

TWO DAY NATIONAL CONFERENCE
on
NEW PERSPECTIVES IN TEACHING ENGLISH LANGUAGE AND LITERATURE
1st and 2nd February, 2019

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Organized by

SRI SARADA COLLEGE FOR WOMEN (AUTONOMOUS)

Salem – 636 007

Dist. – SALEM, TAMILNADU, INDIA

SRI SARADA COLLEGE FOR WOMEN (AUTONOMOUS),

Reaccredited with “A” Grade by NAAC

(Affiliated to Periyar University)

SALEM – 636 016

Tamil Nadu, India.



About the College

Sri Sarada College for Women, a government aided college affiliated to the Periyar University, Salem, is one of the pioneer institutions in Tamil Nadu catering to the needs of rural women students. The college was started in 1961 by Yatiswari Saradapriya Amba under the guidance of Swami Chidbhanandha Maharaj with the motto of harmonious development of the Hand, Heart and Head. Our institution acquired autonomous status in the year 1988 - 1989 and is reaccredited with 'A' Grade in the III Cycle by NAAC. It offers 12 UG, 9 PG (of which 2 are Self-financed), 9 M.Phil., and 9 Ph.D., Programmes in regular stream. The aim of the college is to offer modern and career oriented education in the background of our ancient culture and tradition. The mission of the college is empowerment and holistic development of women students.

About the Department

The Department of English was established in the year 1961. The Bachelor's Programme was started in 1965. The Master's Programme was begun in the year 1979. It also offers M.Phil and Ph.D. Programmes. The Department caters to the various needs of the students by offering them Bridge course and Refresher course. The Department has an MOU with Polimer Channel, Salem, to enhance the presentational skills of the students. Every year the Department organizes Internships / Workshops / Seminars and Training programmes on the trends and issues in the field of English Language learning and teaching to enrich the academic excellence of our students.

About the Conference

This conference will provide a National forum for the presentation of innovative views and research oriented results. This conference will provide a platform for an academic discussion on the topics of current needs to the teachers, research scholars and students to grapple the essence of language and literature.

Conference : Key and Sub-Themes

Language

- ❖ English for Specific Purposes (LSP) / Occupational Purposes (LOP) / Academic Purposes (EAP)
- ❖ Curriculum Development
- ❖ English Language Teaching in EFL / ESL Context
- ❖ Using Technology in Teaching
- ❖ Recent Approaches in ELT
- ❖ New Challenges in ELT
- ❖ Teaching English to young learners
- ❖ Syllabus Design and Materials Development
- ❖ Technology in Teaching English : What, Why and How ?
- ❖ Changed perspectives on Teaching Grammar
- ❖ To be or not to be : The Perennial question of teaching grammar
- ❖ Role of English and Asian Languages in Globalized contexts

- ❖ Teaching Language in Higher Learning Institutions
- ❖ Language and the New Media
- ❖ Open Educational Resources for Learning of English

Literature

- ❖ Literature and Society
- ❖ Gender Equity for Social Development
- ❖ Restructuring Women's Roles
- ❖ Portrayal of Women and Women's Voice in Literature
- ❖ Eco-Literature
- ❖ Ecological Approach in Literature
- ❖ World Languages and Literature
- ❖ Post-Colonial Discourse in Literature
- ❖ Cultural Diversity in Literature
- ❖ Social Evils in Literature
- ❖ Modern / Post modern Literature
- ❖ Class / Race / Gender and Caste Conflict
- ❖ Language and Power in Literature
- ❖ New Directions in Literature
- ❖ Future of Humanities Studies

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Inaugural Session



**Lighting of the Kuthuvizhaku: Yatiswari Vinayakapriya Amba
(Directress - Sri Sarada College for Women (Autonomous), Salem)**



**Yatiswari Guhapriya Amba
(Secretary - Sri Sarada College for Women (Autonomous), Salem)**



Dr. P. Bhaskaran Nair (President - ELTIF, Kerala)



Release of the Conference (Abstract) Proceedings



Presidential Address: Dr. S. Niraimathi (Principal)

Sister Nivedita Auditorium



Paper Presenters and Participants



Workshop Session: PG Students



2nd Day Plenary Session - Mr.Gururaj (RIESI - Bangalore)



Valedictory Session



Distribution of the Certificates

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Two Day National Conference on “New Perspectives in Teaching English Language and Literature”

1st and 2nd February, 2019

Sri Sarada College for Women, (Autonomous) Salem, Tamil Nadu, India

Gabriel Garcia Marquez: A Voice of Latin America

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Abstract: ‘Greatness is not achieved with violence’, is an African proverb which articulates the strongest message to human beings that the wonders cannot be made out of violence because violence results in sting and defeat. As per this proverb, the act of violence in *Chronicle of a Death Foretold*, *Of Love and Other Demons*, *One Hundred Years of Solitude* and *The Autumn of the Patriarch* depicts not only the sufferings but also the loss of mankind. The select novels serve as a mirror and reflect the corrupted mind of people by evil thoughts and the negative vibration reflects on their life and causes suffering. The purpose of the novelist to recollect the real bloody incidents is to make the people aware of it and to sow a seed to create a healthy society. Creating a healthy and stress free society is the solution to cease violence. The novels of Garcia Marquez make the readers to understand the true human values and emotions.

Key words: Violence, Sufferings, Evil thoughts, Human values.

“Society finds its actual life in literature”

- Vissarion Belinsky

Literature is a collection of written words of a particular culture, language or period in history. The literary works tune people to superior heights. The deprivation of literature prevents the mind from mounting its horizon. Great literary works like the Quran, the Bible and Indian epics like the Ramayana, and the Mahabharata, provides the society with the guiding principles of life. Many literary works establish a strong connection with the people through stories and messages they carry. Readers associate themselves with the emotions represented and often become one with the character and the story too. Literature helps the readers to see lives through the eyes of others and helps to gain a new perspective on the art of living. The scope of literature is so deep and wide that even a lifetime may not be enough to encompass literature.

Literature not only mirrors the lives of people, but also the society. In order to present the systematic mode of the particular age, the novel acts as a powerful medium. The detailed description of the social, political, cultural and historical growth of the society is presented at a greater length in the novels. Many writers from different soil have pen down the historical events and incidents of their hometown. Whereas, the writers of Colombia traced back the historical events, incidents and violence which happened in their soil through their literary works.

Gabriel Garcia Marquez is a literary star, whose works will definitely shine in the literary galaxy for centuries. Marquez has successfully presented the tradition, culture, violence and love in his works. The works of Marquez quenches the readers’ thirst for knowledge and also intellectually nourishes them to understand human values and emotions. Marquez depicts the real problems and sufferings faced by his people.

Marquez traces the different facets of his country's history in his works. The bequest of Colonialism ruined the important trails of his native culture and it is reflected in the form of identity crisis in his works. Marquez had written many enormous and encompassing novels, which discloses the stories of many characters over a long period of time. Generally, the novels of Marquez project the traditional male-dominated society and how they subjugate women for being women.

The histories of Colombia and myths have shaped not only the ideology of Marquez, but also the splendid scope and intensity of his fiction. The violent acts which have taken place in Colombia like the La Violence, the Thousand Days of War, and the Banana Massacre that have made the country ripped apart, served as the backdrop to several of Marquez’ works. Marquez voices the sufferings of his own country people in *Chronicle of a Death Foretold*, *Of Love and Other Demons*, *One Hundred Years of Solitude* and *The Autumn of the Patriarch*.

The main intention of Marquez through his works is to inform his people about the existence of vice in their land, a seed sown by the colonist and also makes the people to be aware of their vices. Marquez' works not only portray the deep cause of violence, but also renders the solution to triumph over the sufferings. Though it is gloomy it is a true fact that everyone is not breathing the air of peace. The problems related to violence are insurmountable. Violence is like the water, when it has an outlet rushes forward furiously with an overwhelming force.

Violence is an often spoken concept in literature. Literature provides a path for many writers to mirror the crimes that happened in their own countries and their works penetrate deep from large- scale violence, like war to an individual crime like rape, murder, and abuse. Many writers in the twentieth century have dealt with the theme of violence. The writers have strived to dissect and bring to light the existence of vice in their own land. Moreover, many scholarly articles and thesis penetrate deep to find a solution for the sufferings undergone by people in common, around the globe.

The unfairness against women in the patriarchal society and the widespread gender-bias are the big tentative blocks in the empowerment of women. War is an actual, intentional and widespread armed conflict between political communities. Therefore, it is defined as a form of political violence. The history of Colombia is one of the most vicious in the hemisphere, for more than two centuries the country had undergone sufferings due to violence. Through his works, Marquez talks about the acts of violence which he witnessed in his motherland.

Chronicle of a Death Foretold recounts the existence of a cruel culture called machismo. It not only highlights the concept of honor killing, in order, to protect the reputation of the family, but also the submissive state of woman. Angela is beaten like an animal by her mother for having pre-marital sex. In a gloomy tone, Angela says that, "The only thing I can remember is that she was holding me by the hair with one hand and beating me with the other with such rage that I thought she was going to kill me" (CDF 46).

Detaching from the domestic violence, the story started to travel in another dimension. Honour killing is another incident highlighted by Garcia Marquez in this novel and the very first line of the novel serves as an example for the above- cited incident, "ON THE DAY they were going to kill him" (CDF 3). The twin brothers waited like a butcher to kill Santiago Nasar and even they have given an open statement regarding their intention to kill him before the town, "Before God and before men, Pablo Vicario said. It was a matter of honour ... We're going to kill Santiago Nasar" (CDF 52).

The brutal treatment in the name of honour is not only experienced by Angela Vicario but also by many women around the world. The honour of Angela Vicario's family is shattered by her deed, in order, to repair the lost honour, the twin brothers killed Santiago Nasar. Garcia Marquez gives a vivid picture of the powerless state of women, through the character of Angela Vicario. It was against their culture for a woman to have pre – marital sexual relation.

The narrator of the novel voices out the superiority of men, who caused sufferings in the life of Angela Vicario. Through the character of Angela Vicario, Garcia Marquez substantiates the defenseless condition of women, who are chained beneath the patriarchal society. Santiago Nasar and Bayardo San Roman are the two male characters who left Angela Vicario in pain and that made her experience a hellish life. Machismo is nothing but a sense of masculine pride. In Latin America, the culture of machismo is accepted and also expected by the people to safeguard their honour. Aggressiveness, physical strength, emotional thoughtlessness and womanizing are the negative aspects of machismo. The twin brothers use their physical strength to oppress their sister and also the novel portrays Santiago Nasar as a womanizer, who spoiled the life of Angela Vicario.

Of Love and Other Demon chronicles the tragic end of an innocent girl, who experiences pain and solitude in the name of exorcism. When the Bishop started the mass, Sierva shouted out of terror. The Bishop raised his voice to silence Sierva. At the very night Sierva got a fever and shivering when Delaura (lover) meets her in the cell. Sierva explained him regarding her terrific experience at the time of exorcism and she told him about "the deafening choirs that sounded like war, about the demented shouts of the Bishop, about his burning breath, about his beautiful green eyes ablaze with passion" (OLD 131).

The hellish torture continued in the life of Sierva for even three more days. Sierva is constantly waiting and worrying about the whereabouts of Delaura. She lost her hope and runs to a conclusion that Delaura will not be back anymore. Sierva's hellish life and tortures comes to an end, "the warder who came in to prepare her for the sixth session of exorcism found her dead of love in her bed, her eyes radiant and her skin like that of a new-born baby. Strands of hair gushed like bubbles as they grew back on her shaved head" (OLD 147).

The life of Sierva is shaped by men. This novel can be analyzed in two perspectives. On the first hand the men play a role as the decision- makers in the life of Sierva and on another hand the blind religious belief of the Bishop has thrown her life into hell. Throughout her life Sierva remains as a silent sufferer, who accepted all sort of tortures without denying it. She is not rebellious. Sometimes the effect of her disease makes her to be rebellious. Not only the body of Sierva polluted by a virus but also the mind of people in the name of religious belief.

