro’s short story. The form of this story is the movement in the relation of narrator to character. Munro has presented the shifts from first to third and back to first person narration in this particular way. The third person perspective allows Munro to provide events of the narrative from the point of view of an unreliable narrator. This fact becomes clear at the end of the story when the narrator says, “I may have got it wrong. I don’t know she ever took laudanum. Many ladies did. I don’t know if she ever made grape jelly” (334). These two facts of Almeda play a vital part in the story’s plot and at the end the narrator says that these events might never have happened.

The story explores human relationships through ordinary everyday events of daily life and it is a part of coming-of-age. At a tender age, Almeda suffers from loneliness and spends her distressing life in the corner of Pearl and Dufferin streets. After the death of her mother, brother and sister, she has no one in her life with whom she would share her joys and sorrows. Then she starts writing poetry in the memory of the members of her family. She makes herself so busy in literary works that she can’t think about her youth and her marriage. After the bereavement of her mother, Almeda takes all the responsibilities of household work and for long twelve years she gets busy in serving her father. When she becomes a middle aged woman, she surpasses her worries and tension. She becomes conscious of woman’s position in the society, but still she has no regret for losing her young and fruitful age. In section-iii, she, in her late thirties, establishes amiable relationship with Jarvis Poulter, a widower. Actually Almeda’s attraction towards Poulter is partly her need to replace her dead father. Poulter’s heavy clothes are like the garments of her father which she used to brush and starch and iron. So she misses that job- her father’s appreciation, his dark, kind authority. She wants to develop a romantic relationship with Poulter but her desire is restricted to thoughts of conjugal union with Poulter. The narrator imagines,

“She wants a man who doesn’t have to be made, who is firm already and determined and mysterious.”

The lovely feeling of Almeda towards Poulter in section-iii is completely different from the feelings in section-v. In section-iii of this story Almeda always wants to go to church by accompanying Jarvish Poulter. She takes pleasure by losing herself in the thought of Poulter. Her life becomes colourful in the presence of Poulter. She has a special liking for Jarvish which she is unable to conceal within herself. But in section-v, the feelings of Almeda change suddenly. After witnessing the rape scene in the backyard she
becomes nervous and can't think what is happening. But in the next morning the truth is revealed and it is known that a woman is sexually harassed by a man. After going to the backyard almeda can see a female figure lying there.

Munro has given a very dark and gloomy picture of human life to show the existence of brutality and viciousness in the world. Munro, by presenting the half bare body of a woman, conveys the position of woman in the male dominated society and the violation of human body. As a female writer Munro is not left behind in projecting the 'female body' in her short stories. Female stories come out of female bodies. Female writers cannot forget female bodies while writing their works. In the essay “Bodies and Desires”(Women, Autobiography, Theory: A Reader edited by Sidonie Smith and Julia Watson), it is written that woman's materiality is a sign of her diminished humanity, woman struggles to become bodiless as well, but for different reasons. In “Meneseteung” after attaining physical maturity, Almeda rejects Poulter, locks the door and posts a sign that she does not want to be disturbed by anyone, because she becomes aware of her own sexuality and the violation of woman's body. The consciousness of the bodily structure of woman comes to her mind and she can undergo her menstruation. Her menstrual flow has been described by the narrator with metaphor, “The grape pulp and juice has stained the swollen cloth a dark purple. Plop, plup, into the basin beneath” (330). The change that will be going to take place inside Almeda's body has been reflected in the grape juice. The dark purple colour represents the colour of blood discharged from her body. She can realize that female body can be corrupted and defied very easily in a few seconds. She experiences the cruelty and brutality of human being at a particular night and learns the deep and dark side of human nature.

Like the protagonist of the story, the mind of the author also grows up. We can notice the mental development of the author taking place with her physical maturity. Her short story “Walker Brother’s Cowboy” written in 1968 shows the innocence of a childish and immature girl. After ten years, she wrote another story named “Royal Beatings”, in which she explores the growing up life of an adolescent girl. And in 1990, her story “Meneseteung” deals with the darker experience of Almeda in her womanhood. In this way she projected three stages of life at her three different periods of time.

Munro has projected the rejection of Victorian patriarchy through the protagonist. Here Almeda’s father is the representative of Victorian patriarchy, about whom Almeda writes in the preface of her book,

“My father was a harness-maker by trade, but a cultivated man who could quote by heart from the Bible, Shakespeare, and the writings of Edmund Burke.”

After the death of her father, the narrator imagines that Almeda has refused to sleep in her father’s large front bedroom. However, she chooses to sleep at the back where she can see “the sun rising, the swamp must filling with light, the bulky, nearest trees floating against that mist and the trees behind turning transparent.” Here we came to know that Aalmeda’s choice of redemptive female eccentricity over confining patriarchal respectability. Almeda passed over her marriageable years because she could not have been a lively company due to her depression. She wants to remain unconventional in her
attitude to spend her life alone in a male dominated society. In her society, women are portrayed as weak and in need of man. Even when Almeda suffers from sleeplessness, the doctor advised her that marriage is the solution of her problem. But she chooses her eccentricity, a way of escaping the social eye of the patriarchy and the identity it would assign her. She wants to acquire the identity of her own and that’s why she published her only book ‘Offering’ after a year of her father’s death.

Thus, the story “Meneseteung” presents the journey from innocence to experience of a nineteenth century Canadian poet in the process of growing up. In the beginning her poems are very childish and full of fantasy. But gradually she progresses her artistic quality with the growth of her body. Both body and mind develop side by side that gives her the satisfaction as a writer.

References:

Contradictions and Challenges of Teaching Language through Literature: A Hypothesis

Avinash Tambarsi

It is a well known fact that the introduction of English in India is riddled with contradictions, ambivalences, possibilities and is inextricably entangled with the politics of the Empire. Historically speaking, our negotiation with English is ambivalent as it acted both as a liberator as well as a destroyer. As well argued by thinkers and intellectuals, English with its heavy colonial baggage was a mask for consolidation and expansion of the colonial Raj. The introduction of English successfully created ‘a lie of the land’ and caused confusion in native linguistic communities. As a critic puts it, the story of English in India is “a fascinating story of power and resistance, of invasion and absorption, and of authority and subversion”. It is not just in India, that English has caused confusion and contradiction, but also in once colonized nations like Africa, it has caused deep rooted identity crises. The debate between N’ Guagi and Chinua Achebe about the role of English in Africa points out the complexity and nuances of English learning.

However, in today’s global corporate India the above debate has lost a little steam. The question is not of how to do away with English language, but of how to readjust to new condition without endangering native linguistic communities. English has become necessary for mobility, career advancements, opportunities and socio-economic purposes. Therefore teaching and learning English through creative methods in the class room has become a challenge. As the UGC plays an interventionist role, the role of the teacher as well as the learner is fast changing. A student is no more a mere student. He / She is a stakeholder and therefore the role of the teacher is to ‘forward’ what the stakeholder demands. The teacher is also called by the name ‘toast maker’ as he / she has to produce successful students homogeneously, like baking of toasts in a bakery!!

Now the stress is more on language learning through communicative skills and hence text books are framed with high emphasis on tools of communication. Nothing wrong with this. But the troubling factor is that the teaching of any ideological discourse or literary element is seen as hindrance to language learning. It is thought that these literary narratives don’t add up to the learning skills of the learner. They say that things don’t have any market value as well. But it is conveniently forgotten that class rooms are not devoid of discourses and ideologies. The learner’s mind is not a tabula rasa or a blank slate. He / She is conditioned by specific socio-cultural and political pulls and pressures of the time. It must be understood that the learner does not exist in a vacuum. And they are not value neutral. The learners respond, learn, construct and interact easily to familiar texts / issues. Tremendous amount of interaction – discussion can be produced in the class room if a journalistic piece on cricket / sports / entertainment or a text by Vaidehi / Prathibha Nandakumar / Tejaswi (these are some of Kannada writers) is prescribed. By market standards, these things are treated as “useless” and “out of place”. They may not fetch a great job in the market. But to do away with them would be foolish as well.
It seems that introduction of the semester scheme and framing of technical syllabi have the agenda of turning both the teacher as well as the learner neutral and passive. The role of the teacher is increasingly marginalized and he/she has become a technocrat. There is a great urgency to frame syllabus which is decontextualized, sanitized and hence devoid of producing discourses. This is not to argue that classrooms are ideological battlegrounds. I don’t endorse the view that language can be learnt only through literature. However it must be stressed that ELT theories and CIFEL models have not yet yielded desired results completely. The questions like” are we teaching English?” Or “are we teaching about English?” are not properly addressed. In spite of Kuvempu University adopting a model English text book which was heavily loaded with communicative skills and promoted by CIFEL experts, the percentage of failure of learners increased. Though teachers have attempted to be innovative, the heavy communicative component became a hurdle. I feel that this experience may not be restricted to Kuvempu University alone. So here is a complex problem.

On the one hand, prescribing Shakespeare or Bertrand Russell or hanging on to literary master pieces is not a way forward. As argued by thinkers the English text books need to be decolonized. On the other hand, the learner will be uninspired by the sanitized communicative component in the curriculum. And I don’t see any learner getting a job in the market just because he has studied communicative skills. Again, teaching communicative skills demands expertise and precession. If the teacher is not innovative, experimental, knowledgeable and specific then one can expect a great Shakespearian tragedy unfolding live in all its grandeur in the class room!! Adding to this, there is another problem in metropolitan cities. The learner there has already learnt English and therefore the basic English text is irrelevant for him/her. If there is a higher discourse on crucial issues they are not interested. So what should an English teacher do then? What is the way out?

Possible Remedies:

- Teacher’s absolute participation in the classroom and his/her creative methodology in making the student learn language is crucial. Here a bit of literary component can help. The use of multimedia, the screening of films, organization of group discussion on specific topic, assignments and classroom seminars might help the learner develop his/her LSWR skills for better. For second year BA students, our university has prescribed Shakespeare’s Macbeth as part of syllabus. It is a herculean task to teach contemporary English with the help of Shakespearean poetic use of English of renaissance period. As a part of learning exercise one can show the film Macbeth and initiate a bit of a dialogue with students. The staging of the play or showing of the play is another possibility. The organization of Sahitya Shibira (literary meet) is another important activity that can keep the learner very well engaged. It is my personal experience that these activities give the learner required confidence to speak and be interested in English classroom learning.
• Though language cannot be learnt only through literature, literature helps in making the learner participate, think, evaluate and makes him/her active in the classroom.

• A faire balance between contemporary narratives and communicative aspects should constitute the English text. Communicative component of English should play a supportive role and act as catalyst in acquiring and learning language. A riveting piece by Arundhati Roy on construction of big dams followed by an article by Gandhi or Guha will not help. There must be coherent and consistent running themes on any one particular issue so that the learner is exposed to contemporary debates.

• The teacher has to manage a peculiar problem. Indian society is both hierarchical and parochial. Therefore, the very structure of Indian society silences and suppresses anybody who ask questions. This passivity has crept into the class room. The teacher shall overcome the burden of teaching English by his innovation and experimentation. Here the onus is on the teacher.

• The constitution of the text should be innovative and contemporary. Let us do away with archaic artificial compartments like prose / poetry / drama / essay etc.. As for as possible the framing of the text should be issue based and one should not hesitate to prescribe contemporary journalistic articles on sports and entertainment. At least some percent of the text can have debates relating to environment, gender sensitivity, post colonial voices and issues related to the native learner.

• I feel that coherence and logic is missing in present English text books. If I take up the example of Exploring English which is prescribed for first semester B.A. in Kuvempu University one can see a total chaos in framing a logical text. For example in this text a teacher has to teach Nissim Ezekiel, William Shakespeare, William Blake, Emily Dickison and Alfred Lord Tennyson in poetry section. If somebody asks the teacher what is the point? Then the teacher has to stare blankly at the question.

It is true that in spite of best text books it may not be easy to get desired results. However, this kind of decolonizing English text would be a first step in the right direction.

**Bibliography**

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Technological tools and aids in teaching and learning English

K. Chandra Sekhar

Introduction:

In recent years, the use of technological aids, especially those related to computers, has increasingly become a common feature of the classroom. The magnificent developments in the IT sector also influenced the educational sector in teaching and learning methods and teaching aids. The computer has become as possible substitute for classroom conditions and structured procedures as advocated by the behaviouristic theory in language learning and learner-centered pedagogy. There is no doubt that computer-based instruction occupied a more central role in the English language classroom. Computer Assisted Language Learning (CALL) has become a good communicative method of teaching language in the present globalised, IT enabled world. It is rapidly available in the present market at affordable cost. It gives more scope to learn language in effective interactive approach and develops interest on learning.

The primary concern of the language teaching profession in the 20th century was to find more effective methods of language teaching. There has been a movement in the 21st century away from a preoccupation with general teaching methods towards a more complex view of language teaching and learning process. (Shekhar, 2013)

Use of technology:

Technology in Language Teaching is not new. Indeed, technology has been around in language teaching for decades—one might argue for centuries, if we classify the blackboard as a form of technology. Tape recorders, language laboratories and video have been in use since the 1960s and 1970s, and are still used in classrooms around the world. (Dudeney and Hockly, 2007)

What is technology?

Technology is the broad term used to address any kind of media (electronic or otherwise) which help support learning. Technology is used for teaching primarily the same knowledge and skills that teachers teach in the classroom. What is special about technology is that it provides opportunities to supplement familiar teaching strategies in important ways.

Teaching and learning methods of English language has been changed drastically with the advent of Information Technology (IT) in the world. The recent trend has created a huge void between the learner and the learning practices and the research went on to new heights and kept the learner at the apex point in learning a language. Use of technology in the classrooms is somewhat innovative, interest rousing and easing the interest to learn through edutainment. In adopting a new technology, be it a tape recorder, a VCR, a CD-ROM multimedia or other network-based communication technology, one should consider the following questions:

- Does the new technology facilitate the attainment of the course goals?
- Is it cost-effective? Do the benefits overweigh its cost?
- Are the teachers ready to work with the new technology? Is any training required?
- Does it serve the needs of the teachers and students?
- Does it help teachers make more efficient use of class time?
As technology is taking giant leaps, it is advisable to follow the guidelines, which conform to sound pedagogical principles, suggest that teachers consider the following:

- **Goals:** The first and foremost task in instructional activities is to have a specific goal. Once the aims are specified, appropriate tasks and activities can be designed.

- **Integration:** For best results, technology-based activities should be integrated into the course curriculum as a whole.

- **Technical support:** Although, sizeable students are knowledgeable on the equipments used in teaching, sufficient support should be provided to avoid problems of a technical nature.

- **Learner-centered teaching:** As much as possible, teachers should involve learners throughout the entire instructional process. Involve the students in deciding on the classroom direction is likely to create the kind of ambience that promotes healthy learning.

**Learner – centered teaching**

The concept of a learner-centered curriculum is important in Internet-based learning. As much as possible, teachers should involve learners throughout the instructional process. Involving the students in deciding on the class direction is likely to create a kind of classroom atmosphere that promotes optimal learning. Learning language through Internet will make the teacher as a ‘guide on the side’ rather than ’sage on the stage.’

Involving students in determining the class direction does not mean a passive role for teachers. Teachers’ contribution in a learner-centered, network-enhanced classroom include coordinating group planning, focusing students’ attention on linguistic aspects of computer-mediated texts, helping students gain metalinguistic awareness of genres and discourses and assisting students in developing appropriate learning strategies. (Warschauer, 2003 p370-71)

**Teaching and learning aids:**

The use of technology based teaching and learning aids make one more interesting in teaching and learning English. A language has many forms: spoken, written, kinesics (body language). Hence, we need many technologies at our disposal to present the language effectively in the context in which it occurs. The stunning development within the field of teaching aids and educational technology furnish us with a weal of different kinds of latest teaching and learning aids. (Vasundara and Katyani, 2012)

<table>
<thead>
<tr>
<th>Sl. No</th>
<th>Teaching and learning aids</th>
<th>Skills to develop</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Radio</td>
<td>Listening and Speaking</td>
</tr>
<tr>
<td>2.</td>
<td>T.V</td>
<td>Listening and Speaking</td>
</tr>
<tr>
<td>3.</td>
<td>Films/video clips</td>
<td>Listening, Speaking, Reading</td>
</tr>
<tr>
<td>4.</td>
<td>CDs, DVDs (DVD/ VCD player and computer)</td>
<td>Listening, Speaking, Reading</td>
</tr>
<tr>
<td>5.</td>
<td>Computer, Tab. (internet and World Wide Web enabled) and</td>
<td>Listening, Speaking, Reading</td>
</tr>
</tbody>
</table>
Advantages:

As per the changing trends, the trend in teaching should also change accordingly and make the students face global challenges.

- The advantage of technology is, it is quite catchy and easy to deal with the tools.
- Listening, the foremost skill in learning a language can be caught and taught best with the listening activities.
- Technology saves time and makes it easy for the students to understand as well as take notes at his leisure time legibly in his own words. It gives recapitulation on the topic and enhances listening and writing skills.
- Video presentations bring life to the presentations and make it more effective and attractive to the students. So that put more attention in learning language.
- Technology based learning and teaching provides individualized interaction between teacher and student community.
- It helps learners develop learning strategies that will benefit them beyond the language classroom.
- Copyrighted DVDs, CDs (audio and video) on language learning and teaching, Internet and web based learning sources provides authentic material in a quick, accessible way to learn and teach language in effective mode.

Disadvantages:

Technology is not the answer to all our problems in the classroom ...or outside it.

- Chalk and talk is the best policy so far.
- A teacher may or may not be familiar with technical proceedings.
- Some areas in our country are not accessible to internet and technology to introduce is a distant dream.
- Depending much on the technology makes a teacher rely more on it, without which there may be seen a clear difference.
- Technology based tools associated with some other technical things or elements – like electricity, battery levels of the equipment. They cannot be anticipated and they may be out of control of the user.
- Tools may malfunction in certain conditions. In those conditions, if the user depends only on the equipment he/she may lose important events, topics, lectures etc.

Conclusion:

Technology based education is the need of the hour but it does not mean that technology is everything and teacher’s role is nothing. Technology is one of the tools in instructing learner centric teaching. There is no doubt that technology-based-instruction
will occupy a central role in the second language classroom in the future. However, as we eagerly explore the potential that this new technology has to offer to language learning, we should not lose sight of the fact that it is the teacher, not the technology, who determines the quality of the learning that takes place in the classroom. The main aim of using technology in the classrooms is to establish rapport between the teacher and the student. If the use of technology can bring down the differences and make learning fun then it should be welcomed.

References:


Web sources:

- www.brainybetty.com
Bangladeshi Teacher Practices Regarding Feedback on Written Work
Jimalee Sowell & Ahmed Bhuiyan

Introduction

Providing written feedback on student writing is an important part of helping students learn how to write. Nancy Sommers, in her four-year longitudinal study of student writers at Harvard University, determined that “feedback, more than any other kind of instruction, shapes the way students learn to write” (Sommers 2005 cited in Calhoon and Forrest), and as Hyland and Hyland say, “Providing written feedback is one of the ESL writing teacher’s most important tasks, offering the kind of individualized attention that is otherwise rarely possible under normal classroom conditions.” (K. Hyland, 1996, 177) However, teachers have many decisions to make when providing feedback. The purpose of this study was to better understand Bangladeshi teachers’ practices of providing feedback and where suitable to make suggestions for alterations to practices.

Literature review

In this section, we exam the core issues that our survey intended to bring to light regarding Bangladeshi teachers’ feedback practices on students’ written work.

An overwhelming paper load

Writing teachers often spend more time correcting and responding to student writing than they do preparing for classes or teaching. “More than any other enterprise in the teaching of writing, responding to and commenting on student writing consumes the largest portion of our time. Most teachers estimate that it takes them at least 20 to 40 minutes to comment on an individual student paper, and those 20 to 40 minutes times 20 students per class, times 8 papers, more or less, during the course of a semester add up to an enormous amount of time.” (Sommers, 2014, 333) It is no wonder, then, that teachers often feel burdened by the amount of marking they are required to do. “Responding efficiently to student writing is often the primary concern of novice and experienced teachers, for whom the workload can be simply overwhelming.” (Ferris, 2005, 333) The situation is further exacerbated in a country like Bangladesh where teachers typically have at least 40 students per class and often more. In spite of the tremendous workload, however, providing feedback to student writers is an essential part of the writing teacher’s job.

Comprehensive versus selective error correction

Comprehensive error correction means that all errors in a piece of writing are corrected while selective error correction means that only some errors are corrected. Students often show a preference for comprehensive error correction. In research studies by Leki (1991), Ferris and Roberts (2001), and Rennie (2000), the majority of students
favored comprehensive error correction (Ferris, 2002). In our own study (Sowell, Bhuiyan, and Draper, 2015) of students at North South University (Dhaka, Bangladesh), the majority of students, 84 percent overall, indicated a preference for comprehensive error correction. Despite this, many researchers denounce the practice of comprehensive error correction as it is arduous and time-consuming work on the part of the teacher and is overwhelming for the student. In short, it is counter-productive. Moreover, students are more capable of developing self-editing skills when they focus on only a few error types per assignment. (Ferris, 2002). It should be, noted, however, that writing instructors need to make clear to students what kinds of errors they will be focusing on for any particular assignment. Otherwise, students might believe their paper has fewer errors than it really does, especially in contexts where students are accustomed to comprehensive error correction.

**Written comments**

Teachers (and sometimes peers) provide comments on student writing to help the writers understand whether their ideas have been communicated and to give direction for revision. Comments written on a final draft, then, may not be as useful as comments written in the early stages of the writing process. (Sommers, 2014) “…we comment on student writing because we believe that it is necessary for us to offer assistance to student writers when they are in the process of composing a text, rather than after the text has been completed. ... Without comments from their teachers or from their peers, student writers will revise in a consistently narrow and predictable way.” (Sommers, 2014, 333)

**Encouragement and criticism**

While teacher feedback of student writing often focuses on what is wrong, or what can be improved, ideally, feedback should include both praise for what is working well and criticism for what can be improved. “…it is important not to discourage writing by always giving feedback that points out the errors in the writing. There should be a place in a writing course for feedback on errors but this kind of feedback needs to be very carefully balanced against positive encouragement to write more....” (Nation, 2009, 138). When teacher feedback focuses on too many errors and too many areas that need revision, students can become demotivated and might want to give up on writing, which should be the opposite intention of any writing instructor. “…If feedback is not good, I mean that teacher criticize many mistake I have, then I feel --“Oh, I don’t like writing” (Taiwanese student) (Hyland, 2009, 188). However, while students value positive comments and praise, they often do not warm to comments that are favorable but non-specific, such as ‘Very good’ or ‘Nice work.’ In response to such empty platitudes, a student in Hyland’s study says, “Because the teacher gives only a few words—It’s OK or it’s interesting—I think it’s useless.” (Hyland, 2001, 202). Instead of offering positive but vague comments, it is better, then, to be specific about what works well in a piece of student writing. Ultimately, teacher comments need to offer both encouragement and criticism and be specific enough that students can clearly understand what they have done well and how they can improve.
Who provides feedback? Teacher, peers, or self? Or all three?

We know that in most writing classes, the teacher provides written feedback on student work, but the teacher can also have students give each other feedback (peer-editing) as well develop self-editing skills. “Depending on their ability and experience with writing, students can benefit greatly from peer response and guided self-evaluation.” (Ferris, 2005, 190). Peer-editing can provide numerous benefits to the student writer; chief among them are an authentic sense of audience, improved evaluative skills, and developed social interaction skills. Self-editing practices help students become better at evaluating and correcting their own work. Writing instructors have the responsibility of helping students become “independent self-editors” because accuracy is important for academic writing and writing in the work world. (Ferris, 2002) Peer- and self-editing work in tandem to help students become more independent writers. In addition to the benefits of peer-editing and self-editing for the student writer, the teacher also benefits by more frequently receiving student writing that needs less teacher correction and feedback. (Nation, 2009)

General impression marking

General impression marking is the practice of giving a piece of writing a single mark based on a general impression of its quality. (Weigle, 2002) In addition to not being very reliable, general impression marking does not help students know how to revise their writing or to learn from their errors.

Clear expectations

When students are given an assignment, they should also be given the structure (rubric or checklist) that will be used for feedback. The amount of detail given in the rubric or checklist can have a significant impact on performance of a writing task. (Hyland, 2003, 221) There are many aspects of writing that can be attended to for any assignment, and a structure makes clear for both teacher and student the aims of any particular assignment.

Revision and the writing process

The traditional paradigm of writing instruction does not favor revision; however, trends in writing instruction have shifted more to a process-oriented approach, and the process approach has ushered in the importance of revision in the composition process. In a markedly sharp opinion, Nation says, “Poor writers do not review...” (Nation, 2009, 121) and Glenn and Goldthwaite tells us that “… most successful writing teachers are committed supporters of revision.” (Glenn and Goldthwaite, 2014, 120).

The product-oriented approach teaches students that one draft is sufficient and does not give them practice with editing and revision techniques. Additionally, students who receive a score on a first draft sometimes only check their papers for their mark and do not attend to teacher feedback. “Many researchers have pointed out that teacher feedback of any type is more likely to benefit student writing if it comes primarily at intermediate, rather than final, stages in the writing process—specifically, when students
are allowed or even required to revise or rewrite their papers after receiving teacher feedback.” (Ferris, 1995b, 1997; Krashen 1984, James 1998; Zamel 1985 as cited in Ferris, 2002, 25).

Conferences

Research positively supports conferencing for L2 writing students because conferences give students the chance to better understand their teacher’s written feedback and the opportunity to talk through writing problems and issues. (Ferris, 2005) Conferences are not only beneficial in helping students to negotiate meaning, they can also help teachers save time marking. “The interactive nature of the conference gives teachers a chance to respond to the diverse cultural, educational, and writing needs of their students, clarifying meaning and resolving ambiguities, while saving them the time spent in detailed marking of papers.” (Hyland, 1996, 192).

Analysis

The Setup

Data was collected from 48 Bangladeshi EFL instructors. At the time of the study, two of the participants (4 percent) were teaching at primary schools; seven (15 percent) were working in secondary schools; thirty-four (71 percent) were university instructors, and five (10 percent) were teaching English in an unspecified capacity outside of the aforementioned institutional types.

Method

The survey was given to instructors at an ELT conference. It was clearly explained to participants that the purpose of the survey was to examine teacher practices regarding written feedback and that they should answer the surveys anonymously. It was also made clear that participation was voluntary and anyone who did not wish to complete the survey was not obligated to do so.

The context

In the traditional paradigm of composition instruction, also known as the product approach, students are introduced to a rhetorical mode, such as narration or comparison. They then read and analyze literary texts after which they are assigned a composition in the rhetorical mode of focus. In the last step of the process, the instructor marks the essays. In the product approach, virtually no time is spent on revision. (Ferris & Hedgcock, 2005) The common method of composition instruction in Bangladesh follows the traditional paradigm.

Hypotheses

Prior to giving the questionnaire to the participants of the study, we made predictions about how instructors would respond to each question in the survey based on our perceived knowledge and experience of Bangladeshi teachers and teaching contexts. Let it be clearly understood that our hypotheses are based on our perceptions and may or may not be reflective of teachers’ actual practices.
Questionnaire / List of Questions

Question # 1
Do you feel overwhelmed by the amount of marking you have to do?
_____ a. yes
_____ b. no
_____ c. sometimes
This question was meant to explore teachers’ beliefs regarding their paper-marking workload. Our prediction for this question was that the majority of instructors would indeed say that they feel overwhelmed by the amount of marking they must do.

Question # 2
When you mark student papers, do you provide written feedback (correction of errors and/or written comments)?
_____ yes
_____ no
_____ sometimes
This purpose of this question was to find out whether most teachers are practicing general impression marking or whether they are providing written feedback (in the form of written comments and/or error correction.) Our prediction for this question was that many teachers would indicate that they do not provide written feedback.

Question # 3
When I mark student papers, I _____. (Check the answer that most closely reflects your practice.)
_____ a. correct all student errors
_____ b. only correct some errors
_____ c. do not correct any errors
This question focused on comprehensive and selective error correction. While it might seem peculiar, our hypothesis for this question was that the majority of Bangladeshi teachers would go for an all-or-nothing approach rather than aiming for something in the middle. We believed that most teachers would indicate either that they do not correct any errors—again, because of a heavy workload—or that they would indicate that they correct all errors, believing that a paper that is not comprehensively marked is not well marked.

Question # 4A
When I mark student papers, I write comments.
_____ yes
_____ no
The purpose of this question was to find out if teachers provide feedback in the form of comments. Our prediction for this question was that about half of the participants would say that they write comments on students’ papers. Again, this is based on our knowledge of class sizes in Bangladesh.

Question # 4B
Only respond if you have answered yes to number 4A.
Check the answer that best describes what kinds of comments you make.

_____ a. I mostly write critical comments on students’ papers.
_____ b. I mostly write positive comments on students’ papers.
_____ c. I try to maintain a balance of both critical and positive comments on students’ papers.

This question aimed at ascertaining whether teachers attempt to balance criticism and praise or whether they tend to lean toward one end of the spectrum. For this question, we believed that most teachers would indicate that they try to strike a balance of positive and negative comments on student papers.

**Question # 5**
When you give students a writing assignment, do you explain what aspects of writing (such as grammar, content, organization, punctuation, etc.) you will mark their assignment on?

_____ yes
_____ no

This question was meant to find out whether teachers attempt to make clear to students how they will be evaluated on a writing assignment at the time of assignment. We have observed that Bangladeshi teachers often give a writing assignment without explaining how the assignments will be marked. Our hypothesis, for this question, therefore, was that the majority of teachers would indicate that they do not explain what aspects of writing students will be marked on.

**Question # 6**
Do you use anything to guide you when you mark student papers? (Check the item that best describes your practice.)

_____ a. Yes, I use a rubric.
_____ b. Yes, I use a checklist.
_____ c. No, I don’t use any kind of structure (rubric or checklist) to guide my marking.

This question is related to the previous one and is meant to understand whether teachers use any kind of structure (rubric or checklist) to assist in making their marking decisions clear for both teacher and student. We believed that for this question, most teachers would say that they do not use any kind of guide when marking. In fact, we have had students tell us that they have had instructors who only assign a score with no justification or explanation.

**Question # 7**
Do you feel that you can accurately assign a score to a piece of student writing just by glancing over it?

_____ yes
_____ no

This question again relates to general impression marking but seeks to find out whether teachers believe they are skilled and accurate when scoring using general impression marking. Our guess for this question was that many Bangladeshi teachers would indicate they believe they can accurately assign a score to a piece of writing by simply looking over it in a superficial manner.
Question # 8
Do you work with students outside of class in order to go over any problems they might be having in their writing?
_____ yes
_____ no
This question related to whether teachers hold conferences for students. For this question, our predication was that only some teachers would indicate that they work with students outside of class to help them revise or to understand the errors or problems they have with their writing.

Question # 9
What happens after you mark a student’s paper (that you have seen for the first time)?
_____ a. I ask students to revise the paper.
_____ b. I assign a score and do not provide any feedback.
_____ c. I assign a score and provide written feedback.
With this question, we wanted to find out if teachers have their students revise. Our prediction was that the majority of respondents would indicate that they assign a score and do not provide any feedback, or that they assign a score and provide written feedback. Our hunch was that many Bangladeshi instructors do not have their students revise; they often complain that they already have too much marking to do in a semester and that there is no time to have students revise most assignments.

Question # 10
Do you train your students to learn self-editing skills?
_____ yes
_____ no
Our hypothesis was that the majority of teachers would say that they do not help their students learn self-editing skills. We have been told by Bangladeshi teachers that self-editing is rarely, if at all, practiced in Bangladesh.

Question # 11
Do you have your students do any peer-editing?
_____ yes
_____ no
For this question, our prediction was that only a few or some teachers would indicate that they use peer-editing in their classes. From our observation of Bangladeshi writing teachers in action, peer-editing is not a common practice, and we have heard from some Bangladeshi teachers that they do not believe peer-editing works.
Information Table from questionnaire:

**Question # 1**
Do you feel overwhelmed by the amount of marking you have to do?

<table>
<thead>
<tr>
<th>Yes</th>
<th>16</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>6</td>
</tr>
<tr>
<td>Sometimes</td>
<td>25</td>
</tr>
<tr>
<td>No response</td>
<td>1</td>
</tr>
</tbody>
</table>

**Question # 2**
When you mark student papers, do you provide written feedback (correction of errors and/or written comments)?

<table>
<thead>
<tr>
<th>Yes</th>
<th>33</th>
</tr>
</thead>
<tbody>
<tr>
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<td>1</td>
</tr>
<tr>
<td>Sometimes</td>
<td>14</td>
</tr>
</tbody>
</table>

**Question # 3**
When I mark student papers, I _____. (Check the answer that most closely reflects your practice.)

<table>
<thead>
<tr>
<th>correct all student errors</th>
<th>21</th>
</tr>
</thead>
<tbody>
<tr>
<td>only correct some errors</td>
<td>25</td>
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<tr>
<td>do not correct any errors</td>
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</tr>
<tr>
<td>no response</td>
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</table>

**Question # 4A**
When I mark student papers, I write comments.

<table>
<thead>
<tr>
<th>Yes</th>
<th>38</th>
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<td>6</td>
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<tr>
<td>No response</td>
<td>4</td>
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</tbody>
</table>

**Question # 4B**
Only respond if you have answered yes to number 4A. Check the answer that best describes what kinds of comments you make.

<table>
<thead>
<tr>
<th>Mostly critical comments</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mostly positive comments</td>
<td>3</td>
</tr>
<tr>
<td>A balance of critical and positive comments</td>
<td>30</td>
</tr>
</tbody>
</table>

**Question # 5**
When you give students a writing assignment, do you explain what aspects of writing (such as grammar, content, organization, punctuation, etc.) you will mark their assignment on?

<table>
<thead>
<tr>
<th>Yes</th>
<th>41</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>7</td>
</tr>
</tbody>
</table>
Question # 6
Do you use anything to guide you when you mark student papers? (Check the item that best describes your practice.)

<table>
<thead>
<tr>
<th>Option</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes, I use a rubric.</td>
<td>12</td>
</tr>
<tr>
<td>Yes, I use a checklist.</td>
<td>14</td>
</tr>
<tr>
<td>No, I don’t use any kind of structure (rubric or checklist).</td>
<td>22</td>
</tr>
</tbody>
</table>

Question # 7
Do you feel that you can accurately assign a score to a piece of student writing just by glancing over it?

<table>
<thead>
<tr>
<th>Option</th>
<th>Count</th>
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<tr>
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<tr>
<td>No</td>
<td>27</td>
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</table>

Question # 8
Do you work with students outside of class in order to go over any problems they might be having in their writing?

<table>
<thead>
<tr>
<th>Option</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>41</td>
</tr>
<tr>
<td>No</td>
<td>7</td>
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</table>

Question # 9
What happens after you mark a student’s paper (that you have seen for the first time)?

<table>
<thead>
<tr>
<th>Option</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>I ask students to revise.</td>
<td>19</td>
</tr>
<tr>
<td>I assign a score and do not provide any feedback.</td>
<td>1</td>
</tr>
<tr>
<td>I assign a score and provide written feedback.</td>
<td>26</td>
</tr>
<tr>
<td>No response</td>
<td>2</td>
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</table>

Question # 10
Do you train your students to learn self-editing skills?

<table>
<thead>
<tr>
<th>Option</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
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<td>No</td>
<td>10</td>
</tr>
<tr>
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<td>1</td>
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</table>

Question # 11
Do you have your students do any peer-editing?

<table>
<thead>
<tr>
<th>Option</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>32</td>
</tr>
<tr>
<td>No</td>
<td>15</td>
</tr>
<tr>
<td>No response</td>
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</tbody>
</table>
Analysis

Discussion:

1. The majority, 52 percent, of respondents admitted to sometimes feeling overwhelmed by the amount of marking they have to do. Followed by that was 33 percent of participants who indicated that they are overwhelmed by their paper load. A small number of respondents, 13 percent, said they do not feel overwhelmed by how much marking they must do, and 2 percent failed to select a response for this question.