One Hundred Years of Solitude presents the root cause of the banana massacre due to the denial of basic needs to the workers in the banana company which comes under structural violence. The tragic massacre encodes the emotional centre of the novel and discloses the truth of the colonizers. Garcia Marquez through his writings had brought the hidden history alive. The denial of basic human needs and human rights are the serious issue to be considered in this novel.

The workers suffered due to the violent treatment of the banana company. It resulted in the strike, "the workers demanded that they not be obliged to cut and load bananas on Sunday" (OHS 297). The great strike broke out in Macondo, "Cultivation stopped halfway, the fruit rotted on the tress, and the hundred-twenty-car trains remained on the sidings" (OHS 302). The town is filled with idle workers and it resulted in the decay of fruits. The workers litigated a case in the Supreme Court. Even at the national level they did not get any support. The workers of the banana plantation demanded a written agreement which encloses the rule of the working hours. The workers stated that they will work for eight hours a day and six days in a week and also demanded to eliminate the food coupons.

In the railway station people are waiting with a positive vibe regarding their demand. During that time the army lieutenant climbed on the roof of the station and there are four machine- guns pointing towards the crowd. People in the station got frightened and they started to run for their lives. Jose Arcadio Segundo fell down and his face bathed in blood and when he comes back to conscious realizes that he is lying on a train. His head is covered with dry blood and he feels that his bones are aching. During that time the severe pain made him to sleep, when he opened his eyes realized that he is sleeping next to the dead people. They bundled dead people like the bunch of bananas. He tried to escape from this terror situation and sees the flash of light comes from the wooden slats of the train. Through the wooden slats, he noticed, "They went through sleeping towns he saw the man corpses, woman corpses, child corpses who would be thrown into the sea like rejected bananas" (OHS 307).

The Autumn of the Patriarch mirrors an absolute power of the unnamed General. This novel focuses on the social, political and economic exploitation. Violence shatters not only the families, but also the relationships and communities. Discrimination, power and control are the factors which cause violence and results in the sufferings of the victims.

The mass kidnap of two thousand children expresses his most evil nature and he executed it in order to uphold his power. The children were kidnapped because they found that the presidential lottery always wins the price. The General has taken up the cruelest way to cover up the rumours regarding lottery. For this, he placed the lives of two thousand children as a scapegoat on the altar.

The rumours spread across the nation regarding the mass kidnapping. In order to show him as a flawless man, the General kept the doors open for enquire. The League of Nations questioned every one regarding this incident and they bid farewell by ending the case by saying that the rumour is fake. The drastic formula got sharpened in the minds of the General because the children are still alive and he made,

The children out of their hiding place in the jungle and carry them off in the opposite direction to the provinces of perpetual rain where the animals of the earth rotted away... he ordered them taken to the Andean grottoes of perpetual mists so that no one would find out where they were... they were shivering with fever because for days and days they had been hidden in rice paddies with mud up to their necks so that the Red Cross airplanes wouldn't discover them. (AOP 104)

The General works out his idea by ordering, "to put the children in a barge loaded with cement, take them singing to the limits of the territorial waters blow them up with a dynamite charge" (AOP 106). The General technically uses the system of Colonizers in making his people to trust him. He did not use any open violence rather he brainwashed his people to accept the cooked up things about him and keeps them as submissive. At last, people forget the injustices happened to them and act as per the lines are drawn by the General. The attitude of the General resembles the Colonizers, he gets what he wants.

Violence is a part of human experience and its impact can be seen in various forms in almost all parts of the world. Each and every year more than a million people lose their lives and many more suffer non-fatal injuries due to self-inflicted, interpersonal or collective violence. The grief and pain of human beings due to violence cannot be calculated and in fact some are invisible. Violence can also be seen in the form of poverty, war, hunger, hatred and terrorism. Therefore, violence is visualized as the life- threatening issue.

Everyone wishes to experience peace but life tosses them with hardships. Each and every day people experience many challenges to lead their life. Peaceful life on the earth seems to be an impossible and unimaginable thing in today's world. The mind of people got corrupted by evil thoughts and this negative vibration reflects on others life and causes sufferings. Sufferings never cease rather it grows bigger and bigger and that makes people hard to find a solution.

The act of violence in the select novels depicts not only sufferings but also the loss of mankind. Creating a healthy and stress free society is the solution to cease violence. The society is a group of people who share the custom or history. Human beings have the capacity to show love, tenderness, cooperation and compassion which can act as the base to make a healthy society. But the human beings fail to show such quality, which results in sufferings.

The human beings, who live in a healthy society, will get time for recreation which keeps them physically, mentally, psychologically and spiritually healthy. The human beings must devote themselves to create societies which enhance the quality of their living. It is the responsibility of each and every individual to create such world for the future generation. 'Greatness is not achieved with violence' is an African proverb which articulates the strongest message to human beings that the wonders cannot be made out of violence because violence results in sting and defeat.

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Role of Painting in the Select novels of Indu Sundaresan

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Abstract: *The paper aims to take the readers back to the sixteenth century paintings of Royal Mughal India. The paper mainly gives importance to the paintings and how paintings influenced people during the time of Mughals especially in the novels, The Feast of Roses and The Shadow Princess of Indu Sundaresan. The Researcher deals with Kahlil Gilbran's work and concludes by stating that Indu Sundaresan has brought the shades of colours before the eyes of the readers of the Mughal period.*

Key words: *Mughal paintings, Artists, Mehrunnisa, Jahanara, Court painters.*

“... for a painter sketching anything that has life... must come feel he cannot bestow individuality on his work and is thus forced to think of God, the Giver of Life.”

-AbulFazl

Indu Sundaresan, the novelist concerned, was born and brought up in India, on Air Force headquarters around the country. Her father, a fighter pilot with the Indian Air Force, was also an ardent storyteller as was his father, Indu's grandfather. She was raised up on their stories on several themes Hindu mythology and fictional tales. The storytelling gene beckoned and she began writing soon after graduate school. Her historical novels depict the Mughal times and the women that impacted it. She also won the Washington State Book Award in the year 2003. She is the author of six books so far. Indu Sundaresan's novel ascends through time with historical details, political tension and, throughout, a nearly unanswered love story. She was considered to be one of the most persuasive women of the seventeenth century Mughal dynasty.

Painting is the outflow of thoughts and feelings, with the production of certain tasteful characteristics, in a two-dimensional visual dialect. The components of this dialect its shapes, lines, hues, tones, and surfaces are utilized in different approaches to deliver vibes of volume, space, development, and light on a level surface. These components are consolidated into expressive examples so as to speak to genuine or otherworldly wonders, to decipher an account topic, or to make completely extract visual connections.

A craftsman's choice to utilize a specific medium, for example, gum based paint, fresco, oil, acrylic, water colour or other water-based paints, ink, gouache, encaustic, or casein, and in addition the decision of a specific shape, for example, wall painting, easel, board, smaller than usual, composition enlightenment, parchment, screen or fan, scene, or any of an assortment of present day frames, depends on the sexy characteristics and the expressive potential outcomes and restrictions of those alternatives. The decisions of the medium and the frame, and in addition the craftsman's own system, join to understand a one of a kind visual picture.

Indian painting has a very long tradition and history in Indian art. The original Indian paintings were the rock paintings of pre-historic times, the petroglyphs as found in places like Bhimbetka rock shelters, some of the Stone Age rock paintings found among the Bhimbetka rock shelters are approximately thirty thousand year old. India's Buddhist literature is complete with examples of texts which describe palaces of the army and the aristocratic class embellished with paintings, but the paintings of the Ajanta Caves are the most significant of the few survivals. Smaller scale painting in manuscripts was probably also practised in this period, though the earliest survivals are from the medieval period.

Many authors in literature has given importance to painting in their literary works. To write about painting is to think about the act of seeing, the way the world begins to arrange itself before an artist's eye and hand, the suspension of self that happens in the moment of creation. Whether an artist in a novel is based on a real person or not, authors are almost always more interested in what it is like to paint, than what is painted. The painter Lessi says that painting and poetry are similar in the way that they can make absent things present. *The Horse's Mouth by Joyce Cary, the*

Recognitions by William Gaddis, *The Picture of Dorian Gray* by Oscar Wilde, *Girl with a Pearl Earring* by Tracy Chevalier are some of the novels based on paintings in literature.

Kahlil Gibran in his work *The Prophet* mentions about paintings as, the artist's secret vision reaches not the phenomenal appearances of the shell of reality but peeps in to the monumental of nature for every phenotype level there is the genotype; to every surface there must be a bottom beyond every phenomenal manifestation there is the noumenal revelation. Art penetrates into the immanence of nature in order to unveil what are bare eyes cannot see. The purpose of art is to transport the audience toward the discovering of God the creator. Art portrays the beauty of humanity and reality with the intention of revealing the presence of the maker of beauty although sometimes artist's intention may be different.

Mughal paintings of India developed as well as prospered under the rule of Mughal Emperors, Akbar, Jahangir and Shah Jahan. Mughal painting experienced large-scale growth under the reign of Emperor Akbar. During that time, hundreds of artists used to paint under the direction of the two Persian artists. Since the Emperor was fond of tales, one can see the paintings mainly being based on the Mahabharata, Ramayana and Persian epics. Mughal paintings also started illustrating an enhanced naturalism, with animal tales, landscape, portraits etc. During the period of Jahangir there were more refinement in brushwork, along with the use of much lighter and subdued colours.

Mughal Paintings of Jahangir's time revolved his own life, along with portraits, birds, flowers, animals etc. Refinement of the Jahangir's period was seen at the time of Emperor Shah Jahan. The sensitivity of the paintings were replaced by coldness and rigidity. The themes of the time revolved around musical parties, lovers on terraces and gardens, ascetics gathered around a fire etc. With the Mughals, begins the second phase of Indian art of painting which represented a new style, a style created by the absorption of new elements from across the frontiers of India into the ancient traditions. The foundation of Mughal painting was laid by Humayun during the years of his exile in Persia and Afghanistan. He brought with him two master-painters, of the neo-Persia school of painting. Mir Sayyad Ali Tabrizi and Khwaja Abdus Samad. They organised a flourishing art organisation in which artists from different parts of the country were associated and a new impetus was given to art in the country.

The Feast of Roses tells the story of Mehrunnisa, who came into Emperor Jahangir's harem as his twentieth and last wife. Emperor Jahangir has wedded Mehrunnisa for love, and the associates of his courtyard are bothered that Mehrunnisa could employ control over their futures. Mehrunnisa quickly turn out to be the greatest authoritative woman in the Mughal Kingdom in spite of a difficult competing in the majestic harem who has conspired and planned against her from the start. She rules from behind the veil, safeguarding her rank by creating a junta sorts with her father, brother and stepson and risking it all, even her daughter to get what she wants.

Under the influence of the Indian art, Akbar put the un-Islamic art of painting on a safe and strong footing by removing the stigma of sacrilege attached to it. He gave the first definite impulse to what afterwards came to be known as the Mughal School of painting which was in fact, a blending of Hindu and Persian art. Akbar's ideal of Sulh-i-kul or universal peace, tolerant and liberal religious policy, typified in Din-i-illahi, rendered such a culmination and eventual fusion of diverse elements possible. In the novel, *The Feast of Roses* Sir Thomas Roe, a foreign traveller says that,

The light went everywhere-caressing the bright and dazzling jewels, bringing out a cool white in the Armenian sleeves qabas, deepening the thick reds of the Persian carpets beneath Roe's feet, painting the faces that looked upon him in unblemished shades of wheat and brown. Roe's palms swam with damp, and he rubbed on his waistcoat. (*The Feast of Roses* 255).

Through the above lines one can foresee that the light went wherever touching the splendid and astonishing gems, drawing out a cool white in the Armenian sleeves qabas, developing the thick reds of the Persian covers underneath Roe's feet, painting the appearances that viewed him in unsullied shades of wheat and dark coloured.

Many Hindu painters of repute were employed by the court and they learnt this new importation. Akbar not only introduced painting at his court, but he justified this art as religious and allowed his portrait to be made in the true Hindu fashion. Under his rule, more than a hundred painters had become famous masters of the art and this especially true of the Hindus. Hindu artists surpass our conception of things, few indeed in the whole world are found to equal them.

Among the famous seventeen artists, mentioned by AbulFazl, thirteen were Hindus. Besides the great Basawan and Daswanth there were Keshu Lal, Mukund, Madhu, Jagan, Mohesh, Khemkaran, Tara Sanwlah, Haribans and Ram. The Hindu painters soon established their sway and with the fusion of the Persian style with it, gradually the foreign element disappeared and it eventually became Indian in form and content. This is evident in the pages of the Tarikh-i-khandan-i-Timuria and Badshahnama which are preserved in the KhudaBaksh library, Patna. Timur Namah also refers to many Hindu painters of the court. These were Tulsi, Surjan, Surdas, Isar, Sankar, Benwali, Nand, Jagjiwan, Dharamdas, Narayan, Chatarman, Suraj, Deejiva, Ganga Singh Paras, Dhanna, Bhim, etc.

Apart from producing master-pieces of paintings, the court-painters, most of them were Hindus, fortunately had a subject close to their heart, that of illustrating the Persian adaptations of the Hindu epics, the Mahabharata (Razmnama) and the Ramayana, the imperial copies of which are preserved in the personal library of the Maharaja of Jaipur. The Ain the narratives of Nal Damayanti were also illustrated.

Shadow Princess is the zenith of the saga. Indu Sundaresan depicts the story of Mughal India after the death of Mumtaz Mahal. The description starts with the fourteenth child delivery by Arjumand Banu and her demise during the process. She leaves this world leaving behind two daughters, Jahanara and Roshanara beside with four sons. On the death of her mother, Jahanara becomes the Padshah Begum Sahiba of the imperial harem, leaving behind Shah Jahan's other two wives in the run for the title. In the period of his beloved wife's death, Emperor Shah Jahan depends very much on his daughter for passionate support and matters of governance. Jahanara looks after her father and kingdom so well that the emperor grows extremely attached to his eldest child and refuses to give her away in marriage to anybody.

Jahangir's reign marked the heyday of the art of painting. Jahangir was himself a great connoisseur of art and happily the heavenly art did not know the bigotry of religion and many Hindus of skill were employed in the court. Bishan Das, Madhava, Manohar, Tulsi and the Keshava brothers illuminated his court. Jahangir himself had obtained an insight into miniature painting from his Rajput-mother and this naturally helped in the Indianisation of Mughal painting, assimilating the best foreign strains. Indu Sundaresan in her novel, *The Shadow Princess* says that,

The stone quarried from the womb of the Aravalli, was unyielding to the chisel and the hammer, and consequently, the walls of the palaces, both inside and out, were uncarved. Instead, on her first visit to the fort, Jahanara found the painted walls in her apartments and in all the public spaces-lushly brushed with indigos, greens, reds, oranges, yellows, turquoise, each painting a story from the Hindu mythology, panel after panel lit by the western sun as it flooded the plains on its way to rest (*The Shadow Princess* 233).

Through the above lines one can forecast that on her first visit to the post, Jahanara found the painted dividers in her flats and in all general society spaces-richly brushed with indigos, greens, reds, oranges, yellows, turquoise, each composition a story from the Hindu folklore, many panels lit by the western sun as it overwhelmed the fields on its approach to rest.

Shahjahan was more interested in buildings than in paintings, still there were many Hindu artists in his court. Kalyan Das alias Chatraman, Anup Chatar, Manohar, Rai Anup were important painters of the time. Dara was a great of pictorial art. It was under Aurangzeb that the art declined. Still, there are pictures of his battles and sieges which show that he did not wholly neglect the art.

The artistic school of Mughal India was formed through the transmission of techniques both directly and indirectly by master artists of the royal Mughal atelier. The methods of agency that perpetuated and aggregated such techniques in Mughal art were family ties, court sanctioned apprenticeships, and a joint work system of manuscript production. Family relationships within the atelier were the most primitive, however the most highly effective forms of artistic stylistic diffusion. These artists tended to be influenced early on their careers by their relatives, but with exposure to other artists and styles in turn formed their own stylistic personas. Mughal Paintings generally involved a group of artists, one to decide the composition, the second to actually paint, and the third to focus on portraiture, executing individual faces.

Mughal painting was essentially a court art; it developed under the patronage of the ruling Mughal emperors and began to decline when the rulers lost interest. The subjects treated were generally secular, consisting of illustrations to historical works and Persian and Indian literature, portraits of the emperor and his court, studies of natural life etc. Mughal paintings provide an insight into the life and times of rulers of the period. These paintings also reflect the contemporary social and political condition of the people. Social customs and courtly traditions are vividly depicted in the paintings. Presence of the foreign ambassadors goes a long way in establishing that the Mughal rulers had active trade connections with foreign countries. Da Vinci rightly says that paintings are both at telling the truth and better at telling lies than poetry is. Thus it can be concluded that these Mughal paintings are great story tellers and are very informative, providing us with deep insights into the life and the times of the Mughals.

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The Impact of Post Colonialism in Amitav Ghosh's *The Circle Of Reason*

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Abstract: Post colonialism is defined as a trend in any literature to imperial enslavement characterized by a systematic process of cultural domination through the imposition of imperial structure of power. Many post-colonial writers write in the global language, English and focus on common themes such as the struggles for independence, immigration, national identity, feminism, displacement, alienation, hybridity, and diaspora. Writers who emerged after the colonial situation called Post-colonial writers. Displacement of an object with respect to an initial point is defined as the vector distance from the initial point to the final point. Displacement, in Ghosh, has led to alienation and a search for self. He moves from nostalgia to follow on the changing identities and establishing new relationships. The main purpose of this paper is to study the theme of dislocation and alienation in the novels of Amitav Ghosh with special reference to *The Circle of Reason*. The novel is an allegory about the modernizing influx of Western culture and the subsequent displacement of non-European people by imperialism. It is a detective story, a story of exile and travelogue. Displacement makes the people completely oblivious of their roots and makes them feel alienated in their own country.

Key Words: Post colonialism. Dislocation. Displacement. Diaspora. Migration. Alienation.

Inexorable self, carried like the superfluous and tiresome piece of luggage which it is impossible to lose; franked with the customs' stamp of every frontier, retrieved exasperatingly from the disaster where everything else is lost, companion of the dislocation of cancelled sailings and missed connections, witness of every catastrophe, survivor of all voyages and situations ... I.

(Anna Kavan)

Post colonialism is defined as a trend in any literature to imperial enslavement characterized by a systematic process of cultural domination through the imposition of imperial structure of power. Postcolonial literature explores a wide range of Anglophone postcolonial writing from Africa, Australia, the Caribbean, India and Ireland. Many post-colonial writers write in the global language, English and focus on common themes such as the struggles for independence, immigration, national identity, feminism, displacement, alienation, hybridity, and diaspora. There are writers who emerged after the colonial situation. They are called post-colonial writers. Notable among them are Salman Rushdie, Anita Desai, Arundhati Roy, and Amitav Ghosh. Amitav Ghosh writes in the style of travel writing. He establishes a link between the past and the present through stories. Amitav Ghosh, one of the most widely known Indian writers, writes from a post-colonial consciousness.

Amitav Ghosh was born on 11, July, 1956 in Calcutta. He is an Indian-American author best known for his work in English fiction. He is a diasporic Indian novelist and travel-writer. He may be considered as the most talented writer on contemporary Indo-Anglian literary scene. He is a novelist with an extraordinary sense of history and place. He has been the winner of 'Sahitya Academi Award' in 1989. Migration is depicted in Ghosh's novels as a universally modern condition. He undertakes an expedition of unearthing reasons for the diasporic consciousness of human beings through his novels. He portrays faithfully the trauma of cultural dislocation, disorientation, displacement, and alienation suffered by the millions of exiled people and they desperately try to balance themselves between home and abroad.

The majority of Ghosh's writing focuses on exploring geographical and social boundaries. His famous works include novels like *The Circle of Reason* (1986), *The Shadow Lines* (1988), *The Calcutta Chromosome* (1996), *The Glass Palace* (2000), *The Hungry Tide* (2004), *Sea of Poppies* (2008), *River of Smoke* (2011), and *Flood of Fire* (2015). Each novel explores places and histories, not in the usual sense of the world, but in a deeper sense of uncharted voyages and discoveries into imaginary or little known homelands. The term 'Displacement' literally means a change of address

but in literature especially the non-resident Indian writers it is used to mean the change of socio-cultural position of the people and what gives poignancy to this theme of displacement is its global readership and enduring appeal. Leela Gandhi in her book *Post Colonial Theory* says, “Diaspora evokes the specific traumas of human displacement – whether of the Jews or of the Africans scattered in the service of slavery and indentured - post colonialism is concerned with idea of cultural dislocations contained within this term” (p. 133).

‘Dislocation’ refers to the occasion of displacement that occurs as a result of the imperial occupation and the experiences that are associated with this event. The phenomenon of displacement is the result of migrating from one country to another by slavery or imprisonment, by invasion and settlement or consequence of willing or unwilling movement from a known to unknown location. Displacement is one of the main concepts in post-colonial literature in English. ‘Alienation’ refers to the separation of the individual from important aspects of the external world accompanied by a feeling of powerlessness or lack of control. A person may feel alienated from themselves or from society. When Rebecca Solnit discusses the condition of the alienated person she says, “A lone walker is both present and detached, more than an audience but less than a participant. Walking assuages or legitimizes their alienation” (pp. 169-170).

The Circle of Reason (1986) is the diasporic entity constantly negotiates between time and space that is history and geography. It deals with the themes of history, culture, identity, displacement, dislocation, alienation, and migration. It is a complex tale of a young Indian boy Alu and his adventures in India and abroad. He is a weaver from a small village near Calcutta. The characters in the novel travel from one place to another place for better work and better future. In the very first novel Ghosh traces the journey of Alu and later makes him share space with a group of immigrants belonging to the lower economic strata in the society. Indian philosophy inspires the circular pattern of this novel. Ghosh takes inspiration from *The Bhagavad - Gita* to name the three sections of the novel. The three parts are named after the three gunas – ‘Satwa’, ‘Rajas’, and ‘Tamas’ (Reason, Passion, Death) with the respective characteristics dominating in each part. There is a reversal of journey in the novel. The protagonist Alu travels from ‘Tama’ (darkness) to ‘Satwa’ (purity). In tune with his “style” of writing, Amitav Ghosh freely mixes past, present and future in the novel.

The novel basically tells three stories: The first part deals with the story of Balaram Bose. He is a rationalist and is influenced by the life of Louis Pasteur (French Microbiologist). He is idealistic to the extent of being inhuman. He does not mix with people. Alu is a nephew of Balaram Bose. He is the only one to survive in the family. The second part revolves around Zindi, a trader trying to bring together the community of Indians in the Middle East. But these efforts also prove to be unrealistic. The second part moves forward through Alu, the nephew and only survivor of Balaram’s family. He brings his community to death and destruction by his attempts to create a co-operative community which tries to dispense with money and trade. The third part structures itself around Mrs. Verma, who rejects rational thinking. She tries to create Indian model of community life in the desert. But she is deserted by others. At the end of the novel, the major characters in three parts are in search of new horizons. Their hopes and imaginations are yet to be fulfilled. Hope is their only asset.

The novel is the story of the victims of history who are forced into exile by incidents beyond their control. The novel occupies a unique place in the field of postcolonial diasporic life by depicting the condition of people who are displaced. The novelist foregrounds the various socio-economic problems faced by the Indian diaspora abroad due to illegal migration. The characters do not belong to any place but are constrained to travel and form new habitat to cope with loneliness and sense of void that surface due to displacement. The concept of home itself is a matter of qualm, there is nothing in this novel that can ordinarily be called a “home”. Uncertainty towards the place of origin or destination can be marked as the prominent feature of this novel.

The characters are disposed to travel in general. The characters go from Bangladesh to Calcutta and from Middle East to Kerala. The story moves in very indeterminate air. This perplexing environment does not allow them to feel the stability of home in their life. The novel can be called an eternal chronicle of restlessness, uncertainty and change. The main character, Alu, himself is a nomadic character who came to Lalpukur, at his uncle’s place after losing his parents. And this may be treated as the beginning of the journey as he moved to Calcutta, Al- Ghazira, and Middle East. Throughout the novel he has been disposed to journey, without having any longing for home. Balaram Bose himself belonged to East Bengal (Dhaka) and moved to Lalpukur at the time of partition. He made his dwelling in Lalpukur and tried to settle himself there. “His was the only family which owned land in the area” (TCOR 20). The other characters, like, Kulfi, Chunni, Karthamma, Prof. Samuel and many others find their dwelling at Ras.