2. Most respondents, 69 percent, indicated that they do provide written feedback when marking student papers. A small number, 14 percent, acknowledged that they only provide written feedback sometimes, and 2 percent confessed to not providing written feedback.

3. In regards to how comprehensively they mark student papers, most respondents, 52 percent, said they only correct some errors on student papers. Closely followed by that was 44 percent of instructors who indicated that they correct all student errors. Only 2 percent indicated that they do not correct any errors, and 2 percent did not select an answer for this question.

4A. An overwhelming majority, 79 percent, of respondents said that they write comments on student papers while 13 percent said they do not write comments. A small 8 percent were non-committal and did not respond to this question.

4B. Among those who said they write comments on student papers in part 4A of this question, 79 percent marked that they strive for a balance of critical and positive comments while 8 percent said they write mostly positive comments, and 13 percent indicated that they write mostly critical comments.

5. An overwhelming majority, 85 percent, of those who participated in the survey said that when giving an assignment they explain what aspects of writing the assignment will be marked on while 15 percent said they do not tell students at the time of assignment what aspects of writing the instructor will focus on when marking.

6. When asked whether they use any kind of structure (rubric or checklist) when marking student writing, the majority of survey respondents, 46 percent, said they do not use any kind of structure; 29 percent said they use a checklist; and 25 percent said they use a rubric.

7. The majority of respondents, 56 percent, believe they can accurately assign a score to a piece of writing by simply glancing at it; 40 percent do not believe they can do so, and 2 percent had no response.

8. Most teachers, 85 percent, responded that they work with students outside of class; 15 percent said that they do not.

9. This question related to what happens after the teacher sees a paper for the first time. The majority of teachers, 54 percent, indicated that they assign a score and provide
feedback. Following that, 40 percent indicated that they ask students to revise their writing. Only 2 percent said they assign a score and do not provide any feedback; an additional 2 percent did not respond to the question.

10. A high number of respondents, 77 percent, responded positively when asked whether they train their students to learn self-editing skills. A smaller number, 21 percent, indicated they do not train students in self-editing skills, and 2 percent, failed to respond to this question.

11. Most respondents, 67 percent, indicated that they have their students do peer-editing, and 31 percent do not have their students engage in peer-editing. One teacher, 2 percent, did not answer this question.

Recommendations:

Question # 1 The paper load
It is quite normal that the majority of teachers indicated that they feel overwhelmed or sometimes feel overwhelmed by the amount of marking they must do as marking fatigue is a common by-product of writing instruction. Because giving feedback is a valuable part of helping students learn to write, we recommend that teachers continue to provide students with written feedback on their writing. However, we also want to recommend that teachers employ some strategies to make the process more streamlined and less arduous. For example, teachers can have some writing assignments that are graded as pass/fail, alternate teacher response, peer-editing, and self-editing for any particular assignment, and make some writing assignments collaborative tasks. For a detailed treatment of such strategies, see Strategies for Providing Written Feedback on Written Work in Large Classrooms, (Sowell, 2015).

Question # 2 Providing written feedback
Fortunately, the majority, 69 percent, of instructors indicated that they do, in fact, provide written feedback when they mark papers. However, given the importance of written feedback for writing development, we would like to see more instructors provide written feedback.

Question # 3 Comprehensive versus selective error correction
While it is a relief to discover that the majority, 52 percent, of respondents practice selective error correction, it is also somewhat worrisome to find out that a high percentage, 44 percent, mark student papers comprehensively. To preserve the sanity of both student and teacher, it is our recommendation that all instructors practice selective error correction.

Question # 4A Providing comments
Encouragingly, the majority, 79 percent, of teachers provide comments on student writing. While it may not be necessary to provide comments on every writing assignment, it is important that comments are written for most assignments.

Question # 4B Encouragement and criticism
We are happy to see that most instructors are striving to maintain a balance of critical and encouraging comments and would hope that more teachers essay to strike this balance. One way to ensure the balance is achieved is to employ a definitive strategy such giving two positive comments and two critical ones for each assignment.

**Question # 5 Clarity about how student writing will be marked**
Fortunately, most teachers indicate that they explain to students how they will be marked. Our only recommendation for this item, then, is that more teachers make sure they are explicit regarding their marking procedures at the time of assignment.

**Question # 6 Using a structure to guide marking procedures**
We are concerned that the majority of respondents indicated that they do not use any kind of structure to guide their marking procedures. Using a rubric or checklist when marking helps the teacher remain consistent in what they are looking for in a piece of student writing and also helps students understand what they are doing well and where they need to improve.

**Question # 7 Beliefs about accuracy in general impression marking**
While the majority of respondents, 56 percent, do not believe they can accurately assign a score to a piece of writing just by glancing over it, a high percentage of respondents, 40 percent, believe that they can, which is disconcerting given that general impression marking is highly unreliable. Our recommendation is that instructors use some kind of structure to guide their marking and increase accuracy.

**Question # 8 Conferencing**
It is encouraging to find that the majority of respondents indicated that they do spend time working with students outside of class. Some Bangladeshi teachers might balk at the idea of conferences because of the amount of extra time they require. While individual conferences can be a one way of working, conferences do not have to be held individually—they can be done in groups with students working on the same or similar assignments. Having group rather than individual conferences does not only save the teacher’s time, there is also the added advantage that the students themselves can share their problems and ideas with one another and work together to find solutions.

**Question # 9 To revise or not?**
Fortunately, 40 percent of teachers surveyed ask their students to revise. However, the majority of teachers, 54 percent, said that they assign a score and provide written feedback after seeing a student’s paper for the first time. Because of the importance of revision in the writing process, we urge more teachers to have their students revise and to make it a firm practice. Teachers who feel that revision takes too much time, might consider giving fewer assignments over a course but spending more time on each assignment. For example, instead of assigning 8 essays that are not revised, teachers could assign 4 essays that are revised.

**Question # 10 Self-editing**
It is heartening to learn that the majority of respondents are helping their students learn self-editing skills. We would recommend that those who are not now helping their students...
learn self-editing skills start doing so. A self-editing checklist can help students know what to look for in their writing.

**Question # 11 Peer-editing**

We are also pleased to find that the majority of teachers indicated that they have their students do peer-editing and would recommend that more teachers put it into practice. Since peer-editing is typically not a natural skill, students generally need some training to get the most out of it. Providing peer-editing checklists can help students know what to look for when practicing peer editing. For a detailed paper on peer-editing, see *Using Peer Response in the L2 Writing Classroom* (Sowell, 2015).

**Conclusion**

The purpose of this study was to examine Bangladeshi instructors’ practices when providing feedback on student writing. This study has given us a glimpse at Bangladeshi teachers’ feedback practices to the extent that what teachers say they do somewhat represents their actual practices. Our research revealed some positive trends regarding Bangladeshi teachers’ feedback practices. The majority of teachers provide written feedback and comments, strive to maintain a balance between critical and encouraging comments, explain what aspects of writing they will focus on when marking assignments, work with students outside of class, and train students in peer-editing and self-editing skills. However, we believe that teachers could benefit from further training regarding feedback practices, specifically in the areas of managing the paper load, selective error correction, the use of a structure for guiding marking procedures, the unreliability of general impression marking, and the importance of revision and revision techniques.

**Limitations of the study**

The data from this study is based on what (writing) instructors say that do (when marking papers) which may not reflect what they actually do. Although the participants in the study filled out the questionnaire anonymously, some of them might have answered in ways they thought would portray them in a positive light. It is also possible that in some cases, teachers’ perceptions of what they do or the ideal of what they think they should do actually differ from what they really do. In order to find out for sure what teachers actually do, teachers’ actual practices regarding feedback need to be observed and recorded. There is a need for more research in the area of feedback and instructional composition practices in Bangladesh.

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Definitions:

• **Error:** [...] morphological, syntactic, and lexical derivations from the grammatical rules that violate the intuitions of Nss [native speakers]. (Ferris & Hedgcock 2005, 264)

• **Error correction:** Indicating surface errors (errors in grammar and mechanics) in a piece of writing.

• **Teacher comments:** Any comments that a teacher writes on a student’s paper for the purpose of praise, criticism, or assessment.

• **Written feedback:** Error correction or teacher comments or both error correction and teacher comments on a student’s paper.
Teaching English Language in This Digital Era

Madhu Rapala

Introduction

We live in one of those rare moments of opportunity for the humanities, not unlike other great eras of cultural-historical transformation such as the shift from the scroll to the codex, the invention of moveable type, the encounter with the New World, and the Industrial Revolution. Ours is an era in which the humanities have the potential to play a vastly expanded creative role in public life. Language can be effectively taught and learnt through Audio-Visual method if recorded as archives so that the learner is repeatedly given chances to comprehending the dialogues, monologues, utterances and articulation besides getting morally educated. The present paper especially focusses on how digital recording of humanities through cinema is done and it puts itself forward in support of a Digital Humanities that asks what it means to be a human being in the networked information age and to participate in fluid communities of practice, asking and answering research questions that cannot be reduced to a single genre, medium, discipline, or institution. Digital Humanities represents a major expansion of the purview of the humanities, precisely because it brings the values, representational and interpretive practices, meaning-making strategies, complexities, and ambiguities of being human into every realm of experience and knowledge of the world. It is a global, trans-historical, and trans-media approach to knowledge and meaning-making. Cinema is the most potent form of digital humanities.

Humanities – definition and application:

Humanities can be described as the study of how people process and document human experience. It primarily refers to the subjects of study that are concerned with the way people think and behave, for example literature, language, history and philosophy which are also the multiple modes of expression to voice human experience. ‘Experience is the greatest teacher’ says the age old axiom and it is also axiomatic that it’s always wiser to be enlightened by the experience of others rather than that of self. The wisdom gained through the experience is the name of the game to be successful in any field since it provides an individual with a very good breadth of perspective deepened through the philosophical reflections of the intelligentsia for effectual decision making. Philosophy means the ‘love of wisdom’ which the other disciplines of wisdom have evolved from, in course of time, that have gone long way to be separately considered as special entities. Literature coupled with theatrical performances is one such special entity which is ruling the roost in this digital era.

Relevance of humanities in the digital era:

The digital era is characterised by technology which increases the speed and breadth of knowledge turnover within the economy and society. Radios, television, computer, celluloid and mobile are the tools of infotainment in this digital era, which have outpaced the orthodox tools for effective expression of thought. And the celluloid/cinema is the most powerful medium of expression that exercises a greater influence on the minds of people through pedagogical presentation of edifying themes. Humanities facilitates the man to cultivate and foster civility and savoir faire, thus has perpetual relevance till the end of the world and these digital recordings/archives play a pivotal role in preserving and spreading the wisdom at faster rate.
Cinema and theatre:
Cinema is the most powerful medium of expression that has the formidable impact on the minds of the people from different strata of society and so it is the most potent tool to change the face of society since society is the composite unit of people. In earlier times, before the emergence of science and technology, theatre was the major source of entertainment for the people and greatly responsible for the progressive change in society. But theatre has gradually lost its sheen with the advent of technology and is now replaced by cinema which gives an ample scope for the digital recording of arts and humanities in the form of drama or documentary. It can now be said for the sake of better understanding that ‘theatre is the ancient form of cinema or cinema is the modern form of theatre.’

Evolution of recording motion picture:
Cinema making is the recording of still pictures at a rate of 24 frames per second to give the human eye the illusion of virtual reality when it is screened. In the nascent stage, only the video was recorded thus known as mookies which had relatively less impact on the audience. In the later stage, audio was also recorded along with video of correspondingly true colours and thus known as talkies which had more impact on the audience. Since then there have been many revolutionary changes in the motion picture industry right from Guava, Eastman colour to Dolby stereo, Digital recording and 3D, which has stood as the leading source of entertainment for the people despite being an educating tool. There was a complete absence of recording plays as such in ancient times when everything was to be done repeatedly on the stage due to lack of technological convenience.

Cinema as a pedagogue:
Cinema is the most sophisticated and advanced artistic form with the perfect amalgamation of 24 crafts and 64 arts which can literally play the role of pedagogue in its true sense to exercise greater edifying influence on the minds of people. It can widely reach out to the international audience to spread the message at faster rate in this so called unipolar world. It is also a cultural ambassador that can let the people of different countries understand and respect one’s culture since lack of which may lead to cultural distortion. The International film archives or Indian film archives preserve the age old wisdom in technologically advanced forms such as films or cinema and thus known as the preserver of values and principles.

Conclusion:
Humanities is one of the most indispensable areas of study for man making and character building which has found a way to get recorded through technology in this digital era for progeny. Humanities in the form of permanent film archives serve the humanity with artistic wisdom to live with love, peace and patience like ‘all in the family’.
Effectiveness of Language Software in Ameliorating the Skills of ESL Learners: A Critical Analysis
Naresh Annem

Introduction

With the advancement of technology and innovations, the dynamics of English Language classrooms have changed. With reference to India, a multi-lingual country, the role of English language has tremendously increased. English communication skills are playing a major role in interviews, group discussions, jobs and presentations etc. All the four language skills i.e. listening, speaking, reading and writing are to be improved. As part of employability skills, the communication skills have dominant place. In this context, the importance of teaching and learning English language has got prominence and from time to time the methods, approaches and strategies for teaching and learning English have also changed. The twenty first century has seen the tremendous growth of technology and the same is received in the ELT classrooms. Many types of software were developed in the process of learning and teaching English language and of course, effective teaching and learning were also made easy with the use of advanced technology. The language labs, software were installed in various educational institutions.

As part of the curriculum, University of Agricultural Sciences Bangalore, where the author works, has set up the English Edge software for the benefit of the students in order to help them improving their language skills. After keen observation and use of software for a couple of years, the effectiveness of language software in ameliorating the language skills is taken up for evaluative purpose as the case study.

Methodology

As part of Comprehension and Communicative English for B.Tech (Ag. Engg) and Business English Communication for BSc (Ag Maco) courses of the university, the learners were introduced to the language software. The students who learnt English as a Second Language till +2 level are the target group for this study. As part of the course work, the students were trained using the software which was installed in the language lab. Heterogeneous group of one hundred and twenty learners were trained for a semester and tested for this purpose.

The study is conducted after the thorough use of software and the feedback of students is taken individually to know the usefulness of the software and their experience in learning through software. They were allowed to use the software for 135 hours in total, with 90 hours for ILT sessions, of which 26 hours for Basic, 36 hours for Intermediate and 28 hours for Personality Development levels and 45 hours for Computer Based Training for practice, of which 13, 18 and 14 hours of time spent for practice sessions of Basic, Intermediate and Personality Development levels, respectively. Special sessions were given to the students in order to complete the course contents within the stipulated time i.e. one semester. Midterm feedback is taken after completion of each level/course.
How the software works

English Edge software is developed by Liquid Company with an objective to improve the English language skills of ESL learners. Various lessons and exercises are provided in the software. It is a kind of interactive media wherein the learner can focus on listening, reading and recording the voice and practising through number of exercises. It is compatible with all computers that work with windows operating systems. It contains both Instructor – Led Training (ILT) and Web – Based Training (WBT) i.e. explanation in classroom and self learning through software and is in three levels i.e. Basic, Intermediate and Personality Development.

First, the learner should register as a new user after launching the software in the computer. After successful registration, he/she can choose the level i.e. basic, intermediate or personality development and continue working on it. After ILT session, there are some exercises basing on the explanation for practice and the learner can check his/her progress. It is easy to start the lessons. Moreover, the trainer can observe the completion levels of the learners from his/her computer itself. Their level completion and accuracy can also be tested.

English Edge – Basic course contains lessons on 26 topics about day to day issues like meeting people, my family, asking questions, colours etc. It is a combination of classroom training and self learning method. This is aimed at the learners who studied English as a second language whose proficiency level is limited. At this stage the knowledge of vocabulary, grammar, pronunciation is provided to the learner.

English Edge – Intermediate is designed for the learners who have the basic knowledge of the language. This will help them to get proficiency level. It helps in improving fluency to speak for daily purposes. It is a blend of instructor – led training (ILT) and Computer based training (CBT). The concepts are introduced in ILT session and practices in CBT session. The 36 hours of ILT consisting of 36 sessions of 1 hour duration each, and 18 hours of WBT spread over 36 sessions of ½ hour duration.

The third level i.e. English Edge – Personality Development contains Resume preparation, writing cover letters, body language, listening etc. Interview techniques like grooming, appearance, preparation for interview, questions about salary, talking about oneself, strengths and weaknesses, improving the domain knowledge etc., are also part of this course. Group discussions, preparing and giving a presentation etc. have had lot of impact on the students.

Besides the above, this software provides assessment options. With mid-assessment feedback, the trainer can come to know the progress of the learner with respect to pronunciation, grammar, vocabulary and fluency. Listening and comprehension can be tested as pre-assessment, mid-assessment and post-assessment. It also provides online support and solutions to the queries. Cue cards and trainer's manuals are added advantages of it.
Effectiveness of Language Software in Ameliorating the Skills

After teaching and learning the language skills using the software for a period of one semester, the knowledge and improvement levels of the students are tested. Different methods like test, presentation, role plays, mock interviews, resume writing were adopted for testing purpose. Midterm feedbacks were also taken after completion of each module. The improvement level of the learners is tested after each module with respect to speaking skills, pronunciation, grammar structures, vocabulary, presentation skills and advanced skills like resume preparation, interview skills, group discussions etc.

When the first midterm feedback is taken after the first course i.e. Basic level, it was found that the learners could improve the basic vocabulary, words, phrases and pronunciation. Through simple day to day situational conversations, the learners could equip the knowledge of vocabulary, pronunciation and simple conversations through exercises and role plays. The integrated approach helped the students and the confidence and comfort levels of the ESL learner are also found increased.

By the completion of second level i.e. the second feedback, the learners improved their knowledge of pronunciation. They could learn about the vowel and consonant sounds, sound clusters along with syllables, stress, intonation and voice modulation. Relatively some students have improved their fluency level. They could improve the grammatically correct sentences while speaking. The usage of articles, prepositions, adjectives, degrees of comparison, concord, verbs and tenses were made familiar to the users. Speaking skills are improved through number of exercises, role plays etc.