Lalpukur is a place which belongs to diasporic people. Balaram narrated about the dwellers of Lalpukur as “Most of the villagers were refugees from the east” (TCOR 20). As most of the villagers were refugees, they are in agony of losing their home. They engross all their vigor in discerning what they have lost, how they have become almost have-nots. They have the memory of the rich and lavish life left over in the other part of the border. The emptiness and miserability of their new life made them melancholic:

The reason was that the people of Lalpukur were too melancholy. Vomited out of their native soil years ago in another carnage, and dumped hundreds of miles away, they had no anger left. Their only passion was memory; a longing for a land where the green was greener, the rice whiter, the fish bigger than boats; where the rivers' names sang like Megh Malhar on a rainy day – the Meghna, the Dholesshori, the Kirtinosh, the Shitolokkh, the majestic Arialkha, wider than the horizon. (TCOR 63)

The reminiscence and moaning of lost home has snatched away all their saps of lives. Lalpukur "is nothing but a dumping-ground for the refuse from tyrants' frenzies" (64). Thus, in the novel, Amitav Ghosh employed three approaches to deal with the concept of home. The first approach refers to the journey of diaspora. With the character of Alu, Ghosh has depicted the journey of Alu. The second approach refers to the characters who belonged to diaspora but find their home at a new place. Balaram Bose and other characters were depicting this. The third approach referred to the melancholy and agony involved with the loss of home. The people of Lalpukur are associated with this agony.

The fictional world of Ghosh postulates and assumes the clash between alienated self and the socio-cultural forces. The protagonists of his novels are subjected to extreme social, cultural and psychological pressures. The novel *The Circle of Reason* deals with the theme of alienation, rootlessness and search for identity as it is the common theme of almost all the expatriates. This awareness of rootlessness and consequential anxiety is the keynote of Ghosh's existential vision of the plight of modern man. Man has always felt comfortable being a part of a group and has always wanted to belong somewhere. This sense of belongingness is something which allows him to survive in rough weathers. The moment he realizes that he is alienated.

The loneliness, the constant sense of alienation, rootlessness and longing for a lost world confronted by the immigrants are portrayed convincingly by Ghosh. The novel deals with modern man's problem of alienation, migration and the existential crisis in life. Balaram Bose is ironically portrayed as being irrational and rational increasingly obsessive and monomaniacally fixated with his neighbour Bhudeb Roy. Throughout the first part of the novel *Satwa*, Balaram shows an idiosyncratic regard for phrenology, carbolic acid and life of Louis Pasteur. Bhudeb Roy, along with his sons, is intimately engaged in petty feuds with Balaram. Inspector Jyoti Das chases Alu through three parts of the novel. His one track pursuit of Alu results in disillusionment and he migrates to Europe. All the characters in the novel serve the purpose of highlighting the nature of experiences of a migrant characterized by nostalgia and alienation.

Throughout the novel, *The Circle of Reason*, Amitav Ghosh depicts the constant movement, crossing of the border, which suggests the love for change and move, and the ups and downs in the human life and impact of globalization on the life of modern man. The life of the immigrant workers and others are inflicted by the international system of globalization that is economic inequalities, slavery, miseries, helplessness and exploitation. The characters are the victims and sufferers of immigration. In order to retain good economic condition, they lose their mental peace. Alu is a victim of a conflict between Balaram Bose and Bhudeb Roy. He is dislocated due to them. The acute feeling of economic insecurity and the fear of national identity depict the postmodernist characteristics.

While portraying the theme of dislocation and alienation of the migrants, Ghosh did not remain confined to the dislocations of migrants in foreign lands alone. Rather, he projects dislocations as a permanent human condition. Through the wheeled characters of Alu and Zindi, Amitav Ghosh has pointed out the fluidity of human existence and alienation which undergo numerous shifts under the impact of trans-national movements. The characters of Amitav Ghosh are defeated individuals who are images of alienation. They are images of the alienated individuals placed in a hostile universe.

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**Vulnerability and Resistance in Joyce Carol Oates’ “The Gathering Squall”
and “Small Avalanches”**

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Abstract: *The article entitled Vulnerability and Resistance in Joyce Carol Oates’ - The Gathering Squall and — Small Avalanches sensitively explores the provoking issue of rape and sexual assault. In the world of Joyce Carol Oates’ fiction, women are the victims and violence is precipitated on them. The sense of powerlessness in men results in the assault of women. This pushes women either to fall a prey and become a victim or to outlive their trauma and survive with dignity. This paper seeks to show men as predators preying on young girls, which has always interested Joyce Carol Oates. It also reveals how her female protagonists either succumb to it or resist it.*

“Sometimes you don’t realize your own strength until you come face to face with your greatest weakness.”
— Susan Gale

Joyce Carol Oates is a literary powerhouse in American literature. In the world of Joyce Carol Oates, violence against and victimization of women is prominent. This brutality imposed on them is the reflection of the violence prevalent in American mankind. The attack is particularly directed upon the female children, resulting in sexual abuses.

The victim, who is sexually assaulted, undergoes a type of suffering which combines agony and insult, similar to the circumstances of torment and other horrendous encounters. Individuals who have been assaulted, for instance, are marked as tarnished, tainted, broken, and powerless. They are already sick and tired of the bodily harm inflicted on them when they are at last safe and sound. They are also afraid of being judged by people in the above manner and being labelled as an untouchable. Then again, there is the perpetrator, whose intentions and savage feelings, bring out the beasts which lurk inside him. The problem with the victimizers is that they do not assume full liability their activities. They then will bury their guilt deep within themselves and this process can turn into deep denial which will make them believe they did not rape anyone.

In Oatesian works, the female protagonists suffer abuse sexually, physically, and emotionally, but invariably they outlast their trauma and survive with dignity. Joyce Carol Oates weaves the plot of sexually abused teenage girls in her short stories “The Gathering Squall” and “Small Avalanches.” The former story is about the gang rape of the sixteen-year-old Lisellen and the latter is about the thirteen-year-old Nancy’s menacing encounter with a middle-aged man. Lisellen in “The Gathering Squall” falls a bait to false passion, gets raped and curls herself up after the incident; Nancy in “Small Avalanches” cleverly escapes the near molestation and musters courage to be vigilant and protects herself from the possible dangers of the world.

Lisellen Uhlmann in “The Gathering Squall” is pained than anyone can endure and have deeper struggle than anyone knows. Overflowing with hurt, she thinks, “*I thought you were my friends!*” (74). An adolescent kid of just sixteen, being naïve and brimming with excitement, she joins the crowd of Saturday Summit at Olcott Beach for partying. Little does poor Lisellen know that the partying ground will turn out to be a place where she will be devoured by the predators whom she thinks to be her friends. She is determined to have a good time in the Summit but unknowingly surrounds herself with “a rowdy group in the dunes” (79) with whom she cordially plays with. She misinterprets their intentions as friendly but not ill-natured. By the time she realizes that things are going out of control, she is the only girl in the dunes “Panting like dogs they formed a circle around her...she saw their grinning mouths and eager eyes” (80). She has been insulted. The insult sticks to her like a stain which she can never wipe away. She suffers and faces ignominy. It is not a nightmare that she can forget the next morning, but a curse that will phantom her.

Burrowing her wounded and swollen face, she thinks, “Was it shame, you wanted to hide your face? Or, dying, did you feel you’d had enough of the world, its busyness, its annoying attentions?” (74). Lisellen has no courage to

reveal the embarrassment to her mother, Florie Uhlmann, who initially thinks Lisellen's disheveled posture is just a sunburn as she runs to fetch the ice cubes. But upon seeing the torn off "orange-poppo dress" that she has sewn is "stained with beer and a dried snot-substance you didn't require much imagination to guess might be semen....The lower part of her body has been insulted" (82), she stifles a little cry. Sensing this might have been done by Duncan Baitz, Florie Uhlmann conveys the news to her estranged husband who will later avenge Duncan.

She is blameless for what had happened in the past. It may haunt her; it may crush her down to pieces. But enduring the cruelty of a sexual assault and the aftermath survival requires a great deal of will. Lisellen recalls the lowest moment of her existence, "*Yes I've been hurt, your daughter has been hurt...*" (76). Lisellen shuts herself down and recalls the incidents of betrayal. She is hurt to have been left behind by Duncan Baitz who was very well present while the men in dunce's groped and devoured her. He could have stopped her from falling into disgrace. He was just staring at her while the helpless Lisellen discerns his look as "*See? See what you've brought on yourself?*" (80). If had Duncan stood up for what was right at the moment of the incident, her life would have been a lot more different now. But then the whirlwind of life makes it even worse. She is exposed, brutalised and raped. The scarier thing is that the news will spread like wildfire of what had been done to her. Facing people will be like dying a thousand deaths.

Just like the squall which signals a heavy rain, Lisellen's bitter experience is an indication that it is, indeed, hard to overcome. But she just needs time to cope with and she will eventually cure of the madness that surrounds her. Healing will not happen in a single day. But slowly she will recoup and redeem herself from trauma. She may fall apart but will rise a strong woman.

In "Small Avalanches", a juvenile Nancy defends and takes charge of her own safety. Life may not go as planned. A mishap slips out from around a corner and hits one between the eyes. Or on the other hand, one falls into a difficult time. It all depends on the caliber and bravery of the person to yield to or tackle it.

On walking back to her home from her uncle's gas station, Nancy is angry and mad for no reason. It is hot noon in Colorado that she wants to hitch a ride to Stratton to join her cousin Georgia who earns two dollars for babysitting while Nancy cannot as she is a year younger to her. Just as she hears the noise of a car, she gets to the side of the road making way for the car to pass. The car does not pass and she realises that the man from Kansas driving a white car has been following her from the gas station. After the fact that she denied his offer to ride her home, he drives the car slowly following her. Her home is farther and the place is deserted except for the trees, farms and mountains, "*This guy is crazy*", she thinks, "I felt very strange" (312).

Her pace gets faster as he parks his car to join her for a walk and she senses that no one smiles at her the way the man in the white shirt does. She waves him goodbye, takes a shortcut home jumping the fence, but to her surprise, the predator in the white shirt is climbing the fence too. She senses that something is wrong. As she starts running, the man falls down when the rocks roll from the hills, his anger soars up as he says "This path is a booby trap, huh? Nancy has all sorts of little traps and tricks for me, huh?" (316). Her composure remains the same and her shrewdness helps her from falling a prey to his trap. Answering all his questions despite the tight corner, Nancy climbs up the hill using the familiar path making him even weaker. He falls again and she lets loose of another huge boulder launching on him, she "just had to laugh at his face. It was so tense and strange: it was so *important*" (317).

Nancy runs faster higher up the hill, the man is worn up, yet follows her. He falls for the last time and Nancy is triumphant in defeating the abuser. In other words, she turns out to be a victor not only by teaching him the right lesson but also gathers up courage and relies on herself to outsmart him.

He fell so hard that he just lay there for a minute. I wanted to say I was sorry, or ask him if he was all right, but I just stood there grinning.

He got up again; the fleshy part of his hand was bleeding. But he didn't seem to notice it and I turned and ran up the rest of the hill, going almost straight up the last part, my legs were so strong and felt so good.... "You better go back to Kansas! Back home to Kansas!" I laughed. He stared up at me.... "Better go home, go home, get in your damn old car and go home," I sang, making a song of it. (318- 319)

Just like the mirage which is so puzzling and can hypnotise one, men nowadays like the man in the white car, put on a mask of good human beings but are sexual predators. Returning home, Nancy says nothing of her experience to her mother, knowing naturally that her own cautiousness only will help to protect herself from the unknown threats.

Childhood is the best part of life. Unfortunately, events like abuse have a strange effect on children, particularly the female. They live in retribution without having done any sin or error. But it also gives hope that even a bad start in life does not seal one's fate forever. The bitter experience will mould them into a resilient human being, adapting themselves to face any situation.

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Sri Sarada College for Women, (Autonomous) Salem, Tamil Nadu, India

Self-Transformation in AmulyaMalladi's *The Copenhagen Affair*

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Abstract: Amulya Malladi is a diasporic Indian writer in English and she is very famous for her seven novels namely *A Breath of Fresh Air* (2002), *The Mango Season* (2003), *Serving Crazy with Curry* (2004), *Song of the Cuckoo Bird* (2005), *The Sound of Language* (2007), *A House for Happy Mothers* (2016) and *The Copenhagen Affair* (2017). She received her bachelor's degree in Electronics Engineering from Osmania University, Hyderabad India and master's degree in Journalism from the University of Memphis, Tennessee, United States. Her novels have been translated into many languages like Dutch, German, Spanish, Danish, Romanian, Serbian and Tamil.

In Malladi's latest novel *The Copenhagen Affair* (2017) the heroine Sanya, in her forties undergoes a nervous breakdown due to stress and depression. The novel also acts as a love letter to Copenhagen where Malladi lived with her family for years. Along with surprises, twists and humor Malladi gives us an intimate look at a city that she clearly loves and knows well. Sanya moves with her husband Harry from California to Copenhagen, the capital city of the world's happiest country Denmark for one year. Although the trip is professional for Harry, Sanya falls in love with Anders Ravn, the owner of the IT Foundry Company because he sees Sanya in a way that Harry failed to see for years. The paper, highlights how Sanya's search for happiness, love, balance, and the meaning of life ends up completely captivated by a swirl of infidelity, corporate intrigue, and the very particular habits of Copenhagen's café class. Malladi provides valuable insight through her character into the plight of depressed people. Surrounded by old money, smoked fish on dark breads and way too many bicycles, Sanya slowly moves from breakdown to breakthrough.

Amulya Malladi is a diasporic Indian writer in English and she is very famous for her seven novels namely *A Breath of Fresh Air* (2002), *The Mango Season* (2003), *Serving Crazy with Curry* (2004), *Song of the Cuckoo Bird* (2005), *The Sound of Language* (2007), *A House for Happy Mothers* (2016) and *The Copenhagen Affair* (2017). She received her bachelor degree in Electronics Engineering from Osmania University, Hyderabad India and master degree in Journalism from the University of Memphis, Tennessee, United States. Her novels have been translated into many languages like Dutch, German, Spanish, Danish, Romanian, Serbian and Tamil.

In Malladi's latest novel *The Copenhagen Affair* (2017) the heroine and the protagonist Sanya acts as a perfect wife, mother and a career woman. As Timmer comments, "AmulyaMalladi brings Denmark's capitol into brilliant color in this intriguing novel about a marriage on the brink, a wife's precarious emotional stability, and the international business deal that could either save or ruin everything. *The Copenhagen Affair* reminds us that we must each decide what we are willing to risk to build our fortunes and find our true happiness" (n.p). Having a career as an accountant, Sanya skillfully manages and balances her life with her home and family. Her husband Harry who also possesses a high tech job in IT industry never feels or cares for Sanya because of his busy hours and tight work schedules. Their daughter Sara is just eighteen and stays away from home to do her studies in the University of California.

When Sanya faces a nervous breakdown during her work in her office the perfect facades of her life breaks and get shatters. As a result she faces a great difficulty of psychological illness to stay in the bed all the time doing nothing for more than three months. She does not have any liking or willingness to get out of the bed or to fulfil any of Harry's needs anymore. Her depression haunts her like anything that the readers can clearly feel a sense of apathetic disinterest, unattractiveness and self-loathing in the psyche of Sanya that she avoids doing even the simplest work at home. When Harry starts to get fed up with Sanya's health and with her hopelessness he gets into a situation that he have to move to Copenhagen, the capital city of Denmark for one year with his team to purchase a company.

He plans to take Sanya with him to bring a change in her health and also in her psyche. As Sanya is an American with Indian descent she looks very different in the city of pale blondes. With the dark skin and American accent she attracts everyone in the new society. She tries her level best to fit herself into the language and culture of the Danes and she does not bother about the racial discriminations made by them. Thus Malladi portrays her heroine Sanya as a black swan in the pond of white ducks. Through this novel the readers can clearly feel, realise and understand Malladi's love for the city because she herself in her author's note acknowledges that:

I lived in Denmark for fourteen years, and in and around Copenhagen for nearly eleven of those before moving back to the United States in 2016...I love Copenhagen and I miss the city. I miss the food, the ambience, the outdoor café culture, my friends—I miss my life there. This book is my love letter to Copenhagen. I have described various restaurants, cafes, museums, and bars that Copenhagen offers... (n.p)

Malladi's novels mainly focus on family tension, elusive nature of mind, misunderstanding between two generations, conflict between modernity and traditional values, changing status of women etc. The major issues discussed in her novels are related to women, problem of identity, issues of gender and culture, self-actualization, psychological transformation, belongings and loss of belongings etc. And the glimpse into a foreign culture is always a great delight to her readers. With the character and life of Sanya, Malladi takes her readers, a tour to Copenhagen by describing the city, streets, bridges, immigrants, the rich and poor class sections of the society.

Along with surprises, twists and humor Malladi gives her readers an intimate look at a city that she clearly loves and knows well. Surrounded by old money, smoked fish on dark breads and way too many bicycles, Sanya slowly moves from breakdown to breakthrough. Although the trip is professional to Harry, Sanya in her forties falls in love with Anders Ravn the man with a scar in his right cheek, the owner of the IT Foundry Company which Harry and team is about to purchase because he sees Sanya in a way that Harry failed to see for years. Sanya on her search for happiness, love, balance, and the meaning of life ends up completely captivated by a swirl of infidelity, corporate intrigue, and the very particular habits of Copenhagen's café class.

When Sanya meets Anders Ravn for the first time, her life gets completely changed because of his sexual interest and attractiveness towards her that she becomes a double minded person whether to accept or reject the offer of a new affair. This novel contains various themes such as love, marriage, infidelity, family, friends, mental health, adaptability, Denmark and life of Danes. When Sanya comes to know about her husband's infidelity and his affair with a woman called Tara in his office she takes a self-transformation. This novel is a comedy of manners regarding depression, the pressures of marriage and the possibility of falling in love again. Even after coming to Copenhagen Sanya wants to hide herself under the duvet due to her stress and depression. Within the glamorous high society of Copenhagen the man with the scar attracts the attention of Sanya and soon she falls for him. Her husband's infidelity tempts her to try a new affair with the unknown in a strange new place.

Even after knowing and finding that Anders Ravn is a fraud in his business and he is trying to cheat Harry and his team, Sanya cannot change her mind or feeling for him, because she thinks that it is Harry's own problem and not hers. She also learns some new habits like smoking, roaming around with new friends and not replying or answering Harry's calls and messages which really astound Harry. He realises his love for his wife Sanya, when he comes to know that he is going to lose Sanya for the rest of his life and this is very obvious through the thoughts of Harry:

Harry didn't know how to explain what was happening to him. Harry was starting to see things clearly. For the first time the fog had lifted, and all it had taken was losing Sanya. Oh, she hadn't left him or anything as dramatic, but emotionally she had checked out of their marriage, and he couldn't blame her. He hadn't checked into their marriage, and they'd been married for over two decades, so he didn't have any moral ground to stand on and question her burgeoning attraction to Ravn. (Malladi 241)

When Lucky the enforcer, director and associate partner of Harry initiates him to divorce Sanya for her attraction towards Anders Ravn and for not helping her husband even after knowing the frauds of Ravn, Harry replies that:

Harry sat down on a chair and smiled sadly at Lucky. "People do. But not people like me. I can't be Harry Kessler without Sanya. She makes me who I am. She's my family. The only person in the world who gives a shit if I live or die. I wake up at six in the morning every morning and smile because she's in bed next to me. Even this past year, when a strangely erratic woman has replaced my happy, positive wife, I smile because she's still there. And this woman, this confusing woman, is full of fire and passion, and I love her even more than I did before. Sanya feels that she's lucky to have me—but the fact is, I'm fucking fortunate to have her. The irony is that I didn't find that out until now when she could walk away and I would have no defense, no way to stop her". (216)

Harry could see his wife changing in front of his eyes but he cannot do anything to stop her because deep down, he is pricked by his own conscience, "She was changing right in front of his eyes. She was altering her personality. She was

always the tough one. The strong one. The one who smiled through adversity. She could juggle Sara and work and him. Sanya was a superwoman" (242).

Sanya is also a wonderful mother she raises her daughter Sara as a bold, happy and as a successful woman that Harry himself realizes it later:

She had raised a kickass daughter, and he was man enough to admit that Sanya had done the raising...Sanya had been the model wife. He had never had any complains. No nagging...none of the bullshit that his friends faced with their wives. He hadn't had to change his lifestyle at all after he got married or after they had Sara. And what had Sanya gotten in return? (242)

When Anders Ravn kidnaps Sanya, to escape from the case of Harry and to get all the evidences from him, Sanya did not scream, cry or worry or tries to reach the police or her husband. Although Ravn informs Sanya that it is a kidnapping she willingly goes with him very happily and he also treats her very well. Here Malladi portrays the strange new Sanya who just follows her heart and ready to take any type of risk just in search of her happiness. When Ravn rows the boat to reach the summer house on the island off the west coast of Denmark he tells Sanya about Ravn in Indian Hindu mythology, Ravn is Ravana the great Indian epic Ramayana and he is a bad guy, asura and a demon who kidnaps Ram's wife Sita, "But then he sees Sita and he falls in lust with her. He kidnaps her and takes her to his island, Lanka. And does she fall in love with him? No, she is pious and makes a circle of honour around her so Ravn can't touch her" (273). Thus, Malladi beautifully compares Sanya with the pure and pious Sita and Ravn to Ravana.

When Harry reaches the island with Ravn's biker friend Tandhjul like Ram and Lakshman on seeing Sanya and Ravn together at first he suspects her and then he changes his mind. Sanya remains silent when Harry confesses his affairs to her and asks for the apologies in front of everyone:

I'm sorry...I'm sorry I slept with Tara. There were two other affairs. They lasted about three months...Tara that's been on and off for two years. I'm so sorry that I wasn't there for the most part, and I get it; I get it that somewhere down the line you stopped wanting to be with me. I get that. I don't want to harp on here about history and say we've had twenty years and don't throw that away. They were not all shitty, but they weren't all great, either. So, here's what I will say to you. I love you. I know the man with the scar feels like the right thing, and who knows, if you had a chance he might be the right thing. But I'm a sure thing. I know I'm the right man for you. (280)

Ravn really loves Sanya but she sees him as a distraction to come out of her depression and when Ravn realises it he says, "Is it fair to say that you've been using me to crawl out of your depression?" (283). Although Sanya informs Ravn that she is the one who gave all the information about Ravn's business fraud to Anette Sorensen the smart lady journalist of Borsen and the magazine reporter, he did not shout at her or hurt her in any way but he treats her with good care and respect and this shows the love of Ravn for Sanya. Through the character of Ravn, Malladi also gives a perfect definition for the word love as he says to Sanya, "Love is recognising yourself in another" (277). This perfectly happens to Harry at the end thus in this novel both the hero and the heroine undergoes self-transformation.

When Sanya says that she does not want to go back to California, Harry also changes his mind to stay with her in Copenhagen. Through the feelings of Sanya, Malladi exposes her own feelings for the city, as Sanya says, "I love Copenhagen, even with the weird weather. People here have work-life balance. They have free health care. They pay their students to go to university. Don't get me wrong, there's also stuff that's really unpleasant here, just like anywhere else...but I feel at home in Copenhagen" (284).

When Harry tells Sanya that they can reunite again and have a new beginning, she replies that they can live apart without getting any divorce for some time to fix back the broken pieces of their marriage:

And we will live in separate apartments, to start out at least...Because I want space...I want to be independent again, find out who Sanya is, outside of being your wife and Sara's mother. And I need time to forgive you, Harry, for cheating on me; and I need to forgive myself as well for allowing it to happen, for not paying attention. We both need to heal and grow. (284)

These words make the readers to realise that Sanya has come back to her sense of stability. Thus, Malladi paints Sanya as a well practical and clear minded person at the end of the novel, as she says to Harry, "...if we want to save this marriage and me, I need to figure out who I am and you need to figure out who this new Harry is" (285). Through the thoughts of Sanya, Malladi also gives a hint that, "she'd rather be alone than be lonely in a relationship like she had been before" (285). Although Sanya undergoes various changes in her attitude, life and character at last she reaches the clear-cut state of her psyche.