By the end of the course, overall improvement levels of are measured feedback through questionnaire, personal interview and a test. Majority (67.29%) of learners opined that they enjoyed learning through the software than that of regular mode of teaching. They were comfortable working and learning through this type of technology. Of course, few learners were not comfortable using the software may be because of lack of computer knowledge or uneasiness in using or learning or psychological aspects in using the advanced technology. 62.5 per cent of learners have opined that they could improve their skills using the self-learning materials and method. They could learn according to their convenience and there were no pressures on them. Of course few more students have expressed that they enjoy using computer with which they could get interest in using the software as a result they focus on learning something. Along with the feedback, through different term exams, tests, role plays, presentations etc, the teachers felt that the learners have been showing interest and there was some improvement using this kind of teaching aids.

After teaching English through this software for quite a good time, it was found that the learners were positive and interested in learning through this kind of teaching aid/technology than regular mode of teaching. It is a kind of trial and error method that the learner himself/herself can check the progress without the trainer. Of course, they could overcome the phobia of speaking English in public. Even for the trainer it saves time in checking the progress of every student and can spend more quality time giving the tasks and feedback.

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During the lab sessions of English classes using the software, the students are exposed to do various activities like using computer, listening to audios, reading the passages and practice exercises etc., which make the learner active, whereas the learners are mere passive listeners in the classrooms. The software has proved to be useful and helpful for the learners with good pronunciation, communication and role plays etc. All these things have some impact on the ‘learning behaviour’ of the students and create interest in the learner.

Conclusion

By and large, the usage of language software, though with certain limitations, was found useful to the learners from different socio-economic, regional backgrounds and students from rural areas in improving their language skills. Even with limited knowledge of computers and basic infrastructure, they could improve their skills. Further, they were able to perform better in the curriculum based English courses i.e. Comprehension and Communicative English and Business English Communication and use of English language in daily life. Hence, language software supplements the classroom teaching leading the learners towards amelioration of their skills.

References

Laptop-A Boon to Arts College Students for Learning English
S. Nirmala & T. Ravindran

Globalization, networking, economic integration, internet and MNC’S together have played major function in giving English he status of major lingua franca of World beyond doubt, English as Lingua Franca has comfortably taken its role in business, science, Engineering and also in various cultural fields. There are several factors which directly or indirectly influence a students' academic performance. The primary goal of this paper is to examine the impact of laptop usage among Arts college students. English the Global language is not simply a means to communicate ideas but is the prime signifier on how we shape, construct and fashion knowledge. Laptop usage for undergraduate students is increasingly becoming a common place and is often deemed a necessity. Let us discuss about the effectiveness of Laptop usage by Arts college students.

Laptop Assisted Learning

There are several factors which directly or indirectly influence a student’s academic performance. Such as the individual characteristics of a person, family background, friends circle and so on but learning English using Laptops can make all the difference. Digital era necessitates technology Mediated language learning. In this thesis the method required to widen Arts college students’ Language potential and career escalation as they head towards Digital age are given additional focus. Moving from teacher identity to student identity with the help of technology is an ongoing process. The preparation of integrating technology into curriculum provides and places the students in a platform that makes them fitting inhabitants of Digital age, as it is found to be the need of the hour. Due to the outset of globalization and sharp increase in the migratory process, the teaching and learning environment is witnessing unprecedented and extensive strategic reforms. In the case of many students in arts colleges whose first language is not English, they may understand what they listen or read, but they may not be able to convey their understandings to others. A poor self image, low motivation and self consciousness are all factors that can influence a student’s learning negatively. The most effective learning environments are those that are supportive and open, that allow mistakes without ridicule and encourage students to try, even if they make a mistake. Laptops give a chance to practice English skills without worrying about the response of other classmates or even the teacher. In this paper I would like to prove that laptops can be effectively used by arts college students for learning English.

Usage of Laptops In Classrooms

Laptops allow for increased ease and speed of note taking and engagement with online sources related to learning of English. With laptops students are able to prepare power point presentations. They use master slide to present a seminar in English. They also browse web and know about a lot of web resources in English. The students also play games which improve their vocabulary in English. The students shed off their shyness and fear and learn grammar through playway method and lot of other games in English. The students send e-mail through which they become enthusiastic in knowing new words. The students also attach photographs in e-mail for which they give their own comments in
English. The students send group mail by which team work works here to learn English. They also word puzzles using laptops. The students view any videos in which English people speak. In this way they observe their body language, pronunciation, etc which increases their speaking skills. The students download books written by famous authors. This enhances their reading ability. Facebook Discussion boards can be used for doubt clarifications. Laptops improve conversation skills in English. Lexipedia is an online dictionary that creates a web of related words. This can be introduced to the students. Digital story telling helps to improve oral skills. Blogs improve writing skills. The students love their gadgets, so positive learning outcome is natural. Learning methodologies have to be trendy and interesting, modern and innovative. A journey from ‘chalk & Talk method to “Click & Learn method” method. Learners in the 21st century are comfortable with using laptops in learning English Today’s generation, brought up on computers and the internet use a laptop for learning English, be it in the classroom or at home. Laptops develop the ability to learn independently, collaborate with peers to accomplish work, and communicate the conclusions of the work done. Many students feel that laptops make college more interesting.

Advantages And Limitations

The interaction between the student and instructional programme is made more dynamic by using laptops. A good amount of information stored in the laptops is used by the learner for learning English more readily than any other media. An information age job requires ability to gain communication skills in English and laptops are unparalleled for doing just that. Attempts to bridge the gap between rural learners and laptops help them to come out of their cocoons, shed their fear, familiarize themselves with English and exhibit self confidence in learning English. The disadvantages of arts college students in learning English using laptops is that they give priority to their specialized subjects and sideline English. They lack basic language skills in particular speaking skills. Most of the arts college students are first generation learners. They have unspoken assumptions that they can never learn English even after using laptops. Many students don’t take the responsibility of using multimedia. The problems of distraction and loss of concentration that laptops cause when students use it for non-educational purposes during educational activities time is another disadvantage. Laptops can foster and create greater feelings of isolation as well as promoting and facilitating addictive technology.

Method of Research

Questionnaire

87 questionnaires were distributed and 70 completed questionaires were received in total. The results that follow are based upon the responses provided by 33 males and 37 female participants. All those that responded the survey reported to owning a laptop. Students that participated in the study were aged between 18 and 20 years old. The questionnaire clearly stated to all participants that their participation in the study were voluntary and they were free to decline the invitation to participate without consequence. Their result was that many of the students found the laptops very interesting and they also answered that they use it for preparing assignments in English. Most of them answer that they had good knowledge about web pages and they also stated that laptop usage improved
their self confidence, aptitude and also their English knowledge. Students also stated that through laptops they get a lot of information for learning English in one place. They also stated that they keep checking their e-mails or facebook. They also had social communications in facebook, twitter, you tube, chat with friends, etc. they also stated that laptops are being effectively used by them for their educational, social, creative and communicational activities.

**Conclusion:**

The findings of this research suggest that while laptops is being used by students, the notion of its innovative views to learn English is minimum in formal classroom settings. The laptops also improve complete reading skills, to keep track of new developments in the field of English, to get aesthetic pleasure, to refine our sensitivity, to help in social reform and to keep track of new developments in English.

**References**

Metacognition in ESL and EFL context: An Overview
S. Parvathavarthini

Introduction

There has been an emergence of various theories that fosters and supports the concept of autonomous or independent learning. One among the popular theories that facilitates it and is related to cognition is Metacognition. Various researches undertaken in the past four decades have proved that metacognitive awareness and application of metacognitive strategies improves the process of learning in various fields like medicine, mathematics, language learning, science etc. Research has been carried on by applying Metacognition in the Language learning and ESL context proving the above fact. Application of Metacognition Strategies Instruction is done in L2 learning and its advantage has been pointed out advocating its implementation.

Metacognition: Definition and Components

Metacognition is defined as “thinking about thinking” by Flavell, one of the chief exponents of Metacognition. Reeve and Brown expand it by stating that, “The term metacognition has generally been used to refer to an individual’s ability to understand and manipulate their own cognitive processes.” (1984) Metacognition can be defined as the act of knowing one’s cognitive processes involved in the learning of a particular skill/activity and regulating it to achieve success in the process of learning that skill/activity. From the perspective of L2 learning, it refers to a learner becoming aware of the cognitive processes that are involved in the learning of various language skills and regulating his/her cognitive skills to learn L2 successfully.

Flavell’s model of Metacognition involves four aspects namely, Metacognitive knowledge, Metacognitive experience, Goals, and Strategies. In the course of the four decades these components have undergone change. Recently Karen R. Harris, Steve Graham, Mary Brindle and Karin Sandnel (2009) drawing inferences from various exponents of metacognition, have given a detailed description of the various components of Metacognition which is all inclusive. They are

1. Metacognition: knowledge about cognition
2. Metacognition: Monitoring and Control of cognitive Activity

Here metacognitive knowledge is further divided into three components namely

i. Declarative knowledge: It deals with knowledge about self, task and strategies

ii. Procedural knowledge: It deals with the how to do it? i.e. how to apply the declarative knowledge for achieving the goal

iii. Conditional knowledge: It is about when, where and why to use declarative knowledge including strategies
Monitoring and Control of cognitive activity is further divided into three components. They are

i. Planning
ii. Monitoring
iii. Evaluating

In the above model there is no mention of Strategies as a different entity, but it is extensively included in the metacognitive knowledge as both knowledge and application of strategies.

**Language Learning, SLA and Metacognition**

Language acquisition and learning has been identified as a metacognitive aspect and hence a lot of research has been carried out in the field of Language learning and metacognition. Joanna P. Williams and J. Grant Atkins (2009), trace the history of metacognition and Language learning from developmental psychology and say that it has taken two courses, one is Theory of Mind, which deals with metacognition in primary children, and the second is the application of metacognitive theory to instructional issues, which deals with development of metacognition in students who are in fourth-grade or above termed Applied Linguistics. The following discussion concerns with the second course, the metacognitive research for the fourth-graders and adults.

**Metacognitive Knowledge, Strategies and Language Learning**

Metacognition research has identified three areas that metacognition has impact on language learning. They are (i) Metacognitive beliefs can be identified and used to make the learning process conducive to the students’ mental makeup. Attitude and beliefs of a person affects language learning process, hence it can be identified and if it is not conducive to language learning process it can be modified to suit the learning process.(ii) Another dimension to the issue is the fact that cognitive element of language learning can be exploited to identify what goes wrong with the slow learner, and the student/learner can be helped out to overcome his hurdle. There are many models of language learning applying the cognitive process of information processing theory. These models can be applied to language learning process and the learner can be taught this model to learn L2. The model can also be used by the teachers to find where exactly the learner needs help. Applying cognitive theories helps the learner and the teacher to know the various stages of the learning process. The sub skills of the skill (cognition explains the various sub skills of a major skill like listening etc) can be taught to achieve the end result of mastering the skill as a whole. (iii)The third point is that the strategies identified from top performers as effective means to learn the language can be taught to the slow achievers. There has been ample research done on the various skills and the strategies that can be employed to achieve those skills.

Initially Research was done to relate Metacognitive aspects and Language learning process. Especially learner’s Metacognitive knowledge and their success in the language learning process was analyzed and it proved that highly successful learners had high scores
in the knowledge component. Later there was research conducted on teaching the metacognitive strategies to the learners in the form of Metacognitive Instruction and their result was analyzed. Here again it was proved that the experimental group that received Metacognitive strategies Instruction performed better than their control group counterpart. Hence the researchers came to a conclusion that the learners have to be metacognitively aware and they have to be taught strategies instruction for better performance.

Wenden is one of the first few persons to point out the application of Metacognition to the field of Second Language Learning. Apart from the cognitive elements pointed by Flavell, she has also added affective factors as part of the Metacognitive elements. According to Wenden Metacognitive approach to learning L2 will facilitate the following aspects they are, (i) help to identify the cognitive skills that learners apply to the process of L2 learning, (ii) helps to understand the differences between successful and less successful learners, and (iii) it helps to help the learners to consciously facilitate L2 language learning. Further Wenden (1998) also suggested that students should be assessed of their metacognitive beliefs and knowledge that they bring in to the process of language learning. She compared this to the diagnostics test that is conducted to test the level of the students’ language proficiency. She also suggested that teachers should help the learners become ‘more reflective and self-directed’ while learning language.

Various methodologies have been suggested by researchers to record and know about the beliefs had by the language learners while learning L1 or L2. It is sometimes about language as a whole and sometimes any particular skill like Listening or Reading or Writing. The methodologies suggested include

i. Questionnaires that contain questions related to beliefs and knowledge about language learning, their ability and other issues pointed out by Wenden.

ii. Self report in the form of diaries or preprinted forms that reveal the learners beliefs and strategies employed by them.

Metacognitive strategies instruction has been dealt in an elaborative in ESL context by O’ Malley and Chamot (1990). They have suggested various ways in which Metacognitive strategies, cognitive strategies and affective strategies can be applied to the process of second language acquisition. The constructs in which these strategies can be applied include all areas of SLA namely “common underlying proficiency, transfer, metalinguistic awareness, interlanguage, automatic processing, communicative competence, and the distinction between acquisition and learning.” (56). Their strategies on Metacognition includes declarative and procedural knowledge. Based on The Strategic Teaching Model by Jones et. al. for L1 acquisition they have also come out with a model for teaching metacognitive strategies to SLA. It is termed CALLA (Cognitive Academic Language Learning Approach). This supports the concept that consciously implementing some strategies will gradually lead to automatic implementation of them in the learning process.
Language skills and Metacognition

Apart from the research that is done to teach and learn language as a whole, there has been research done to teach language skills individually from a metacognitive perspective.

A lot of research has been done on the Reading skills both as L1 and L2, since it has been identified as a very complex skill contrary to the earlier belief of considering it as a passive skill which is easily acquired. This research deals with identifying cognitive strategies employed by top performers that can be applied by other learners to better their performance. Likewise researchers also came out with various strategy instruction method like RT(Reciprocal Teaching), TSI(transactional strategies Instruction) by Pressley(2009) and Informed Strategies of Learning (ISL) by Paris et al (2009). It has proved that Metacognitive strategy Instruction betters the performance of Reading in the L2 context by Saeedeh Karbalaee Kamran (2010).

Research has been carried out in the acquisition of the Listening skill, which started with Christine Goh and Vandergrift. These two exponents of Listening in the SLA context have undertaken research in applying Metacognition to the acquisition of Listening skills. They have adopted various ways of identifying the strategies employed by L2 learners by way of maintaining personal dairies to note down the strategies that the learners employ while involving in the process of learning. They have devised a Metacognitive model of Learning Listening skills. The success of this model has been analyzed by Maryam Rahimirad (2014). Likewise Metacognitive strategies are identified as one of the factors that affect the learning of Listening skills by Leyla Harputlu and Eda Ceylan (2014).

Writing is also identified as a skill that can be learnt better by applying Metacognitive approach. Mania Nosratinia and Shirin Adibifar (2014) have adopted the use of Metacognitive strategies Instruction advocated by O Malley and Chamot. And they have proved that it helps students perform better in their writing activity. Likewise Esmaeil Panahandeha and Shahram Esfandiari Aslb (2014) have proved that employing metacognitive strategies like Planning, Monitoring and Evaluation helps the learners perform better in their argumentative writing in Foreign Language learning context.

Speaking is a skill that has been neglected when comes to the application of Metacognitive Approach. Not much literature is found in it. At the same time it has been proved that Metacognitive strategies Instruction has bettered the performance of the Speaking skills in group discussion by Yam (2010). He has devised 7 metacognitive strategies that can be employed in L2 oral classrooms especially in group discussions for students in secondary two classes (13-14 yrs). They are Problem identification, Planning content, Planning language, Evaluation, Asking for help, Giving help, and Positive self-talk.

Metacognitive Inventories

Earlier there was a lack of a standard questionnaire though there has been various questionnaires devised to analyze the Metacognitive knowledge or strategies of the learner.
At Present there are three Inventories or Questionnaire to gauge the Metacognitive Awareness. They are

i. Metacognitive Awareness Inventory: It was administered by Schraw and Dennison (1994), which is widely used to test Metacognitive Awareness of the learners. This was used as measuring scale to identify the students’ metacognitive awareness in the various components of Metacognition (Knowledge of Cognition and Regulation of Cognition).

ii. Metacognitive Awareness of Reading Strategies Inventory: Mokhtar and Reichard (2002) devised a questionnaire to identify and analyze Metacognitive strategies like Global Reading Strategies, Problem Solving Strategies, Support Reading strategies and Overall Reading Strategies

iii. The Metacognitive Awareness Listening Questionnaire: Larry Vandergrift, Christine C. M. Goh, Catherine J. Mareschal and Marzieh H. Tafaghodtari (2006) developed and validated a questionnaire. The various components identified by them are Problem Solving, Planning and Evaluation, Translation, Person Knowledge and Directed Attention.

Conclusion

Metacognition has been applied to language teaching and learning process successfully by various researchers. But when it comes to English Language learning in the context of Second Language and Foreign Language Learning the research is not exhaustive. As far as Metacognitive Beliefs and ESL are concerned, the advantage of Metacognitive awareness is not verified by all ESL learners in the world, though introduction of the questionnaire might make the process easier in the future. With regard to the language skills and Metacognition there is a dearth of scholars and research in all the skills more so in the case of speaking skills.

Further the success of Strategy instruction stresses the need for more research in the area, particularly in developing language skills in ESL and EFL context. All the strategies that contribute to better performance pertaining to the LSRW skills have to be analyzed individually and found so that slow achievers can benefit from it.