Through Sanya, Malladi gives a moral to the readers that the wounds may be deep and green but it will get healed someday the only thing that has to be done is one has to give time some time. People cannot remain the same all time they change and that makes life spicy and interesting. She also insists her point to her readers that never judge people

by their past because people learn, people change and people move on. Thus, in this novel all the main characters undergo a sense of self-realisation and actualisation at some point of their lives, thus the last novel, *The Copenhagen Affair* (2017) acts as an added credit and as a new gem in the crown of success to Malladi as a novelist.

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Efficacious Image of Modern Voice in the Novels of Shashi Deshpande

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Abstract: *An image of modern voice of female has been explored by many Indian women writers. Among them Shashi Deshpande is a prominent contemporary woman writer of India, who projects her protagonists as trapped between tradition and modernity, a situation which makes them undergo great mental trauma as they move in a zig zag journey of self-awareness and their quest for identity before they are able to affirm themselves. A study of Shashi Deshpande's novels reveals how well she has been able to voice their concerns and project and portray the shifting mirrors of her characters with feminine sensibility. This paper is an attempt to project how Shashi Deshpande's female protagonist aspire for a voice of their own, a voice that had been lying suppressed for centuries.*

INTRODUCTION:

Shashi Deshpande is one of the eminent writers in Indian English literature who has at length the problem of every woman in this hypocritical society she has presented a kaleidoscopic view of the new Indian woman in her variegated situation where in she has to grapple not only with the social milieu in which she is placed but also the various psychological and moral conflicts. Image of modern women aspiring for their own voice can be seen in the following novels of Shashi Deshpande- That long Silence, The Dark Holds No Terror, Roots and Shadows, The Binding vine, A matter of Time etc.

Shashi Deshpande has portrayed the modern, educated, middle – class Indian women who want to attain their self – identity as well as restore their family ties. All her novels depict the female protagonists entangled in different complexities of marital life and relationships they pursue. There is persistent urge in them to solve the labyrinth of their lives in an effective manner. Shashi Deshpande has portrayed different kinds of women. Her early novels project decide, passive, submissive and weak women like Saru in the Dark holds No Terros, Sunita, Cynthia Shantha and Meera in if I Die today.

Shashi Deshpande states about her women characters in an interview to Vanamala Vishwanatha:

“My characters take their own ways. I have heard people saying we should have strong women characters. But my writing has to do with women as they are. Most of the women I've known are likes that their decisions are made for them. Being over protected, they are the people who think one way and do another” (235).

Shashi Deshpande highlights in her novels that modern women are more assertive and confident yet they are unable to liberate themselves from the limitations associated with each role assigned to them. Deshpande penetrates to the hearts of issues related with women and their–lives. Deshpande defines feminism as a constructive force which in the patriarchal social set-up should emancipated women from their subordinate position without establishing human relationships to submit to patriarchal oppression, but also suggest that women should realize their potential and assert their self-identity. In her novels she has projected the modern, middle class Indian women who are struggling to overcome their subordinate position in the male–dominated society. Her women have an optimistic attitude towards life and hence solve the predicament of their lives with a hope for a better future. They do not negate the family life. Relining their identities as wives mothers and daughters they finally restore their individuality and assert their true selves.

Shashi Deshpande's novels are concerned with a woman's quest for self; an exploration into the female psyche and an understanding of the mysteries of life and the protagonist" place in it (2002, A2). Shashi Deshpande's novels are concerned with a woman's quest for self"; an exploration into the female psyche and an understanding of the mysteries of the protagonist place in it. (2002 & 2002).

ROOTS AND SHADOWS (1983):

Shashi Deshpande's first full length novel *Roots and Shadows* Indu, the struggler, represents the educated, middle class women. The story of the novels is about the struggle of the protagonist who has a lot of obstructs to cross and achieve freedom. Being smothered in an oppressive male-age and tradition bound society; she attempts to explore

her inner self to assert her individuality. Indu, a rebel, often wished to be free and unrestrained thus; she is presented as a model against women belonging to the older generation.

Indu comes back to her parental home after a gap of eleven years, to attend her cousin mini's marriage being performed in the traditional manner in their ancestral home. She had left home at the age of eighteen to marry the man she loved. She represents new generation and reviews everything with reason and new visions. In this article "Image of women in Shashi Deshpande novel *Roots and Shadows*

RAMESH KUMAR GUPTA APPLY REMARKS:

"She explains the ideal of detachment and liberation and tries to achieve them. She tries only to listen to the voice of her conscience and revolts. But unfortunately, she fails, culture and tradition, or fear of sigma, or timidity, or all these combined together (2002; & 03). *Roots and Shadows* depict agony and suffocation experiences by protagonist Indu in a male-dominated and traditional-bound society."

THAT LONG SILENCE (1988) :

Presents the suffocated life story of Jaya who plays the role of a wife and mother, despite her every sacrifice, she finds herself lonely and estranged. The protagonist realizes that she has been unjust to herself and her career as a writer. The quiet for an authentic selfhood by the protagonist finds an artistic expression through her rebellion against the patriarchal dominance in the society. Jaya is an unsuccessful writer. Her creative urge and artistic zeal free her from her cramped domestic and societal roles. She resolves to assert her individuality by breaking that long silence by rewarding on paper which she had suppressed for seventeen years.

Deshpande uses this story to paint vividly how the life of a woman like Jaya is. She says that their life's basis can be summarized as, "Stay at home looks after your babies, keep out of the rest of the world, you are safe." For outside appearances hers was a happy family, her husband was in top position, they had two children- one boy and one girl- and she was yet another wife and mother whose life centred around her family and her home nothing more (TLS 15 to 16).

Jaya has the feeling to be independent, but she lacks the courage to revolt against her husband, when her husband caught in to the trouble due to the charge of corruption, he wants Jaya companionship in hiding which she refuses. Finally she understands that to assert her identity saying, "But it no longer Possible for me. It I have to play hole in the heart I will have to speak, to listen; I will have to erase the silence between us" (TLS 16).

Thus Jaya comes forward and craves out a new identity for herself. Her traditional role of a wife, in her conflict b/w tradition and modernity and her disasters that ruin her married life with Mohan and her silent suffering in the long seventeen years of married life is beautifully portrayed by the novelist.

The Dark Holds No Terror (1980) :

In the *The Dark Holds No Terrors* in the story Saru in the daytime works as a successful doctor and at night is a „terrified trapped animal“ in the hands of her husband Manu an English teacher in a third-rate college. We see the character of Saru representing the middle class working women in modern India. She rebels against the traditions but ultimately tries to compromise with the existing reality at the time. The framework of the novel provides good acoustics for a women voice and establishes that a woman too has choices in life. Shashi Deshpande does not glorify women's sufferings, but she enlists a sufficient amount of sympathy for her protagonist. The novel does not limit itself to the narrow confines of feminist problems with a woman as the central figure. Shashi Deshpande probes the universally relevant issues of human relationships, Man's tragic aloneness and soon. It is realization that helps Saru understand the mother 'last word that what all of us have to face at the end. That we are alone, we have to be alone.

The story of Saru clearly depicts a duality deeply entrenched in the psyche of Indian Society which sways societal definitions and expectations of women's public and private roles. Consequently, women are expected to be both traditional and modern in domestic and public jurisdictions. The pathetic state of an Indian middle-class working woman is revealed.

A MATTER OF TIME (1996) :

Shashi Deshpande for the first time enters into the metaphysical world of philosophy. Basically, the novel tells about the voice of three women from three generations of the same family and tells how they cope with the tragedies in their lives. In this novel Deshpande has revealed to our gaze the fears, frustrations and compulsions of three women from three generations of the same family. Manorama, Sumi and Kalyani. In the novels of Shashi Deshpande men are considered as logical, rational and objective, and women are perceived as emotional, inconsistent, intuitive, subjective and lacking self-confidence. But the modern women have raised her voice against the atrocity and injustice done to her by the system. And it is their pronouncement in an over tone that has created the difference also in textually. It was mainly after the women's Liberation movement of the late 1960s that the Contemporary feminist ideology evolved and the female voice was heard with special concern. *The Binding Vine* (1993) Shashi Deshpande's *The Binding Vine* is very much similar to her earlier novels, as it sketches her middle-class female protagonist predicament in a male-

dominated world, where she has very little scope to give voice to her concerns. The protagonist Urmi plays a role of anchor; it is she who is used by the novelist very clearly to expose the suffering of women from different sections of our society.

The Binding vine deals with the multifacetedness of its central character Urmi. Urmi is an intelligent, educated middle class wife, who is employed as a lecturer in a college. She is not dependent upon men for survival and asserts both her economic as well as psychological independence. She is the voice of resistance in the novel that registers a protest against the patriarchal attitude to the issue of rape.

CONCLUSION:

Novels of Shashi Deshpande have female heroines who endeavour to discover their own selves and they at last achieve a goals in their lives the paper portrays the cutting edge voice of ladies. An in-depth investigation of Shashi Deshpande's Novels, present a sensible depiction of contemporary white collar class women. With an attention on women issues, in her novels give an extensive point of view on current Indian women. Deshpande's Novels uncovers that she is an exceedingly delicate essayist who is completely mindful of the male-female lopsided characteristics in the general public. Her Novels are worried about a woman's mission for self. Each person is equivalent during childbirth and ought to reserve the privilege to get by on his/her own terms. Regardless of whether the changing occasions and the world situation are adequate to us, women are unquestionably talking front positioning positions in each circle of life.

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An Analysis of Alikeness in *Breaking Dawn* and *The Beauty And The Beast*

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Abstract: In this paper, entitled ‘An Analysis of Alikeness in *Breaking Dawn* and *Beauty and The Beast*’ the researcher has attempted to explore the similarities between Stephenie Meyer’s *Breaking Dawn* and Gabrielle-Suzanne Barbot de Villeneuve’s *Beauty And The Beast*. The former work is a piece from American Literature and the later falls under French Literature. Though the works are from different nationalities the content presented within the works shares some common traits. In Both *Breaking Dawn* and *Beauty and The Beast* it is the female protagonists who are given more emphasis rather than the male protagonists. Henceforth the paper has successfully brought out the common traits, such as the characters behaviour with reference to some instances in the select works. The paper concludes with a strong message that love is a fabric which never fades, no matter how often it is washed in the adversity, appearances and grief.

“Even Abstract Shapes Has Likeness”

-Willem De Kooning

Alikeness is the similarity in appearance or character or nature between persons or things. By entitling this paper as ‘An Analysis Of Alikeness In *Breaking Dawn* And the *Beauty And The Beast*’ the researcher has made an attempt to compare and contrast the characters and themes in Stephenie Meyer’s *Breaking Dawn* and Gabrielle-Suzanne Barbot de Villeneuve’s *Beauty And The Beast*, thereby presenting a major focus on its similarities. Following this is a concise biography of the select authors.

Stephenie Meyer an acknowledged American creator was born in Connecticut in 1973. Her family settled in Phoenix by the time she was four. The peculiar spelling of her title has adhered from her father, Stephen. Stephenie went to excessive tuition in Scottsdale, Arizona. She was awarded a countrywide advantage Scholarship, and she used it to pay her way to Brigham young university, in Provo, Utah. Meyer graduated as a literature student.

Stephenie met her husband, Pancho, when she was only four, but they simply had a sight every different week via church events. When they sooner or later received round to exchanging words, sixteen years after their first meeting, it simplest took nine months from the first “whats up” to their wedding. They consummated in marriage life for ten and a half years, and have three boys. Gabe is eight years, Seth is five years, and Eli is three years old.