Reference

Evaluation of Reflective Practices of Post Graduate Pre-service Teachers at Tribhuvan University

Purna Bahadur Kadel

Background of the Study

This study explored the appraisal of teaching practice in a teacher development programme (M. Ed. programme) at Tribhuvan University. It primarily focused on the roles of university and college teachers and their feedbacks as well as effectiveness of one and half months teaching practice in colleges so as to improve reflective practices of pre-service teachers. This study was an exploratory in nature in which it looks into the intricacies of process of development of pre-service teachers to find out how they learn and grow professionally. Moreover, it also examined the ways of rendering feedback to pre-service teachers by the tutors. Reflection is regarded as a significant phenomenon in teacher development programme (Schon, 1983).

Practice teaching is an indispensible component which provides opportunity to the prospective teachers to implement the theories, instructional techniques, and share the experiences in developing confidence of teaching attitudes, skills under supervision, and guidance of the experts. Practice makes a man skillful and erudite, so teaching practice is an essential part of effective professional training. Brain (2005, cited in Subedi, 2009, p. 140) argues that internship, practicum, and field placements, which are synonyms to practice teaching, are very influential experiences for the professional careers for pre-service teachers.

The Statement of Problem

The students M.Ed. are sent to colleges for practice teaching on the specialization subject for one and half months. They are the prospective teachers of colleges in government-aided and private boarding schools. They have not been provided adequate constructive feedbacks regarding the reflective practice to concretize their theoretical knowledge due to the shortcoming of evaluative system of the practice teaching and inadequate as well as lack of substantial feedback from their internal supervisors in constituent and affiliated colleges. The professional skills of pre-service teachers can be enhanced through reflective practice and critical evaluative system of practice teaching in the constituent colleges of the university.

Objectives of the Study

The objectives of the study are as follows:

- To assess the practice of feedback and reflection used to enhance professional skills of pre-service teachers.
- To explore the strategic measure in order to revamp the existing practice teaching of TU.
Research Questions

- How far do reflective practices and feedbacks help enhance the professional skills of the pre-service teachers?
- Is there any shortcoming of existing system of practice teaching in M.Ed. level?
- To what extent can the existing practice teaching be revamped to produce professionally sound pre-service teachers?

Significance of the Study

The quality of pre-service teachers is being degraded gradually since affiliated education colleges have been mushrooming across the country and increasing a large number of students at constituent colleges. This study evaluated the effectiveness of practice teaching and it investigated its shortcoming. The prospective pre-service teachers could be sound professionally if the policy makers implemented the findings and recommendations of the researcher seriously.

Delimitation of the Study

This research would be restricted to the constituent colleges which are situated in Mid-Western, Western, and Far-Western Regions of Nepal. The researcher collected data from 25 teachers from constituent colleges of Tribhuvan University. Furthermore, he used three research tools to collect data viz. questionnaire, and informal interview to faculties of colleges of Tribhuvan University and focused group interview to student teachers.

Review of Literature

Historical Concept of Reflection

The notion of reflection can be traced back to the times of the Buddha (624 B. C.) who viewed it as ‘introspection in one’s actions’ and an ‘awareness of impermanence or changer’. For him, the act of reflection means deep listening and compassionate responses; it encouraged an open non-judgmental mind, ‘mind that is free of defilement and distortion’ (York-Barr et al. 2006, p.5). Reflection has evolved over many decades through research application and theory. A number of oriental and western philosophers, theorists, and researchers, such as Buddha, Socrates, and Lao-tzu have contributed to this body of knowledge. According to Dewey (1933) reflective education symbolizes democracy in action and serves as a microcosm and mirror of the larger democratic community. Education is a life-long process of learning where reflection on one’s experience and interaction with the self and this with his/her environment occurs continuously.

Reflective Teaching

Reflective teaching concentrates on the aims and consequences of classroom practices as well as the impact of the outside variables. The aims, objectives and technical competences should be accomplished through a dialogic consonance between the teacher and learners in the classroom. The teacher should involve himself in ‘classroom-based reflective process’ (Pollard, 2006, p.16). The role of the modern language teacher as a researcher (Stenhouse, 1975), as a strategist (Moore, 2004), as a decision maker (Reagan 1993) or as a
reflective practitioner (Schon, 1983) involves making functions in planning, making provision, acting, collecting, analyzing and evaluating evidence and reflection. The teacher develops the self-monitoring skills through reflective teaching.

**Approaches to Reflective Practices**
In order to develop the reflective practices, the teachers should involve peer observation, journal writing, collaborative journal writing, internship, making lesson plan etc.

**Models of Professional Development**
As per the Wallace (1991), the following are the models of professional development:

**The Craft Model**
The Craft Model is a traditional model of teacher development in which the teacher educator is considered to be authoritative expert who transmit his/her expertise to the novice teachers. This model is derived from the behaviouristic approach to learning and teaching (Wallace, 1991). Until the end of second war, the trainees learned by imitating the instruction and advice of experts.

**The Applied Science Model**
As a reaction to behaviouristic learning and teaching theories, there was emerged of the cognitive theories which focus on the human mind in early 1970s. The applied Science Model is based on the research-based theories and experimentation of teaching theories and subsequently, these theories are applied in practice. Considering teacher education, information theories have put forward The Applied Science Model in 1980s.

**The Reflective Model**
This model is based on constructivist approach which reacted of cognitive developmental psychology. Constructivist paradigm is the main root of the reflective practice in language teacher education and teacher development. Reflective model is based on the assumptions that teacher develops professional competence through reflecting on their own practice. According to Wallace (1991), teachers learn by reflecting their own experiences and sharing their reflective experiences to each other.

**Empirical Review of Related Literature**
Rana (2014) conducted a research entitled ‘An Appraisal of Practice Teaching through the Perspective of Head Teachers from Cooperating School’. He selected 30 head teachers as the sampling for this study. The findings of this study were as follows:

- Practice teaching has been a ritualistic task to be performed by the student teachers.
- There is negligence of regulatory bodies like campus administration, Dean’s office etc.
- The student teachers do not get a single class during off-campus activity.
- The inefficient prospective teachers are being produced by education colleges in Nepal.

Gautam (2010) conducted a research on the perspectives of teachers’ of university and student teachers on practice teaching. It was an exploratory study through which he found...
that 1) the student teachers were unable to teach effectively due to lack of proficiency in English; 2) they were not competent to prepare the lesson plan properly because of unmanageable and ineffective on-campus activities; 3) the university teachers accepted that the internal supervision is not effective and student-oriented and the faculty of the concerned campus are honest regarding the supervision and providing feedback; 4) there was no uniformity regarding the giving feedback on the lesson plan format and other extensive and intensive tasks; 5) the student teachers were serious while conducting practice teaching

Research Methodology

**Design and Method of the Study**
This is exclusively an exploratory study in which the researcher formulated a qualitative research design.

**Population, Sample and Sampling Strategy**
The researcher selected 25 teachers of English from constituent colleges of Tribhuvan University to collect data. He selected 10 tutors out of them to administer informal interview to collect data. He also collected data through conducting classroom observation of the student teachers during off-campus activities. The researcher adopted non-random sampling procedures to select the subjects in this study.

**Study Area/Field**
The data were collected from Surkhet Campus, Dadeldhura Campus, Sanothimi Campus, University Campus, Kirtipur, and Butwal Campus.

**Data Collection Tools**
The researcher used traditional research tools viz. questionnaire, and informal semi-interview to collect data to answer the research questions. He administered questionnaire to tutors, and focused group discussion with teachers.

**Data Collection Procedures**
This is an exploratory study in which the researcher administered questionnaire and informal interview to the faculties who have been teaching in constituent colleges.

**Analysis and Interpretation of Data**
The researcher has analyzed and interpreted the data collected from different sources. He has administered questionnaire to teachers which are analyzed and interpreted quantitatively and qualitatively.

1. **Are you satisfied with the practice teaching of M.Ed. during the on-campus and off-campus activities?**
It was found the majority of the respondents (88%) were not satisfied with the existing system of practice teaching during on-campus activities. Only 12% of the respondents were satisfied with the micro teaching. Most of the respondents (84%) were not satisfied with
the existing system of practice teaching of faculty of education and the way student teachers conducted during the real practice teaching.

2. The practice teaching has to be modified to meet the objectives of the curriculum and to make the professionally sound teacher.
The majority of respondents were in favour of modification of existing system of practice teaching to yield professionally sound prospective teachers. Approximately, that 44% of the respondents strongly agreed for the modification of the existing system of practice teaching to meet the objectives of the curriculum of master degree under faculty of education in English and 40% of the respondents agreed in this regard.

3. The student teacher should write reflective reports regarding the teaching styles of subject teacher and discuss with the colleagues during on-campus activities.
The majority of the respondents (64%) stated that during the on-campus activities, student teaches should be sent to collect information regarding the teaching styles, methods, techniques, strategies of experienced teachers and present the reflective reports to the their peers during the micro teaching.

4. Every peer teaching of each student should be recorded, displayed and then, critiqued to develop reflective teaching on-campus activities.
It was revealed that 64% of the respondents strongly agreed that each of the peers teaching should be recorded, displayed, discussed, and critiqued broadly to find out the weaknesses and strengths of pedagogy and content knowledge of the student teachers.

5. The on-campus and off-campus activities should be given equal weightage?
In order to modify the existing system of practice teaching, micro-teaching/on-campus activities and real practice teaching/off-campus activities should be given equal weightage for the professional development of pre-service teachers.

6. What are the causes of not being effective the practice teaching?
A Majority of the respondents stated that the main causes of not being effective of existing practice teaching are: conventional style of lesson plan, lack of proper feedbacks from the supervisors, lack of feedbacks from the peers, lack of training and refreshment programmes to teacher etc.

7. What should be done to bring improvement in practice teaching?
The majority of the respondents argued that existing system of practice teaching should be modified by granting equal weightage to on-campus and off-campus activities and adding reflective report writing during on-campus activities as well as replacing existing internship and intensive tasks with journal writing, diary writing, and reflective report writing during off-campus activities.

8. The internship and intensive activities are out-dated.
About 52% of the respondents agreed that existing internship and intensive assignments, such as analysis of peer teaching observation and textbook analysis are outdated. They
should be replaced with journal writing and reflexive report writing for the professional development of the pre-service teachers.

9. There is lack of adequate feedback from supervisors during practice teaching. The majority of the respondents (44%) agreed that the internal supervisors did not visit the school to provide the comments and feedbacks to the student teachers as directed by faculty of education. They did not give substantial feedbacks to the student teachers. Moreover, 36% of the respondents strongly agreed in this regard.

10. Do you agree with the parameter of Dean of Education Office that an external examiner is confined to observe only 30 students in one campus and 7 students a day?
A majority of the respondents (68%) were against the parameter of Dean of Education Office that an external examiner is confined to observe only 30 students in one campus and 7 students a day. The number of student teacher for observation may differ according to the geographical situation of the schools.

11. The internal examiner should be given equal authority as external examiner during final observation in practice teaching.
The faculty of education should grant equal authority to internal and external examiners during the final observation in the practice teaching. In the existing system of practice teaching, the external examiners are given more authority than internal examiners during final observation and evaluation to bring improvement in the practice teaching.

12. Do you agree that the final evaluation of practice teaching is evaluated by the external examiner from other campus in the existing evaluation system?
The majority of the respondents (64%) were against the existing final evaluation system of practice teaching in which final observation is evaluated by external examiners from other campuses in all the affiliated campuses. There should be uniformity across the affiliated and constituent colleges of Tribhuvan University regarding system of final evaluation of practice teaching.

Summary of Findings

The majority of the respondents stated that on-campus activities should be extended as off-campus activities. Micro teaching should be given equal weightage as off-campus activities/real practice teaching. Most of the respondents realized that they used traditional methods like GT method, lecture method etc due a large number of students, poor classroom management and poor proficiency of learners in English. It was reported that the student teachers hardly used CLT, TBLT, and post-method during practice teaching. Moreover, they used craft model of education in the language classes.

The majority of the respondents strongly agreed for the modification of the existing system of practice teaching to meet the objectives of curriculum of master degree of English education. It was found from this study that 64% of the respondents stated that each peer teaching should be recorded, displayed, discussed, and critiqued critically so as
to develop the professional skills of the pre-service teachers. It was found that micro teaching/on-campus activity and off-campus activity/real practice teaching must be given equal weightage.

**Recommendations of the Study**

The researcher recommended the following suggestions to concern authority and stakeholders for the professional development of pre-service teachers.

- Micro teaching/on-campus activities should be given equal weightage as off-campus activities and micro teaching should be implemented strictly.
- Internship and intensive assignment should be incorporated during on-campus activities/micro teaching.
- There should be good rapport and coordination among all the stakeholders and campus administration and principals and subject teachers of concerned schools and colleges to arrange classes to the student teachers and maintaining their attendance fairly.
- The existing system of practice teaching should be modified to make the practice teaching up-to-date.
- The internship and intensive of existing off-campus activities should be replaced with journal writing and reflective report writing to yield professionally sound prospective teachers.

**References**

Appendix I

Questionnaire to Teachers

Please tick against the adequate answer below that best suits your choice.

1. A. Are you satisfied with the practice teaching of M.Ed during the on-campus and off-campus activities?
   ( ) Yes                                                ( ) No

   B. Please mention the reasons for your dissatisfaction.
   _______________________________________________________

2. The practice teaching has to be modified to meet the objectives of the curriculum and to make the professionally sound teacher.

3. The student teacher should write reflective reports regarding the teaching styles of subject teacher and discuss with the colleagues during on-campus activities.

4. Every peer teaching of each student should be recorded, displayed and then, critiqued to develop reflective teaching on-campus activities.

5. The on-campus and off-campus activities should be given equal weightage?

6. What are the causes of not being effective the practice teaching? Please tick in the appropriate choice in the brackets.
   ( ) Conventional style of lesson plan
   ( ) Lack of proper feedback from the supervisors
   ( ) Lack of feedback from the peers
   ( ) Lack of training and refreshment programmes to teachers
   ( ) Lack of coordination between campus and concerned campuses/schools where the student teachers were sent for practice teaching
   ( ) Conventional internship and intensive activities for student teachers
   ( ) No modification in on-campus and off-campus activities during practice teaching
   ( ) If any other causes, please mention
   _______________________________________________________

7. What should be done to bring improvement in practice teaching?
   _______________________________________________________

8. A. The internship and intensive activities as a part of practice teaching are out-dated.
B. What could be incorporated in place of the existing internship and intensive activities in practice teaching?

9. There is lack of adequate feedback from supervisors during practice teaching.

10. A. Do you agree with the parameter of Dean of Education Office that an external examiner is confined to observe only 30 students in one campus and 7 students a day?
    (    ) Yes                                                                     (    ) No
   B. If No, please mention your dissatisfactions.

11. The internal examiner should be given equal authority as external examiner during final observation in practice teaching.

12. A. Do you agree that the final evaluation of practice teaching is evaluated by the external examiner from other campus in the existing evaluation system?
    (    ) Yes                                                                     (    ) No
   B. If no, please mention your dissatisfactions

Appendix II

Questions for Informal Interview to Supervisors/teachers

1. Could you give me your introduction sir?
2. How long have you been teaching English at colleges?
3. Which subjects are assigned to teach at college?
4. How often do visit the schools to provide feedback to the student teachers?
5. Are you satisfied with the practice teaching during on-campus activities and the off-campus activities
6. What are the causes of not being effective the practice teaching?
7. What should be done to bring improvement in practice teaching?
Association of Sensibility in Teaching Poetry
Mohammed Shafeer K P

All words are born with souls. The ecstasy of using a word is realised when the soul of the word is expressed with all its manifestations. The realization of the meanings, interpretations, slang, epistemology, context and the intonation helps to magnify the effect of the word in the discourse. To realise the soul of a word the mind and brain of the perceiver must work simultaneously. The emotional and intellectual faculty must go hand in hand to unearth the lustre and fragrance of the words which are kept unexplored for ages. The scrutiny and the analysis of the components behind the words enhance both the emotional and intellectual faculty of human beings. The accomplishment in the finding the essence of the play of words leads to aesthetic pleasure.

The suffocation of unexpressed emotions, thoughts and emotions precipitate to come out of the dispatcher as words. The best words in the best order conquer the hearts of the perceiver and remain in their minds and brains as long as their world perishes. Literature takes birth from this suffocation for expression of experiences in the life of the dispatcher. Experiences oozing out as sounds tremble the eardrums to trouble the mind and the brain. The blotches or marks on the surface twinkle to the eyes and it reaches the perceiver. The reaching of the sounds and marks in the intellectual and emotional faculty and the acceptance of the essence of the expression depends on many components of both the dispatcher and the perceiver. The knowledge of the life and language of the time and the past, the mental and manual circumstances and environment, the effectiveness of the encoding and the ability to decode, the realisation of the medium and its efficiency and clarity – all influence the effectiveness of the expression of the experiences. The blotches or the marks on the surface in letters transform as literature.

Literature is a vast ocean with different genres of warm and cold currents flowing in different directions with a definite goal or aim. Depending on the social, cultural, political, economic and mental conditions of the society different genres of literatures took birth to conquer the minds and brains of the people. The society with an unquenchable thirst for aesthetic pleasure, knowledge and newer experiences fuelled the ignition in the minds of the writers. Poems, plays, essays, novels, and short stories flowed from the unfathomable granaries of the world. Among the literatures of the world the most primitive genre is poetry. The ancient religious scriptures, the Vedas, divine utterances and the messages aimed for the wellbeing of the society and man are mostly in poetic form. Though primitive, the genre has not lost its lustre even in the modern world. The form produced great poets in the history of literature. From the olden times poetry told many tales and stories, underwent the strictness and versification of the neoclassical dogmas, turned amorous and religious simultaneously, had flown to liberty on the wings of romantic imagination and churned between the bout between science and religion and finally had liberated from all the shackles of suffocation.

The dissemination of English language on the wings of colonization and the spreading of the Empire helped to produce great poetry not only from the English land and
but also from almost all nooks and corners of the world. The development of science and technology never ruined the form but it took different manifestations depending on the changes in the society. The readers and interpreters for the genre increased in the world to produce great research and intellect to enrich the mainstream and academic stream of thoughts.