Twilight is her very first novel. *New Moon* is the second novel within the sequence, *Eclipse* the third one. The fourth booklet *Breaking Dawn* was launched in August 2008. The books had been additionally tailored for a film sequence gathering five installments, along with *The Twilight Saga: Breaking Daybreak* section 2, launched in November 2012. In 2008, Meyer released her first non-*Twilight* work. *The Host*, a grittier novel exotic at grownup viewers, elements an alien romance as a substitute. Meyer’s *Twilight* books, like just right due to the fact that the movie franchise, proceed to garner media and fan attention.

Gabrielle-Suzanne Barbot de Villeneuve was a French writer, first-class known for writing the normal version of the fairy story “La Belle et la Bête”, or “magnificence and the Beast” in English. Born to Jean Barbot, a squire, lord of Romagné and Mothais, an councillor to the King on the Presidial of l. A. Rochelle, and of Dame Suzanne Allaire, her usual title was Gabrielle-Suzanne Barbot, woman of Romagné and Mothais. Barbot was born as well as expired in Paris, France, but belonged to a strong Protestant household from La Rochelle. Barbot got married in the year 1706 to Jean-Baptiste Gaalon de Barzay, knight, lord of Villeneuve, a member of an aristocratic loved ones from Poitou and lieutenant-colonel of infantry at the Berville Regiment. Gabrielle-Suzanne grew to become a widow on the age of 26 and step by step misplaced her loved ones fortune and was compelled to search a method of employment to help herself.

Finally, she made her method to Paris the place she embarked on her literary profession. There, she met Prosper Jolyot de Crébillon, or Crébillon, père, whom she lived with unless her loss of life. Her tale, magnificence and the Beast was once released in *La Jeune Américaine*, et *Les Contes marins* in 1740. Barbot de Villeneuve could have heard this story from a maid while she used to be traveling to the united states. After her death, Jeanne-Marie Leprince de

Beaumont re-wrote the tale in an abridged-type and published it in 1756 in her *Magasin des enfants* to coach young English girls an ethical lesson. Beaumont's variation is extra recognized than this original variant. In fact, Barbot de Villeneuve was once no longer credited in Leprince de Beaumont's newsletter.

With a short introduction concerning the writer, the paper shifts to provide in a brief abstract of the selected works. *Breaking Dawn* is about an excessive-institution pupil Bella Swan, always a bit of a misfit does no longer anticipate existence to alter a lot when she moves from sunny Arizona to rainy Washington state. Then she meets Edward Cullen, a good-looking however mysterious teen whose eyes seem to peer instantly into her soul. On the very first sight seems that both fell head over heels with each different attitude. But it is only later Bella realizes that Edward is a vampire whose loved ones do no longer drink human blood, and Bella, a ways from being frightened, enters into a hazardous romance with her immortal soulmate. She even decides to transform herself into a vampire to provide birth to her half human, half-vampire youngster.

Bella being pregnant progresses rapidly, severely weakening her. She just about dies giving delivery to her and Edward's half-vampire-half-human daughter, Renesmee. Edward injects Bella with his venom to save lots of her lifestyles and turns her right into a vampire. A vampire from yet another coven sees Renesmee and errors her for an "immortal child". She informs the Volturi, that the existence of such beings would violate vampire law. The Cullens collect vampire witnesses who can confirm that Renesmee will not be an immortal little one. After a severe disagreement, the Cullens and their witnesses convince the Volturi that the little one poses no threat to vampires or to their secret, and therefore, they were left in peace by means of the Volturi. Here ends the story of the Twilight saga with a blissful be aware.

The outline of the story *Beauty And The Beast* are as follows. Prince Adam was once cursed to a beast kind via Enchantress who noticed no love in his arrogant coronary heart for others. The technique he could spoil the spell used to learn to like one other and earn one's love in return before the final petal from his enchanted rose fell, which might bloom unless his twenty-first birthday. Ten years far ahead, Maurice, an inventor from a local village, gets misplaced within the woods and seeks asylum within the Beast's castle, the Beast imprisons him for trespassing. His daughter Belle, a bookworm who dreams of life external her provincial village, finds him trapped within the castle and offers her situation instead. The Beast accepts with a promise that she's going to stay within the castle eternally. Finally, she turns into homesick and begs the Beast to permit her to move to see her loved ones. He makes it possible for it on the that she returns precisely every week later. But as a result of belle's selfish sisters' false emotional words, the former could now not return to the citadel on the specified time.

Belle starts off evolved to suppose responsible about breaking her promise to the Beast and uses the reflection to look him back on the fortress. She is horrified to discover that the Beast is lying half-useless from heartbreak close the rose bushes from which her father plucked the rose, and she or he instantly uses the ring to return to the Beast which was once given by means of the beast. Belle starts to weep to the Beast, saying that she loves him. When her tears strike him, the Beast is converted into the handsome prince just like the one from Belle's goals. The Prince informs her that long ago a fairy turned him right into a hideous beast after he refused to let her in from the rain and that only by finding true love, regardless of his ugliness, could the curse be broken. He and Belle are married and so they are living happily ever after together.

Breaking Dawn shares many features with *BeautyAndTheBeast*. The top similarity is the likeness of the names that is Bella and Belle the fundamental heroines in both the works. Bella's identity itself recalls the fairy tale, however her relationship with a "different," the capacity of her love to make Edward more human, and Edward's position as a Beast like personality point to de Beaumont's common work where Belle falls in love with the beast. The other similarity is the sacrificial nature of magnificence, who puts the male figures in her life earlier than herself, simply as Bella does with the male figures in her existence, in particular, her domestic interactions with her father and her relationship with Edward, in which she is inclined to sacrifice her protection to be with him.

For this reason, both the novels personality and topics share an important similarity. Both the protagonist's fall prey to real love without reference to their companion's as opposed to human form. They were in a position to reveal the human side of their companion despite the beastly background of Edward a vampire in *BreakingDawn* and the beast within the *BeautyAndTheBeast*. Ultimately the powerful feminine characters in both the works reveal a powerful message that warmth and caring attitude can bring great advancements in one's life rather than arrogance and violence.

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Two Day National Conference on “New Perspectives in Teaching English Language and Literature”

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Sri Sarada College for Women, (Autonomous) Salem, Tamil Nadu, India

Human Machine Liaison in the Select Short Story of Philip K Dick

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Abstract: This paper entitled *Human Machine Liaison in the Select Short Story of Philip K Dick* the problems of human battles with era, fall of society and nature fanciful technological worlds, dystopian supremacy of technology over people, and trying to find redemption in Philip K Dick short stories. It also says approximately hazards of mechanization of existence and excessive-technology as a terrible development which leads to dystopian international. Technology is called a double edged sword and human usually thinks about the useful and utopian-making fringe of it, however Dick's quick short stories display his fears of struggle, social failure, rising of military generation and political struggles, and he portrays turning of life that's seeking out a utopia into a dystopia on the opposite fringe of this sword.

Key Words: Machine, Human, Robot, Technology, Reality.

Each person is aware of that people and machines are distinct machines are the production of humans; they usually were created to make their work less complicated. Human relies more and more on machines in today's situation. Machines have created a revolution and no human can consider of an existence without machines. Humans are a product of flesh and blood; lifestyles will not be mechanical for people. Humans have feelings and emotions and they may be able to categorize these emotions; happiness and sorrow are part of one's lifestyles. On other hand, a machine is the simplest a gadget together with extraordinary services. They do not have emotions, as they are mechanical. Machines do not have any emotions and feelings. They just work as per the details fed into their mechanical brain. Machines do not have the potential to appreciate the main issue and behave hence.

On the opposite, humans have the potential to consider and appreciate the dilemma. Machines participate in as they are taught. People perform as per their own intelligence but machines best have a synthetic intelligence. The brilliance of the intelligence of a computer depends on the intelligence of the humans that created it. Machines have boundaries to their efficiency because they need humans to advise them. In the other hand humans can do anything common and machines cannot. Machines are very subtle, they are not able to participate in something common. Machines should not have original thoughts. One most important factor that has to be noted is that machines are usually not superior to people.

Today human-like it or not, machines have to turn out to be a primary part of human existence. The 'device' is predicted to be considered as a broader category. It stands for not only some gadgets or objects nonetheless additionally for scientific and technological progress. Some people say that human have become slaves of present day and reject development and new technological achievements on principle and ethical base. However, a human cannot stop the technological advancement. They are considered with philosophical or ethical mind-set at the same time a questions if artificial intelligence is actual, or converse approximately wondering machines. They allow evaluating secrets and techniques and methods of DNA on the micro, and the entire universe on the macro scale.

In technical language, a machine is a device or instrument that transfers a force from the point the place it is applied to yet another point where it is used. In this method, it changes its depth or direction. In this experience, it is tricky for a human being to utilize anything that is not part of his body without making use of a machine. Thousands of years ago, man used sharpened ends of pebbles and rocks to reduce. Even the identical have been used as weapons also. Now these instruments had been also, in a way, machines. Though in exact observe, machines as moderately complicated devices with human manage over them. In short, machines is such a thing that isn't a part of human physique, but that helps quite a bit for quite a lot of bizarre jobs of human beings.

The birth and development of machines have been very enormous within the steps of human progress. Man created various kinds of machines in line with their desires. There is a fact also hidden there that humankind has at all times chosen to defy the aspect results of technological know-how, now not with the aid of abandonment of

technological know-how, however extra technology. Nevertheless, human depend on automobiles for transportation though they motive air pollution; but additionally some solutions for air pollution control additionally.

This all shows toward the fact that human cannot stop working on machines simply since of worry of end of human autonomy and dominance. The world witnessed the destruction precipitated on the World War II by the use of atomic bombs. Due to the fact that then, the worry for machines and science engrossed mankind. They received much fascinated about their existence sooner or later the place there are numerous machines and human rely thoroughly on science and technology.

The phrase “robotic” comes from a Czech word, robota meaning forced labor. The word robotic used to be first used to denote a fictional humanoid in a 1920 play R.U.R: Rossum’s universal Robots via the Czech writer Karel Capek. Robots have facilitated the work achieved by humans, study suggests a trends of robots fitting part of persons’s private and intimate lives. There are a lot of unique types of robots with specific accessories. Robots that resembles man are referred to as androids; nonetheless, many robots are usually not developed on the human mannequin.

Philip K Dick is a popular American science fiction writer. In his lifetime he released forty four novels and one hundred and one short stories and plenty of different additional portions of literature. Dick explored philosophical, social, and political issues in story with plots dominated by using monopolistic corporations, authoritarian governments, substitute universes, and adjusted states of cognizance. His work reflected his private curiosity in metaphysics and theology and regularly drew upon his life experiences in addressing the nature of reality, identity, drug abuse, schizophrenia and transcendental expertise.

His works are ordinarily a character in non-human or a robot. His science fiction continuously depicts a dystopian view of the future. High-quality improvements result of human, no longer pc error. His work shows the relationship between man and computing device. Dick mostly tries to convey a message to the readers; it’s a warning about future. Machines and computer systems are a fine device for humans however aware desktops are controlled by using people, what happens when the humans make a mistake. There is not any longer human manipulate, and the desktops are self-ample, except tampered with a human. Human have a precise “internal drive” that pushes them to the bounds, while computers appear to be more steady, and not more more likely to break themselves.

In the story *The electrical Ant* Dick introduces a character named Garson Poole, who was just concerned in some sort of accident, and waking up in hospital bed. He knows nothing except that he used to be worried in an accident and is lacking his arm. When the doctors pay him a visit, he nervously asks them if all he’ll need is an arm graft to switch his missing arm. The reply he gets was once thoroughly surprising; they informed him they may be able to deal with his style on this hospital on the grounds that he is an ‘electrical ant’. An electrical ant is a natural and organic robot that means a robot with human characteristics. He spends time pondering and realizes that the manufacturer he controls have to not be his in the end, for if he is a robot someone had to have put him there.

After Poole arrived home, he was rationale on exploring his new observed body. He reveals the mechanism that controls him by tapping into the significant computer. He opened his tummy to discover a tape mechanism with a spool of tape in the procedure of being study. After an horrible lot interest about it, he discovers that the tape is feeding records to his brain, specially data about his ‘fact’. He known as his secretary, Sarah, from art work to come back watch, and make sure not something befell him. After she arrives he involves a decision to tamper with the tape and spot what occurs. First starts small and punches a hollow in it, a couple of minutes later he begins seeing colorings and spots all over the room. Exhilarated by using this he decides to be a little more unstable. He dirty out a small section of the tape that should ultimate approximately thirty minutes. With Sara standing by way of, he put the tape back in and fond that sure parts of his surroundings disappeared. It seemed that everything turned into painted over every other, and now some of the painted elements have been missing.