Poetry is widely wrote, sung, read and researched in almost all parts of the world for different motives and aims. From the urge for aesthetic pleasure to the mere sake of time pass and entertainment, poetry had undergone much exploration in the literary and social world. But teaching poetry is different from all the exercises made on poetry. A teacher dealing with poetry must have the mind of the writer, reader, critic and the researcher to explore the poetic sense in a poem and to deliver its fragrance to the perceiver. The better interpretation and analysis of the poem is made by the simultaneous working of the mental, critical and scientific faculties of the teacher. “The good reader of poetry must develop... the ability to receive two or three headed thought in an instant” (Ciardi 126). The exploration of the critical and literary theories to evoke as many possible interpretations of the poem will make the students to think diversely on a particular point of discussion. The words of a poem will be designed in such way that it carries a multitude of ideas, thoughts, emotions and feelings to disseminate in literary world. The teacher is having the duty of bringing out the elements packed in the words to make the students realise its beauty and value. The best teacher has the function of “the elucidation of the works of art and the correction of the taste” of the students (Eliot 126). A teacher who is destined to teach literature is expected to pack his intellectual faculty with information and knowledge to utilise all the collected knowledge in teaching. As literature touches almost all branches of knowledge, the efficient teacher can connect his or her knowledge to the ideas conveyed in a poem. The knowledge must not be confined to the junk of bookish knowledge collected with much physical effort, but he/she must try to learn from every moment a new thing which will help him/ her in the process of teaching poetry. Because poetry has a wide range of possibility of explanation as the words and expressions are packed with infinite number of knowledge and information. The efficient teacher can bring out maximum information from the lines and words by linking with the different branches of knowledge and with the knowledge the teacher collected through experiences from the nooks and corners of the nature and the surroundings.

For example in Malayalam there is a beautiful expression called *kunmathe konna*. To explain this simple expression the teacher can break the words and hair split it to bring about maximum number of ideas and information from it. The two words *kunn* and *konna* are having a beauty of pronouncing as the *nn* sound is repeated. Apart from that the two words have many peculiarities. First, take the word *kunn*. The English equivalent for *kunn* is hill. Hill is different from a mountain and peak as the tip is not pointed towards the sky. The upper part of the hill will be in spherical shape or flat to be visible from even a distance. The elevation of the hill with minimum number of trees is adorned by a single *konna* tree (golden shower tree) - the state flower of Kerala - in the full bloomed condition. The *konna* will be having no leaf at the time of flowering. The flowers will be in the most attractive colour of yellow. The leafless tree full of *konna* flowers hanging and swinging in the breeze on the top of the hill with the attractive yellow colour (having the higher wavelength) is bliss for the eye and mind of the onlooker. The teacher has to bring the
science of wavelength, the peculiarities of the flower and the geographical information of the hill to make the expression fruitful and interesting. According to Arnold: “Without poetry, our science will appear incomplete”, but science can complement poetry for better understanding and enjoyment (66). So a teacher dealing with poetry will be in need of a bunch of information and knowledge for teaching a single expression of poetry.

But pouring of information and knowledge to the minds and brains of the students will be wastage of time unless the utterance is accompanied by emotions, gestures and effectiveness. The teacher must be the sole authority in the class room to ensure the reaching of the delivered matter to all. He / she must have the simultaneous capacity of drawing students towards him/ her and to make the children think about the different manifestations of the delivered matter. This can be done by the versatile abilities of the teacher. The teacher must not confine to the barriers of intellectuality. He or she must bring about the abilities of acting, singing and mimicking along with the excellent delivery of words realising the soul. The rising and falling intonation, the slang, indigenised or localised analysis, comparisons and contrast will make the students to digest the ideas conveyed by the teacher with its fullest effect. Though small in size poems may have the capacity to eat up hours and periods of the academic schedule. But for meeting this, the teacher has to bring out different manifestations of scientific and aesthetic knowledge and have to connect literature with other streams of knowledge. The teachers have to go through the pages of different branches of knowledge like history, geography, biology, mathematics and have to open the pages of the unwritten practical knowledge collected with the open mind and senses towards the nature and surroundings. Then only the classes will be interesting, effective, informative and productive to bear the fruits of academic and aesthetic fulfilment. The ability in the association of the sensibilities of the teacher to think and feel simultaneously in the classroom teaching will make teaching poetry better. The association of sensibility with the effectiveness of delivery helps the students to learn from poetry the different streams of knowledge. This type of teaching will also benefit the students to face the exams without difficulty. Mere translation will only make meanings of the words and expressions of the poems, which will not be enough to meet the requirements of the exams. The collection of the knowledge and information delineated with the effective usage of localised analysis, comparisons, contrast and illustrations will invite ideas from the minds and brains of the student to ooze out through the nib of the pen at the time of examinations. This will make the student an academic and aesthetic victor.

The usage of digital aids and technological tools in the class rooms to teach poetry must be done with utmost care. The human beings are having an innate urge to learn from the fellow beings with blood and soul than to learn from the heartless machines. That is why the multitudes are visible in front of teachers, the spiritual leaders and intellectual speakers even in the age of technological trespassing, as the communication is between hearts and hearts is more effective and efficient. The usage of visual and audio aids has to be used to make clarity of understanding in the teaching process. It must not be a substitute for classroom personal teaching. It enhances the range of understanding and analysis of a point in poetry and makes the learning process effective only if supported by an effective teacher. The teacher must not find it as a refuge to keep aloof from the responsibility of teaching. The tool must not be burdened with the responsibility of
supplying the essential ideas concerning the particular expression or word. For example, in teaching Keats’ poem the students of Kerala may not be having the chance to see and enjoy the fragrance of flowers like eglantine, violets. They may not have the bliss of the vision of Wordsworth’s daffodils. The visual representation of the dew bloomed flowers and the daffodils “fluttering and dancing in the breeze” will make the student to realise the reality behind them. The visual representation will make them both to think and feel about the ideas conveyed in the poetry. The sensuousness of the Keats’ poems will be at its zenith through the visual representation. The things, facts, rituals, customs and information in the poems which are alien to the students come closer to their mind through both visual and audio representations.

The poem Kubla Khan by Coleridge, understood with the help of willing suspension of disbelief, may be tough for the students to grasp the exact supernatural picture of the emperor Kubla Khan and his pleasure dome. Using the modern digital technology the graphical visual of the supernaturalism can be showcased for the students. The sunny spots of greenery and the underground sea and caverns will be visible in front of the students to make things clearer and effective. But the teacher must warn the students about the hazards of following the copy for the real. The aids will be displaying two dimensional or three dimensional representations. But the real will be having diverse dimensions and with different backgrounds and environment. The visual representations have to simultaneously generate urge and curiosity to find and explore the real and enhance the understanding of the point expressed in the poem. The ability of the student for thought, imagination and interpretation must not be hindered with the mere representation of the poetic ideas through audio and visual aids. The proper usage of the visual aids necessitates the more and effective work and planning from the part of the teacher. The teacher with taste for teaching literature and unquenchable thirst for collection and dissemination of knowledge can only teach poetry with all its manifestations. The teachers who accidentally fell upon the teaching profession are better to keep away from the arena of literature especially poetry as the teaching will spoil the students interest towards literature and will consider learning poetry of hard nut to crack.

The audio aids will make the students to extract the exact essence of the poems when it is heard from the poet himself or singer who utter the words and expressions without losing the essence of the lines. The Kerala soil had witnessed the familiarity and effectiveness of the poems by vibrating the eardrums of the listeners. Many poets and singers emerged to fame and popularity through their singing of the poems realising the soul of the words and expressions. The effective delivery of the words helped the listeners to open the doors of mind and brain to digest the poem to its fullest. Madusoodhanan Nair, Murugan Kattakkada, Anil Panachooran and Balachandran Chullikkad had conquered the hearts of the literary worlds through their excellent recitation of the poems. It is evident that the jasmine revolution was fuelled by the recitation of the revolutionary poems sprouted from the unknown corners of blood and chaos. The recitation of the poem along with the visuals conveying the ideas mentioned in the poem will make the students to realise the exact idea and to memorise it for the future purpose.

The teacher must take utmost care to keep away the digital teaching aid to be included in the list of distractions. The student will be confused at listening to both the
teacher and the teaching aid which causes him or her to lose the essence of the poem. So the boon of the teaching aid to make the points clearer must not be a curse to hinder the points reaching them properly. The teacher has to plan the exact time of involving the teaching aids to keep away the students from distraction and to make the teaching effective.

Teaching poetry is relevant in all times as poetry will not lose its lustre and splendour and it is only through the effective teaching of poetry the students can realise the material and aesthetic truths of the world. It is poetry alone which “opens our eyes to the sensuous beauties and spiritual meanings in the worlds of human experience and of nature to which otherwise we should remain blind” (Hudson 90).

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Parlance of Delhi Metropolitan - Hinglish
K. Sony Glory

Integrity without knowledge is weak and useless, and knowledge without integrity is dangerous and dreadful. -Samuel Johnson

Etymology: A blend of the words from “Hindi” and "English" languages.

I feel very amazed and amuse to focus on this topic. “Hinglish” is the innovative enthusiasm that I have found and it’s relatively addictive. It’s bliss to learn such innovative things. Communities in urban areas don’t speak in English except they consider it confidently. Unless & until, they feel comfortable, then only they start speaking and this process can take up to several years. So they started to add English words in their Hindi sentences so to compensate the mortification and to sustain at least some standard. This is common in urban areas.

Author, Namita Gokhale’s initial novel, Paro Dreams of Passion, has Indian anecdote of a very unusual sort. Deposit in the elegant and ruthless sections of Bombay and New Delhi, it pursues a stretched cluster of characters that are undeniably the creation of their set and moment: post-Independence, urban, westernized, and entirely Indian. The work is an impersonation on the communal spoof of Paro. It’s a comical narrative because it picks up from one of the characters in Paro. And it’s a social comedy set in contemporary Delhi, a place known for high comedy. New Delhi is a coldblooded city yet writers endure here. The sensitivity of a writer will be affected, living in the city.

It’s a very receptive place if one is rich and complacent, but otherwise the social and cultural contrasts, the very intelligent literate circles, which include media persons and a few politicians, the international community, the overdose of cultural activities which is available, even exclusive of compensated tickets, all this makes Delhi a very stimulating city.

Prelude of the Author

Namita Gokhale has written six novels, a collection of short stories, and several works of nonfiction, all in English. Her first novel, Paro: Dreams of Passion, 1984, a satire upon the Mumbai and Delhi elite caused uproar due to its candid sexual humor. An ironic fable about life in Delhi was adapted into a musical play.

Gokhale was diagnosed with cancer when she was just thirty-five and her husband died a few years later. Passionately committed to showcasing writing from across the Indian languages.

Writing and engaging the vibrant Bhasha languages of the Indian sub-continent in a creative dialogue with each other and the rest of the world. She is one of the founder directors of Yatra Books which co-publishes with Penguin Books in Hindi, Marathi, Urdu and other Indian languages including in English in a revolutionary series.
With reference to Delhi

Indian literature spans copious languages and dialects. Delhi does not have any regional language of its own. Just like its culture, even its languages are adapted from the rest of the country. In the below lines, we have tried to find almost all of the languages that are spoken in Delhi.

Hindi - The official language of Delhi is Hindi. Also, since the Hindu population is dominant in the city, most of the people converse in Hindi only, though, the dialects may differ.

English - English has become a widely used medium of communication in the capital city. Especially, the youngsters tend to communicate more in English, amongst themselves. Also, guides, shopkeepers and even the taxi drivers are well conversed in this language.

As per the latest survey facts, India is witnessing a swell in bilingual English/Hindi class. The rural population is still mainly comprised of monolingual Hindi speakers, in urban areas colonial English language has been viewed as a more and more alarming intrusion in Indian culture. A team of researchers from Essex & Clarkson University declare that a significant part of purportedly bilingual English/Hindi speakers are not able to speak correct Hindi and instead tend to speak a mix of English and Hindi, colloquially known as “Hinglish”.

Hindi monolinguals as well as Hindi/English bilinguals tend to shift toward Hinglish, while the rural Hindi speakers are not affected by this dynamic and are therefore excluded from the language shift. There is no specific definition for Hinglish so, it is difficult to say what it is exactly and – more importantly for the collectors of census data – who speaks it. Researchers reason that “communities with limited English access will manifest more in terms of borrowings and loanword espousal while urban communities with more extensive English access may demonstrate a deeper integration involving code switching at multiple levels (e.g. including morphemic integration).”
Hinglish is often regarded as a prestigious tongue that is modern yet very culturally ingrained and in this manner connecting the English dominated elite culture with the lower urban classes. According to the team, the Hinglish class has a firm vigor advantage over the bilingual and the English monolingual classes. Due to its status as well and its accessibility compared to English, Hinglish attracts migrating populations that are increasingly exposed to English the actual English/Hindi bilinguals will not shift to Hindi when interacting with monolingual speakers because of the prestige that lies in English language.

However, the mold excludes 80% of the Indian population remaining in the rural areas. The model assumes the advantages for Hinglish in utterly urban setting, where Hindi monolinguals and English/Hindi bilinguals are in a constant mix. The rural populations on the other had remained in a sort of “refuge” where the prestige dynamic does not provide incentive to switch neither to English nor to Hinglish.

Namita Gokhale’s initial novel, *Paro Dreams of Passion*, has Indian anecdote of a very unusual sort. Deposit in the elegant and ruthless sections of Bombay and New Delhi, it pursues a stretched cluster of characters that are undeniably the creation of their set and moment: post-Independence, urban, westernized, and entirely Indian. The work is an impersonation on the communal spoof of *Paro*. It’s a comical narrative because it picks up from one of the characters in *Paro*. And it’s a social comedy set in contemporary Delhi, a place known for high comedy. New Delhi is a coldblooded city yet writers endure here. The sensitivity of a writer will be affected, living in the city.

It’s a incredibly receptive place if a person is affluent and content but otherwise the social and civilizing contrasts, the very intellectual cultured circles, that also include journalists and a few politicians, the global society the overindulge of edifying behavior which is existing even exclusive of compensated tickets, all this makes Delhi a awfully invigorating capital.

The following dialects have been extracted from the book “*Paro -Dreams of passion (1984)*” Authored by Namitha Gokhale focusing on Hinglish.

1. “I Plucked a bright red hibiscus flower from the hedge outside the building and pinned it behind my right ear, beneath the dangling gold jhumka” *(P9).*

These words are uttered by Priya while she was getting ready for Paro and B.R.’s wedding party which was being hosted by the Office Staff the next evening of their wedding.

2. When Priya entered the party hall, B.R’s father, the chairman of the company welcomed Priya saying “Arrey, Priya beti,” *(P9).*

3. “Hi, Daddyji,” *Paro said throatily. (P10).*

Paro greeted the father of B.R.in her wedding party, saying the above words and planting a kiss smack on his fore head.
4. “Priya, Priya beti, ek khush khabri hai…” Priya’s mother said theatrically. Then, predictably, she bursts unto unabashed sobs, subsided. Later she began tenderly to stroke priya’s hair “kitni Sundar dulhan banegi” (P19)

This conversation takes place when Priya’s mother lauded her beauty.

5. A) “Memsahib fashion”
   B) “Jao, Jao”
   C) “Ab tamasha khatam”

When “Bucky’s model” crashed the car into a family of three that were crossing road The mood of the janatha was turning repulsive. Paro showed her mettle then, she got off the car, into the thick crowd, and looked things over, when she realized that there was nothing much the matter, she clapped her hands, in ‘memsahib fashion’. “Jao, Jao” Paro said peremptorily “Ab tamasha khatam” then she extracted five hundred rupee notes from her purse, and handed them to the women, whose wailing and accusations immediately stopped. “Jao”, she said to the crowd, once again, and miraculously they dispersed. (P28)

6. A) “Asli memsahib hai”
   B) “Paratas”

When Priya was in school, in nursery, she had a bad girl in her class. She was not allowed to sit with the other children. Timidly, Priya tried to befriend her, and share the lunch that priya’s mother packed for her. Bad girl would trample priya’s paratas underfoot and grind them into dust with her sandals. Priya would never tell her mother, nor complain to the teacher. Paro exercised the same irresistible attraction for Priya, servants adored her “Asli memsahib hai” they would say fervently (P34)

7. A) “Dolly Bhabhi”
   B) “Bhaiyya”

Priya: “I told Suresh, I wanted to spend another month in Bombay with Dolly Bhabhi, who was expecting her first child. Bhaiyya lived in a large flat now, gifted to him by his parents-in-law.”(P39)

8. “My payals….my payals.”
   “We sipped at some wine together in rigid silence. ‘Well, I’ll make a move’, she said, finally. As she bent down to strap on her sandals, which were strewn angrily before her, she let out a shrill sound “My payals….my payals.” she shrieked almost of her ‘payals’, in what appeared to me to be the most unlikely and impossible places (P41).

9. Priya said “we had a driver now “Paro memsahib ke ghar” (P45).
   “This conversation has been picked up when Priya reaches Paro’s house and asks the car driver to stop the car”.

10. “kurta pyjama”
“He looked young enough to be her son he was a thin youth in a white kurta pyjama, with a straggly beard” (P43).

When Priya and B.R go for dinner to a restaurant meanwhile Paro enters along with her son who was dressed in a white “kurtha pyjama”, with a straggly beard, and an ethereal look.

**Conclusion:**

Why only Hinglish and not Spanglish or Chinglish?

Here combination of English in Hindi sentences gives the clasp of status to the speaker. But that is not the case in most of the country. For example China, mixing English with Chinese is as useless as speaking English to Chinese people. He may not be able to understand. And even treat it as an offense. Mixture of words is considered as degrading the native language in most countries. But this is not the case in India. So, adding a course like Spanglish or Chinglish is inappropriate. But including a language like Hinglish is not a quandary; even it's really desirable and supportive. Namitha, as daughter-in-law of former law minister H.R. Gokhale, and long-time Delhi inhabitant also preferred Hinglish in her novels.

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Hinglish- Past, Present and Future
Sushil Kumar

Introduction

It is natural and inevitable that languages will adapt and change to whatever is around. Turn on any Indian television station these day and you are likely to get things like: Kyoki Dil Roaming Hai (Make My Trip), Ye Dil Mange More, Hungry Kya (Domino’s Pizza), What Your Bahana is (Macdonald’s) and Yehi Hai Right Choice Baby (Pepsi). Moreover, we watch all these things on ‘Asli HD’. These are some of the phrases which are part of the fastest growing language, i.e. Hinglish. Once Hindi mixed up with some English words would be a butt of ridicule. Now it is a craze and accepted reality. The mix of Hindi and English is the language of everywhere-street, college campus, bus and railway station, cinema and friendship. Since India is heading on the path of becoming a great world power, it may soon claim more Hinglish speakers worldwide than English. Hinglish is both the mixing of Hindi words in English and English words in Hindi. Devyani Chaubal was the first author to use the word Hinglish in her work and writers like Shoba De and Salman Rushdie were the forerunners to fan this genre.

The love and importance of English in India can be gauged from the fact that first Indian Prime minister took an oath of office in English and it is the lingua franca of present India. The data of Indian Human Development Survey shows that in the country 67 percent people do not speak English, 28 percent speak at least some English and 5 percent are fluent. According to Wikipedia, it can be reasonably estimated that India has over 350 million English users and about 100 million English speakers. If we add the fluent, the users, the expatriate and the speakers influenced abroad from the Indian speakers, the figure will be 500 million odd. Interestingly, this figure represents a different kind of creole, Hinglish, instead of English. Because the utterances of all these speakers are tender to be sprinkled with one or the other feature of Hinglish. Through satellite, television, movies and the internet more and more people across the globe are being exposed to Hinglish.

Role of entertainment world in boosting up Hinglish

Bollywood movies, Hindi songs, FM radios, T.V. Music channels with anchors speaking Hindi and English in equation and overwhelmed worldwide craze for all this are some bonafide factors behind the fruition of Hinglish. Bollywood is constantly churning out films with titles like Tanu Weds Manu (Tanu marries Mannu), Peepli Live, (Direct from Pipli), Jab We Met (When We Met) or Love Aaj Kal (Love Today Tomorrow) , Shaadi Ke Side Effects (Marriage Side Effects) and Main Tera Hero (I am Your Hero). Besides, a lot of Bollywood movies are given English titles like Rockstar, Players and Who Killed Jessica and many of them have been big hits. “Today, spoken English has become a mix of Hindi and English. In our daily conversation, do we actually talk only Hindi or English? No. Even if we are talking in Hindi, we do tend to use English words. English titles work perfectly because there is fun and cool element attached with them,” says actress Gul Panag. But for the Hindi film industry, box office is a great driver and they cater whatever is liked. A Zee Research Group study unravels that more than half of Bollywood movies
released during the last two years carried English words in their titles. In 2011, 73 out of 131 movies released, used English words in Hindi movies. Trade analyst Komal Nahta reasons, “This trend is bad as far as Hindi language is concerned but you cannot help it since English has become the language of youth. Hindi songs with English words is not a new trend.

The late’50s and’60s saw songs like Mera naam chin chin chu (Howarh Bridge,1958) and C-A-T, cat....cat maine billi (Dilli Ka Thug,1958), My heart is beating (Julie,1975), What is your mobile number (Haseena Maan Jayegi,1999), Hare Krishna hare Rama (Bhol Bhulaiya,2007) and Touch me ...touch me (Dhoom-2,2004) and Tu liade muzhe golden zhumke....chittiyaan kalaiyaan (Roy,2015). The turning point that made Hinglish high was the introduction of cable television in the mid-1990s. MTV, a pure English medium channel in the beginning, started spoofs on the way Indian Speak English. Till 1996, it boosted up its fame from 10 percent to 60 percent. Maximum companies want to indianize their approach and products to succeed well. VJs on MTV conduct in a seamless mix of Hindi and English. MTV India knows that this is the mood of the country. That's why it asks its audiences to be cool, means bindaas! FMs and their languages are again great epitomes revealing the nerve of the country.

Role of Indian culture and Diaspora in spreading Hinglish abroad

Language is a carrier to share and spread and confine and define cultures. The enriched Indian culture and prolific Diaspora have great say in making Hinglish more prevalent globally. The Diasporas are true embodiments of Indian culture and whenever they come in contact with any outside culture they add or take something from the contacted cultures and it paves the way to some linguistic changes on both the sides. This mixing always profits the stronger. The tug of Hinglish is already being felt abroad. In Britain, the No. 1 favorite meal is an Anglo-Indian invention called Chicken Tikka Masala. Indians are one of the fastest growing ethnic groups across the world.

Though for an overwhelming proportion of these migrants, the preferred destinations are the U.S., Canada and the U.K., Australia and New Zealand, possibly because of the common ties with English language, yet the left aspirants prefer to move towards middle-east and south-east Asia. According to an estimate, approximately eight million Indians are living in other countries of the world. The Indian Diaspora is the great promoter of Indian culture abroad because they use English colored with Hindi vocabulary and grammar as a lingua franca and since they are getting stronger economically, they have started putting a great leverage on the lingua franca, i.e. English.

Once upon a time Indians were devouring the novels of Walter Scott and Charles Dickens; now, both the novel, and the English language, have been enlivened in the hands of South Asian writers of the diaspora -- Vikram Seth, Amitav Ghosh, Salman Rushdie, V. S. and Shiva Naipaul, Vassanji, Harold Sonny Ladoo, Rohinton Mistry, Chetan Bhagat, Anita Desai, and K. S. Maniam. The Indians living abroad have carried with them India’s traditions, languages, customs, religious faiths, philosophy and festivals. They promote India’s life style in the countries they are living. The areas where a majority of our NRIs
live look like mini India. The people of that country appreciate our customs and traditions. They eat regularly at Indian restaurants, visit our holy places like temples and gurdwaras, shop at the Indian stores adopting Indian fashion and attire and celebrate the festivals with the Indians. This has resulted in flowering of Hinglish abroad. Bangle, curry, pyajamas, bungalow, thug, guru, pundits and shampoo are some words used by the Britishers and the Americans in their daily conversation. The Indians who come to the West to work in the information technology sector speak Hinglish; the sheer number of Hinglishmen in IT makes it almost inevitable that some Hinglish words will get globalized.

**Role of Indian economy in boosting up the use of Hinglish**

American English is used more than British English now and people like to use all American things, why? The reason behind this is that the U.S.A. is the greatest economic power of the world. India is set to become the third largest economy in the world by 2030, according to the latest estimates by a PricewaterhouseCoopers (PwC) report. “In 2030 India could be the rising economic powerhouse that China is seen to be today. China’s current economic growth rate - 8 to 10 per cent - will probably be a distant memory by 2030,” said the fifth installment of the ‘Global Trends 2030: Alternative Worlds', of National Intelligence Council (NIC). “The total size of the Chinese working-age population will peak in 2016 and decline from 994 million to about 961 million in 2030. In contrast, India's working-age population is unlikely to peak until about 2050,” it said. India's expected robust growth in the next 15-20 years means that its contribution to global growth will surpass that of any individual advanced economy except the United States. The arrival of Hinglish and the influence of Indian words on English one are also a reflection of the rise of the Indian sub-continent as an economic power house. The economic boom in the country has given birth to ‘Hinglish’ – a fashionable new language that is used routinely in music, films and advertising copywriting, understood globally to give India a new identity. David Crystal, a British linguist at the University of Wales, recently projected that at about 350 million, the world's Hinglish speakers may soon outnumber native English speakers.

**Role of mobile phones and the internet in making Hinglish ubiquitous**

India will have the second-largest digital population in the world with 1 billion mobile users by 2030. The mobile internet users in India are expected to reach 213 million by June 2015. The rapid growth of mobile phones is one of the causes behind the spread of Hinglish. Miss call, wrong Number, busy, talk time, balance, message, battery, screen, lead, network etc. have become common for not only uneducated but also illiterate Indians and used by them every so often. Hinglish gets ample opportunity to strive by Messages, WhatsApp and Facebook, where people have been become habitual of this kind of language.

Online, English has become a common language for users from around the world. In the process, the language itself is changing. In 2001, there were about seven million Internet users in India and could cross 550 million in 2018. Since Hinglish is the language of modern India and the greater access to the internet means the influence of Hinglish is no longer confined to the bright lights of the cities or to a particular class. In Hinglish, a co-
brother is a brother-in-law; eve-teasing means sexual harassment; an emergency crew responding to a crisis might be described as 'air dashing', and somewhat confusing to football fans, a 'stadium' refers to a bald man with a fringe of hair. There's even a new concept of time - "pre-pone", the opposite of postpone, meaning "to bring something forward"; “badmash” is “unlawful miscreant”; timepass is “ doing nothing important”; “optical” is “glasses”; “stepney” is “spare tyre”; “chaddis” are “undies” ; “job outsourced to India” is called “ being Bangalored”; "kati", meaning "I'm not your friend any more” and "innit" is "haina" - a Hindi phrase etc. With the great number of internet users the thousands of words of these kinds are doing rounds across the globe. All languages evolve over time; words disappear from vocabularies, neologisms are coined and some words change their spelling or pronunciation. Over last few weeks Google has added yet another feature that will help Indians or Hinglish speakers tremendously. Google’s voice recognition now understands Hindi and Hinglish phrases.

**Role of youth in making Hinglish in the air**

India has got a handsome number of educated youth who are denizen of a special world with their own norms of life and language. Ten years back a claimant, speaking a few words of Hindi, for a vacancy requiring an English speaking person, would not have got selected. But now it is a huge asset. Why does multinationals use Hinglish: All the big companies including the MNCs vibe with Hinglish ads. None of this would have happened 10 years ago. The old if they think they could not speak English correctly, wouldn’t speak it. Now the power has been shifted to the young, and they want to be understood rather than be correct. According to Ashok Chakravarty, the creative head of Publicis India, the translation approach doesn’t work for the vast majority of Indians whose English is not always great. “You may be understood, but not vibed with,” he says. “That’s why all the multi-national corporations in India now speak Hinglish in their ads.” Today the youth are completely different; they take on convention, do things not done before and are audacious. The young urban youth regards Hinglish as a badge of cool. To this group of people the language is part of their identity and with the fastest means of communication this is encompassing the youth of villages too.

**Craze to be unique and Hinglish**

Hinglish is a buzz now. There are some good reasons for the explosion of English words in Hindi. They are sometimes badges of honor in a society intent on becoming modern. Even if you don’t speak English fluently, you might be able to use English words to impress your neighbors. Hinglish is one of the world’s most potent Anglo-hybrids. It is the vernacular of the middle-class and the so-called fashionable, through which millions of Indians communicate. Besides, the average Indian uses one or two English words in every Hindi sentence averagely and unconsciously. Shannon Anderson-Finch believes that Hindi-English mixing is a linguistic resource and bilingual speakers use it to express themselves strategically and creatively. It is a wonderful example of a living language in action, evolving to meet the needs of its speakers.
Future of Hinglish

Having seen the promising future of the Indian sub-continent depending on its educated manpower, expected economic solidarity, the Diasporas, rapidly increasing mobile and internet users, it appears that Hinglish has a big role to play in moving India forward and making its unique identity. The phenomenon is gaining ground across all sections: Media, Entertainment, Business, Marketing, Government, Politics, Society and more. It has acquired the mass appeal and now it’s hard to eliminate this trend, which exponentially influences our everyday communication. Whether it makes the transition to the classroom remains to be seen. One thing that is for sure, however, is that Hinglish will keep on developing and evolving so long as it remains in the public space. People are not just mixing Hindi and English words anymore, they are creatively, actively and energetically reinventing them instead. Hinglish therefore looks likely to continue pushing the barriers of communication in India. In Government departments, pure Hindi was widely used and appreciated. Towards the end of 2011, the Rajbhasha unit of the Ministry of Home Affairs sent a circular in various offices that recommended that Hindi can be replaced with their English alternatives in Devanagari script. To give more clarity in this regard, the Department of Language at Home Ministry gave examples that ‘(kunjipatal)’ can be replaced with ‘keyboard’ and ‘(sanganak)’ with ‘computer.’ The order said that pure Hindi should be used for literary purposes and the practical hybrid ‘Hinglish’ for work purposes1. With the expansion and availability of the means of communication to almost all Indians, Hinglish will progress day and night and may soon outnumber the native speakers of English.

Conclusion

Hinglish, one of the increasingly accepted Anglo-hybrids has a great silver lining globally. Exceptionally growing Indian economy, Craze of speaking and using English, Indian diaspora, great use or preference in communication over Facebook, WhatsApp and other social sites, embrace by all MNCs finding India a huge and promising market, astonishing number of mobile and internet users, love and liking of the youth and the fascination by the means of entertainment like TV, The Radio, Movie etc. leave no room for the guarantee of the success of this new vernacular. It goes without saying that soon India will be a big economic power and Hinglish will be its linguistic identity.

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Limitations of Integrating Information and Communication Technology in English Language Teaching

Vijaylaxmi S. Prashene

Introduction

In today’s age of digitalization, technology has a significant role to play in every walk of human life. It may be business, banking, industries, government and what not. It has changed the life of people then how can the field of education be left behind. Technology used in education is mainly ICT. ICT stands for Information and Communication Technologies. It refers to the various sources of information and communication used in education.

ICTs can be used in education at different levels. It can be for presentation, demonstration, drill and practice, interaction and collaboration. The different sources used for this purpose are print, audio and video cassettes, radio and TV broadcasting, computer and internet. The basic sources like TV, audio and video cassettes are used for drills and practice whereas the use of computer and internet facilitates interactive and collaborative learning through presentation and demonstration and thus enhances communicative skills.

Our classrooms have become techno classes now. Teachers try hard to modify the teaching methods and strategies. For this they use various tools of technology. It is not only used in classrooms but outside also as in projects, distance education and others. So it is rightly said as Classroom outside classroom. This can be done by planning, designing, demonstrating and of course practice. Using ICTs need special skills which help in its effective incorporation in the classrooms. Students become aware of the whole process of pre-analysis, selection, transformation and presentation of information. Use of technology in studies enhances their ability to gather and store information and thus acquire knowledge. No doubt use of technology helps in enhanced teaching-learning experiences. It supports learner-centered strategies that cater to diverse needs of students. Application of such technologies helps to develop students’ higher order skills and creativity. We can say that implementation of ICTs improves the teaching learning process following the modern pedagogy of teaching.

When it comes to infusion of ICT in teaching and learning of English, ICT plays a vivid role. Use of sources like emails, blogs, social networking spaces, and podcasts in teaching-learning helps the students develop the four skills in language allowing interaction with native and non-native speakers of English. It offers learners with opportunities not only to be proficient in the language but also composes confidence within the learners. Incorporating sources like presentation software facilitates learners with occasions to enhance their ability to express themselves and thus developing presentation skills. The use of ICT tools provides opportunities to language teachers to form a blended language learning classroom wherein different methods of teaching can be adopted.
Incorporating ICT in English language teaching and learning is not an easy task to do. There is also another side of this coin. However, there are some limitations for the teachers that prevent them to infuse ICT in the classroom and develop supporting materials through it. There are a number of factors which act as barriers in the way of effective use of ICT in the teaching-learning process. The vision for technology-supported classrooms involves challenging content. To continue teaching with the use of new technology in classroom is not less than a challenge for teachers. With many of its advantages, ICT in teaching English has its limitations too.

Despite their classroom potential in teaching and self-directed learning, the ICT tools are not panaceas. (Dwight L. Burton, et al, 2003). Simply using material like TV or films, or may be teaching through presentations or involving picture slides will not automatically prepare students to learn language skills and make literature interesting. Listening and watching for several hours to professional recording may not prove to enhance students’ appreciation of dramas or poems. The mere presence of technology in the classroom will not insure more interest, cooperation or learning.

**Inadequate Technology Access**

The use of technology cannot be meaningful for students if they are allowed to use only for few minutes. Some kinds of instructions that are technology-supported and project-based require a high level of access to technology. The level of access is still insufficient in underdeveloped areas where the students are allowed to use computers just to have a look on the basics of computers.

**Equity Issues in Technology Access**

This means making sure that different kinds of students get equally accessed to technology. The use of ICT like videos, computer and internet has become common throughout. But when these digital technologies are available for home and schools, a noticeable discrepancy develops between various groups within the society. This is what digital divide is. During the last few years the cost of computer devices has dropped so the gap between the ‘haves’ and ‘not haves’ has decreased but still remains. There are differences in the quality of technology available and also how they are used in homes or schools. There are gender differences also in technology access with boys having more access to technology than girls.

**Socio-Economic issues**

We encourage the use of digital technologies in our classroom. The students coming from poor families or high poverty areas are likely to have least access to technology. This is same for the minority populations too. The access to technology increases with income levels on their part. In such cases the teacher cannot apply the methods of teaching such as drills, practices or planned regardless of socio-economic issues.
Use of Technology Involves Maximum efforts on the Teachers’ part

A technology designed classrooms demands majority of the efforts from the teachers’ side. This is where the students pursue different questions, work at different speeds, use different materials and work in flexible groups. Sometimes the students work beyond the teachers’ knowledge and can produce products that they have learned. All this must be carefully planned and also needs preparation from the teachers’ side.

Teachers are stretched with teaching, assessing, evaluating, research and other services. Implementing ICTs in the language classroom demand a lot of efforts on the teachers’ side. When teaching lessons using the internet tools, the teacher has to answer back the comments, tweet, monitor the conversation and keep it going after class.

While the technical aspects are considered, such as the use of Power point, TV, audio recorders and other software in the classroom, the teacher has to constantly switch between multiple tasks.

Technology Problems

Even if the teachers are completely involved with technology use, there remains a challenge of providing enough technical support. These can be regarding handling the equipments or software. Technical problems like improper electricity supply, clarity, server problem if internet is being used. Many a times the teacher has to wait for hours, days and weeks to get the problems resolved. To avoid this, the teacher should be prepared beforehand, should be well versed in handling equipments and always be ready with substitute equipments which help the teacher to handle with such situations. The schools and colleges that aim to implement technology on a wide scale need to arrange for technical assistance to the teachers or the teachers using technology as teaching strategy should be given help of some district coordinator regarding technical matters.

Similar problems arise when the tries to deal with a lesson, infusing too many tools; for instance while dealing with a poem the teacher shows pictures through slides, makes the students listen to the recording of the poem, gives critical analysis and such things. The teacher’s intention here is to make the lesson interesting so that the learners are able to understand and comprehend. But problem arises when it is the time to transit from one tool to another. Such transition problems can be overcome if the teacher is careful in selecting the source which relate to the direct materials to follow and working out to make transitions.

Handling a Large Class

Many times the strength of the class comes as an obstacle in the smooth flow of technology-supported teaching. Handling a big class in such situation becomes a problem. Sometimes the number of equipments provided is not sufficient for a big class. Like availability of two are three computers for a class of 50 or 60 students. It can create chaos in the class. In such situation correct choice of teaching method or flexibility should be adopted accordingly.
Problems related to Language issues

a. The language used in ICT tools like web sources or podcasts and audio and video materials is unsuitable for language learners. The language used in the audio materials is too fast, has unfamiliar accents that is difficult to be understood by the non-native speakers of English. The written material on the online sources is also many times difficult to understand since it contains jargons and idiomatic expressions.

b. The intention of inculcation of ICT in the teaching-learning process is effective and efficient understanding of the content whether it is grammar lessons, phonetics or teaching of a novel or poem. It is not necessary that this technology-based method of teaching will suit each and every student. For showing a film, say Hamlet to the class, it may work well with the honors class but may be boring to the average class. The record which holds the attention of one group may stimulate horseplay in the class.

c. The purpose of infusing ICT in language teaching is to encourage students’ involvement in the process of teaching-learning so that they get real-time exposure to English. But sometimes while teaching through films, presentations and pictures may put the students in the position of a passive audience rather than active participants in learning.

d. Most of our students use ICT facilities to interact with friends, family and other professionals through groups, discussion boards and blogs. They also through various web pages and web sites, where they make use of forms like asap, lol, sys, f2f, syl, etc. A new symbol system has developed to communicate voice inflections, emotions and writers intent. This is reflected in their writing. So if this is the case, then ICT sources have a negative impact in learning the language.

e. ICTs sources like social sphere in the form of blogs, discussion forums are open to all. Here the problems regarding privacy issues arise.

Many hurdles come in the way of effective teaching and challenge the teacher especially when use of technology is made in our classrooms. But one has to pave a way out of it and be successful in making the teaching learning process more effective which will help the pupils in their further life to be proficient and competent.

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The Need for Incorporating Communicative Values in the +2 English Syllabus in Odisha

Umesh Prasad Pattanaik

In the state of Odisha, English is a compulsory subject starting from the elementary level up to the University level. It is also the medium of instruction of the technical education in the state. All the subjects in engineering, medicine, management, etc. are being taught through English. Everyone in the state – the parents, the teachers, administrators and leaders - realizes that English is important for their wards and that they should be proficient and efficient users of that language. With a good command of English, they hope that their children can get into nice jobs and prosper in their life and career.

The picture at the ground level, however, is completely different. The potential employers in multinational companies as well as in other organizations find the Odia graduates hopelessly inadequate. They usually complain that although Odia graduates are not less competent in subject/content areas, they are mostly deficient in the areas of communication and interpersonal skills. In consequence, most of them find it hard to get into jobs they hope to get into. They remain in the long run under employed or get into jobs that they have not been trained for. Those fortunate ones who manage to get into jobs of their dream find it difficult to cope up with the demands of the job and remain miserable, failing to establish proper interpersonal relationship in and outside the office. The culprit behind their suffering is the lack of effective communication skills. All these boil down to the observation that Odia students are very poor in communication skills in English and it hangs as an albatross around their neck.

It is not difficult to find why it is so. Despite learning English for so many years, they remain weak in English communication. I think the problem lies in the approach we adopt. We believe and do profess that we are trying to help our learners with the ability to communicate in English. But in reality we rely heavily on the lecture mode of teaching in the English class, making our learners passive listeners throughout the English period. This process goes on and on endlessly, that too, year after year, despite the sincere efforts of those who matter. Secondly, a quick review of the textbooks at the High school and +2 levels reveals that our textbooks may not be the best in India but they do contain a number of interesting communicative activities/exercises. It is, however, unfortunate that these activities are rarely done in the class. For obvious reasons the sole focus in the class is to explain away the text and thus complete the course. Above all, the annual examinations which control the entire process of teaching-learning are heavily rooted in the tradition. They mostly rely on cram memory and recall type questions, rendering the communicative activities in the textbooks redundant and superfluous. In a situation like this, the learner remains passive and has no felt need to take active part in the communicative activities prescribed in the text. Under the present system, the learners are like the cricket enthusiasts who remain glued to their chairs in the spectator’s gallery or in the drawing room while watching cricket being played by others. Can those cricket enthusiasts who are
well versed with the rules of cricket ever be the best performers in the field without sufficient and sustained prior practice? The condition of our learners is like that of the cricket enthusiasts who can be onlookers but not performers.

With the change in time, the need for English has undergone changes. We are now in the 21st century and we live in the global village of MNCs and IT companies. For doing a job, the local/ regional preference holds no more. One who finds a job in an MNC should be in readiness to work anywhere in the world. Hence, in this changed time, the need for English has undergone dramatic changes. The earlier focus on general English competence alone does not help anymore. What our learners need now is English for science, English for technology, English for business, etc. In this age of science, technology and IT, the people who need English for success in their professions are the engineers, doctors, and those who are in marketing. Hence, for international communication these people need a specialized version of English which is not what is imparted in our general English courses up to master’s level in the state. There seems to be a gap between what our traditional courses offer and what is the need of the hour.

Our traditional school, college and university courses offer them general English and aim at making them competent users in it. However, the need of the hour is a sound competence in professional/ technical English which will enable our B-Tech., MBA and science graduates to compete and be successful at the international level. This shift in focus entails that our ultimate focus should be technical/ professional English which can be built upon general English competence. What is implicitly suggested here is that up to the end of school level, let there be focus on general English competence. The +2 stage is crucial. This is the stage after which the students join professional/ technical courses in engineering, medicine, agriculture, etc. Hence, at this stage, it will be ideal to introduce some doses of professional/ technical English. Later, when they actually join the technical/ professional courses, they may be exposed to and drilled in this specialized course in a rigorous manner. As for those who join B.A./ P.G. (English) courses should be trained in professional / technical English as they are likely to join professional/ technical institutes as teachers in future.

In the following section of this paper, a practical approach to teaching and learning of communicative English at the crucial +2 stage is suggested. There is a model lesson included in this paper, which will act as guideline to select the other lessons. The lesson is built around the communicative value of logical thinking and seeks to promote it. Hence, coherence and logical connections among ideas have been given due importance in this lesson. Apart from this, achieving cohesion through appropriate use of grammatical devices/ linkers has been taken adequate care of. Above all, how to define an object/ a process has also been included in this lesson. The other special features of this lesson are the comprehension check exercises and writing exercises. When in the comprehension check exercises the focus is on the inferential and referential skills, the writing exercises are all related to describing scientific objects/ processes. However, there are no activities on listening and speaking skills suggested in this lesson. They are left to be devised by the individual writers/ teachers. They are equally important in teaching communicative English.
Natural Gas
Natural gas is a mixture of gases which is often found where there is crude oil. But it is also
found on its own. Natural gas has become an important fuel. Like crude oil, natural gas is
composed of compounds of hydrogen and carbon, called hydrocarbons, which have a high
heat value. The main hydrocarbons are methane, ethane and butane.
The USA and the former USSR are the world’s biggest producers of natural gas. The former
USSR and Iran have the biggest estimated reserves. It is also produced in Canada, Mexico,
Saudi Arabia, Algeria, Indonesia, Venezuela, The Netherlands, Australia, and under the North
Sea.
Methods of prospecting and drilling for natural gas are similar to those used for crude oil. But
great care is taken as the supply is struck because the gas is usually under great pressure and
may also be very hot.
Pipelines, often hundreds of kilometers long, carry the gas to processing plants where it is
purified. The gas may be piped directly as a fuel or it may be liquefied by cooling so that it can
be transported to other countries.
Large quantities of natural gas are used as a raw material for the chemical industry in much
the same way as crude oil is. Plastics, dyes, explosives and drugs are some of the end products.

A. Comprehension check

For each question below, choose the best answer.

1. What is paragraph 1 about?
   a) It is about any mixture of gases.
   b) It is about hydrogen and carbon.
   c) It is about natural gas.

2. What is paragraph 2 about?
   a) It is about countries having natural gas reserves.
   b) It is about the USA and the former USSR as the biggest producers of natural gas.
   c) It is about the former USSR and Iran having the biggest natural gas reserves.

3. What does the expression “Methods of prospecting---“in sentence 1 of paragraph 3
   mean?
   a) It means the methods of digging wells for natural gas.
   b) It means the methods of collecting natural gas from wells.
   c) It means the methods of looking for natural gas.

4. What does a high heat value have?
   a) Carbon compounds
   b) Hydrogen compounds
   c) a mixture of hydrogen and carbon compounds

5. In which country is natural gas not produced despite its having the biggest reserve?
   a) The USA
   b) Iran
   c) The former USSR

6. Between drilling for oil and drilling for natural gas, which one is more dangerous?
   a) Drilling for oil is more dangerous.
b) Drilling for natural gas is more dangerous.
c) Both are equally dangerous.

7. What are plastics, dyes and explosives the end products of?
a) Of crude oil
b) Of natural gas
c) Of both natural gas and crude oil

B. Logical connections (Coherence)

a) Complete the definition of natural gas as given below.
Natural gas may be defined as a--------------------------.

b) Draw an inference and fill in the blank.
1) Methane, ethane and butane are hydrocarbons.
2) Hydrocarbons are made up of compounds of hydrogen and carbon.
3) Therefore, -----------------------------------------------

C. Grammar and linkers (cohesion)

a) The pronoun ‘it’ in paragraph4 is used 3 times. What does it refer back to?

b) Join each pair of sentences by using the expression ‘so that’.
1) Natural gas may be liquefied by cooling. After that it can be safely transported to other countries.
2) While drilling for natural gas, great care must be taken. In this way, the possibility of accidents can be avoided.
c) Provide the verb forms of the following nouns. Then use the verbs in sentences of your own.

A
Pipe
Purification
Liquid
Producer
Supply

B


d) Rewrite the following paragraph using the passive voice.

“Very long pipelines carry natural gas to the processing plants. The plants purify the gas. People then pipe the purified gas to other countries directly. Sometimes, people can liquefy the gas by cooling before they transport it to other countries.”

D. Writing

a) Define “heavy water”.
b) Describe heavy water in two paragraphs of your own. You may develop the paragraphs on the points suggested below.

Paragraph 1: definition, importance of heavy water
Paragraph 2: How it is prepared and its uses

Conclusion

To sum up, it is an undeniable fact that most of the Odia learners of English have problems in communication in English. Because of poor communication skills in English, they tend to suffer in their professional careers and in some cases they are unable to get into jobs they are trained for. This is mostly true of science and technology students. Hence, to improve their communicative abilities in English, the communicative approach to teaching of English in Odisha is suggested as a remedy, particularly for the students of science and technology. Under the communicative approach, the factors that carry communicative values, i.e., definition, coherence, cohesion, logical thinking, referential skill, inferential skill, etc. are chosen for special focus and treatment. It is sincerely hoped that a course drawn up along these lines may go a long way in overcoming the communication deficiencies of the Odia learners of English.

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Implementation of Communication Skills for Degree Students

Gumudelly Swamy

Introduction

In nature, any language differentiates the human being from animals. We know that to communicate primitive tribes used to survive their daily needs through signs and hand signs gradually these signs became sounds and ultimately sound became language. Thus language is expression of feelings. Languages have their own communication skills according to their academic and cultural heritage. These skills are very essential in the modern society which is developing with technology at present.

Skills

Generally skills are many and every skill has its own importance. Largely, we can divide skills are two kinds: one is hard skill and the other one is soft skill. Hard skills are exercising knowledge and practicing techniques in stipulated period related to respective subjects which acquires degrees such as Social Science, Mathematics, Physics, Botany, Zoology, Bio-Technology, Computer Science etc. These skills can be estimated by conducting written examinations as well as practical in the respective subjects. Soft Skills are personal and internal. They are not taught but are to be caught. Nobody can define these skills. These are uncountable and unlimited and are very important in the present modern computer world. One has to be good both at soft skills and hard skills to succeed in life.

Importance of Communication Skills

Mr. Abraham Lincoln says, “If anybody wants to cut the tree in eight hours, he should sharp the axe for six hours”. It is understood that not only we should practice the sharpening communication skills till we develop to communicate our expressions in proper way but also to attain our aims, ambitions and attitude. We can develop communications skills doing continuous practice besides face to face discussion. Before going into details about implementation of these skills let us examine the problems faced by the student at degree level.

Problems Faced By Degree Students

Most of the students from rural area are from a background of regional language. They join Degree College and they do possess intelligence and the required qualification for a bright future. It is a must to utilize the communication skills in every walk of life and career. So let us see the reasons which make communication skills as a case of sour grapes for degree students even today in the modern era.
Socio-economic Background of Family

It is true that communication skills of students whose parents are illiterate and belong to lower and middle social strata are as not good as those whose parents are literate and belong to higher middle class. The students in a classroom may be from different race of the society and also have different grasping power in language and communication skills. Most of the students who are struggling for a degree are the first generation learners and their parents are not competent to share with them or to allow practicing communication properly.

Lack of Skilled Teachers

It is painful to see that most of the English language teachers have not studied English literature as a subject and have studied it as a method in their education degree. So they have knowledge and no skill. This is one of the factors in the education system. Many teachers at all levels of learning are nominally trained, and there is no emphasis on communication skills and they are unaware of current trends and advanced techniques of teaching communication skills. More ever, it is quite unfortunate that all teachers are rushing to complete the syllabus as the present system of education is result oriented. All the examinations are conducted on the basis of memory power. Each parent feels happy if his ward gets marks for knowledge than communication skills. Teachers are teaching students through the by-heart method. The Students those who are examination oriented will give prior importance to their hard skills than that of soft skills.

Education System

As the education system is traditional it affects English language learning and acquisition of communication skills. Basically it requires our students to be trained in reading and writing for years together with listening and speaking skills being ignored and neglected which in turn are very important for future. Learning is the one basic skill which makes speaking possible. Learning language is possible only through active listening.

Lack of Exposure to the Communication Skills in Teaching Learning Process

The students coming from rural area lack exposure in communication skills from the family, college as well as in society as a result of this “A” graded students fail to achieve success during personal interviews. These students feel inferior and keep themselves lonely and isolated because lack of confidence of being unable to acquire the necessary communication skills.

Importance of Communication Skills

Communication Skills are Key Skills in life. Work and relationships cannot function without effective communication, sometimes a message can lead into error, misunderstanding, frustration, or even debacle if somebody is not competent to express. To overcome these bad elements one has to effectively practice perception, precision,
credibility, control and congeniality. In order to adopt these, there are four methods to be implemented which are listening, speaking, reading, and writing.

**How to Implement Communication Skills**

Communication will take place in between persons i.e. listener and speaker. For effective communication both of them are equally should implement all the four methods. As such let us see how to practice the listening skills and the role the listener has to play. Listening is the main channel for flow of communication. Listening is of again, two kinds.

1. Passive listening
2. Active Listening

Listening to the matter without concentration and thinking is passive listening and is useless. Listening with attention is essential. Active listener should implement the following points for active listening.

1. Listening with attention
2. Listening with controlling the body
3. Listening with open eyes.
4. Listening with ears.
5. Listening with heart.

The principles to be followed by active listener:

1. Should not obstruct the speaker.
2. Should listen with respect.
3. Don’t express your ideas before speaker either good or bad.
4. Don’t give way to personal ego.
5. Don’t disturb the speaker by asking questions.
6. Avoid clearing doubts till the end.

**Speaking Skills:**

Interesting and attractive speaking is also very important as well as listening. For effective communication the speaker should have a plan in his mind as to what is to be spoken also important are the purpose of the speaker, what in the idea to be conveyed at the same time the speaker should also keep in mind the level of listener. Not only keeping the above points in view but also the speaker should attract the audience with good conversation skills. The speaker should also observe whether the listener is following the idea with interest or not. In the event of disinterest, the speaker should switch over to attract them accordingly.
The Principle to Be Implemented For Speaking

1. Should speak with clarity, softly, smoothly and with fluency.
2. Should speak without any fear and should be bold.
3. Must know the psychology of the listener and should act tactfully.
4. Dramatize conversation with artistic view.
5. Speaking with loyalty and obedience in very essential particularly when we need employment.
6. Do not speak emotionally and hurt the audience’s sentiments.

Reading Skill

Unless we read number of books, we cannot communicate properly. Reading books have played a very important role in the development of the human civilization. Reading habit is the basis for progress, to acquire the knowledge and to enjoy ideas and humor. Many noble personalities like Maxim, Oliver Goldsmith, Dr B.R Ambedkar, Pandit Nehru, Dr. Sarvepally Radhakrishna and Kandukuri Veeresham became popular orators and communicators through their habit of reading.

Principle to Be Implemented For Reading Skill

1. Read the book with attention and whole heartedly
2. We should read the book and make to understand the books.
3. Pay attention to important quotations and utilize them wherever necessary
4. Particularly young people should study the books, those that are useful for competition examination and to gain general knowledge.
5. Consistent reading ensures wisdom in the reader.

Writing Skill

Writing skill also plays a vital role in communication skill. It is the last step in the communication ladder. Clarity is important. To produce clarity in the matter keep writing a hundred times to polish and re-polish the draft.

The Principle to Be Implemented In Writing Skill

1. We should write with clarity.
2. Do not write irrelevant and unnecessary matter.
3. Better to quote noble personalities and quotations according to situation and context.
4. Good hand writing leads the reader and creator interest.

Conclusion

Communication skill is recognized as the important element in the academic life and career of these degree students. It is necessary to implement the communication skill for an all round development using integrated methods. The degree students should effectively make use of the faculty, Education system and the amenities provided to them.
in combination with the self effort, to as a competent user of communication skill to become successful in life and career.

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