His experimenting now went into its final level. He desired which will feel the whole lot right away. The human mind could not be capable of manage something like that, however he changed into machine, so he got down to feel and revel in every possible thing in one time, and therefore be the smartest man or woman alive. He sat there in his condo with Sarah and at the beginning nothing appeared to take place, but then it commenced. He attempted to say his remaining words however it become too late. He overloaded and died. After Sarah looked at her arms she observed that she may want to see through them. Then the entirety commenced to disappear and when the morning wind got here in it blew her to nothingness.

The Electric Ant represents the relationship between human and machine. Dick has moved a ways beyond simply computer guidelines, or notion manipulations, but now has mixed a computer and a human. Garson Poole is defined bodily as human with flesh and pores and skin and could experience some form of ache. Yet, under it all, he’s fabricated from mechanisms and tape systems. These mechanisms paintings so properly that Poole does no longer even realize that he’s an android, and until the accident definitely believes that he is a human like his co-people. He acted like a computer, that’s why the actual proprietors of Tri-Plan electronics positioned him in price. But they knew he would make decisions based on calculations which are nice for the organisation. He doesn’t feel guilty firing employee, or to make a rash commercial enterprise choice for the business enterprise. He seems to show some human emotional traits

as properly. Computers are programmed as to what they can and cannot do. One idea that is typically programmed into computer systems is the inability to spoil itself, only human's exhibit the concept of committing suicide.

Poole became warned that through continuing to tamper together with his internal mechanism he might damage himself, but but he showed the human internal of him, the greed the human beings. He desired to feel everything, and be able to do what nobody else may want to have completed. No computer would be capable of think like this, with the opportunity of destruction. With the human greed and the pressure, came his loss of life, but not before he experienced his dream. Perhaps the equal might have been said for Dick.

The Electric Ant is an instance of radical freedom. A trade within the programming and he can alternate how others look, the smell of his environment, or any other detail. In this sense he's an all-powerful parent, however best from his subjective truth. Suddenly, Poole became considerably free. "My universe is mendacity inside my figures, he found out. If I can just parent out how the damn component works... with this he did not simply advantage manipulate of him; he received control over everything." (217)

Dick is defining freedom as the potential to remake he global from man or woman will, not the will of out of doors forces. It remains ambiguous if those modifications he makes to his subjective reality have any impact on others and from the factor of view of Poole it is not possible to decide, but one of these conclusion could require that everyone as in some shared delusion. The research indicates how humans are extra rely upon device and in future a robotic like Poole every and each residence going to have a humanoid robot. So a human going to forget approximately their own capacity and capacity, destiny complete relies upon on device and robots.

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Sri Sarada College for Women, (Autonomous) Salem, Tamil Nadu, India

Unbonding Family Relationship in Ian McEwan's *The Cement Garden*

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Abstract: Literature is an expression of society and the society influences literature. Literature and society are inextricable. The social concern of literature is expressed in the work of Ian McEwan's *The Cement Garden*. McEwan is good at narrating the complicated issues of the society. McEwan chooses the most controversial topic that is hidden in the contemporary society such as murder, rape, incest, death and violence that earned him the nickname 'Ian Macabre'. *The Cement Garden* focuses on unbonding family relationship and its impact is seen through the behavioral changes of the children. The children's coarse behavior proves the lack of parental care and love. This phenomena is very common among many families. Thus, the novel can be read as the reflection of the society that everybody experiences in their day to day life.

Literature is created out of the lives of human beings. A literature shapes the society and influences the minds of human beings. It changes from generation to generation that each age has different problems and consequences. The purpose of creating a literary work is to express the interweaving nature of society and literature. Only through the various forms of writing, one can easily communicate his/her own struggles and progresses in life to the society as a life changing trigger. Similarly one can also narrate the real incidents of the people rather than to produce his/her private issues. Both the virtues and vices of the culture is well fabricated in the writings of the literature.

Family bonding is trusted as the basic unit of society. The intimacy between the family members become complicated because of many reasons such as busy lifestyle, illness, loss of parents, cruel behavior, and so on. Parent's inadequate care towards the children leads them to wrong path and struggle for their entire life. Raising a child in a proper way is not at all a big issue in the joint family, whereas now a days the increasing number of nuclear family in the society affect the children's behavior. In an isolated family the child gets a limited number of adult figures to emulate and the child struggles to intercourse with other people in the society and even his/her own siblings.

Ian Russell McEwan was born on 21 June in 1948 in England. He spent his childhood in the Far East, Germany and North Africa where his father, an officer in the army was posted. McEwan describes his father as a terrifying figure, who does care about him. His parent's marriage is quietly broken. McEwan's life shows that he experienced a stressful and chaos environment. McEwan admits that, his writings can never be freed from his background. Thus, Yang Huiyi, a professor at Hong Kong, Baptist University, said during the award ceremony that, McEwan is good at depicting the complicated nature of humanity and the diversity of society. Continually capturing large social issues in stories involving families, partner and even individual emotions, McEwan contemplates the collision that takes place between individuals and society as a whole.

McEwan's early short-story collections, *First Love, Last Rites* (1975) and *Between the Sheets* (1978), and novels, *The Cement Garden* (1978) and *The Comfort of Strangers* (1981), gained recognition for their experimentation with form and their violence, tone of macabre menace, and obsessive sexuality. In later novels McEwan moved away from more perverse themes while continuing to write elegant prose, to display psychological insight into his characters, and to explore ways that extreme situations impact ordinary people. "The novel can attempt to rehearse our future subjectivity, including the subjectivity of those whose minds we will invent. As we debate what kinds of moral systems we want to install in our creations, we will inevitably have to confront and define who and what we are, what we want," said McEwan at the ceremony while talking about the value of novels.

The Cement Garden deals with the complex themes such as loss of parents and the children's struggle to cope up with the new situation as sudden orphans. Both before and after their parent's death, the children do not feel any love and affection towards their parent. It is the story that revolve around the four siblings namely Julie(17), Jack(14), Sue(13) and Tom(6); the happenings in the novel takes place in and around an isolated house. Obviously, the characters in the house are also detached from the outer world.

The story is narrated by Jack, the book's narrator, in an order of how he and his three siblings lead their life without any control over by parents. Their independence after the parents' death misleads them to do an unusual activities. The novel opens with the line "I did not kill my father, but I sometimes felt I had helped him on his way"(McEwan 3), which indicate jack's guilt over his father's death. Jack's father is not only a strict and rude person to his children but also a irresponsible husband to his wife: "while my mother talked my father used a penknife to scrape black shards from the bowl of his pipe on to the food he had barely touched. He knew how to use his pipe against her"(5). It shows the lack of attachment with his family members. Jack's father works hard in the garden with heavy lifts of truckload of cement in order to make a hard path round the side of the house; without anyone's help, he is unable to continue his work that he is lying face down on the ground and breathed his last. The father's death does not make the family members especially Jack to overreact with the situation. He even not realized his mistake of letting his father helpless in the garden.

The social interaction between Julie and her friends in school is shaky at the time when she dominates her peer group: "she dominated her group and heightened her reputation with a disruptive, intimidating quietness"(17). While Jack has no close friends at school because of his lack of personal hygiene and adamant behavior: "In her quiet way my mother reproved me continuously, but I now felt proudly beyond her control. If people really liked me, I argued, they would take me as I was" (17). Moreover, in their house there is an unspoken family rule that nobody should bring their friends home. The following quote well expresses the detached state of the house and its members:

No one ever came to visit us. Neither my mother nor my father when he was alive had any real friends outside the family. They were both only children, and all my grandparents were dead. My mother had distant relatives in Ireland whom she had not seen since she was a child. Tom had a couple of friends he sometimes played with in the street, but we never let him bring them into the house. (19)

Jack's mother feels about her son's unhealthy behavior that she says in a softer voice: "you can't get up in the mornings, you're tired all day, you're moody, you don't wash yourself or change your clothes, you're rude to your sisters and to me"(26). But, Jack does not take her words into his mind. After a few days of his father's death, his mother is also gets bed ridden. This leaves Julie in charge of supper and bedtime while her three siblings are assigned to do certain works. In the meanwhile, Tom expresses his wish to be a girl "because you don't get hit when you're a girl"(47) and the decision is immediately accepted by his sisters, Julie and Sue: "We should let him be a girl if he wants to"(47). Here, Tom acts against the social norms and conventions. If he is under his parental care, the decision is not encouraged by them instead they make him to understand the reality and act according to the situation. In this stage, Tom needs a proper guidance from his parents but, here it's lacking.

At the end of fourth chapter, Julie finds her mother dead and trembling slightly while informing to Jack. As soon as Sue comes to know about the news from Julie, she burst into tears but Jack wants to away from all this kind of emotions saying that "I felt excluded but I did not wish to appear so"(55). Then, three of them moves to their mother's room and the emotion over her death turns into a laughter when Julie and Sue try to close her corpse with the blanket as expressed in the lines, Julie pulled harder, the sheet came loose and she was able to cover the head. Mother's feet appeared, they stuck out from underneath the blanket . . . Julie pulled the blanket over the feet and Mother's head was revealed once more like an unveiled statue. Sue and I laughed uncontrollably. Julie was laughing too. (56)

Additionally, they are not ready to bury her corpse as conventionally followed by the people in the society instead they decide to hide the body in the cellar in order to escape from the foster care. Though, Jack feels an adventure and freedom, there is an emptiness in the house: "when Mother died, beneath my strongest feelings was a sense of adventure and freedom . . . but there was no excitement now"(73).

In the second part of the novel, the children's freedom is reflected in their own way without any authoritative control in the house. Julie finds a new friend, Derek, who often visits her house, which is restricted as a family rule when her parents was alive. Jack, on the other hand, develops an incest feeling towards his sister, Julie and he is quiet resentful when he encounter derek's presence. Sue creates her own isolated world by locking herself in the room and writing her feelings in a diary. While, Tom is in a need of baby care; he even starts to act like a baby by lets himself be undressed and sleep in the baby cot. His decision is neither restricted nor cracked by his siblings rather they accepted his being. This kind of rare behavior among the children in the society is well portrait in the novel.

Derek interrupts the family and doubts that the children hide something from him. So, he often comes to their house and enquire about the matter hides in the cellar. Anyhow, they manage the situation by telling the lies that the cement trunk is having only the dog's corpse and nothing else. But already Derek guesses that the children's mother is in the cellar and he keeps the notion aside while listening to their lies. At last, Derek encounters the sexual intercourse between Julie and Jack that makes him awkward which he says "It's sick, he's your brother"(149) and he leaves the room. It is he who calls the police to reveal the truth behind the cellar. The novel ends with the children recollecting the incidents take place in the family as the police approach their house. It's all happen because of the sudden loss of their parents and lack of proper guidance.

To conclude, McEwan violates the traditional conceptualization of the family bonding in the novel. Because of the lack of parental support, the children's unusual behavior leads them to suffer both emotionally and physically.

McEwan reflect his own life struggles and the problems of the society in his novel in order to make the readers be aware of the children's development and care at every stages of their life.

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Sri Sarada College for Women, (Autonomous) Salem, Tamil Nadu, India

The Two Faces of Society in Christopher Paul Gardner's *The Pursuit of happiness*

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Abstract: *This paper elucidates the two faces of society in Christopher Paul Gardner's The Pursuit of happiness. It is a worldwide issue that deals with the social evils like domestic abuse, illiteracy, mental illness, child molestation, alcoholism, poverty and homelessness. It is his autobiography through which he expresses his anguishes over malevolent activities. Chris is being tormented by his step father Freddie who insisted Chris to stab Freddie which determined to be his short term objective. The researcher's interpretation is all about the entire evil realities of the society in habitual life. The issues taken up here is about the protagonist's mother Betty Jean who is tortured by Freddie. The study also exemplifies the racial discrimination over the blacks and it encloses with the significant views on education which will raise the humanity and its ethics to a great good spread. Although he has grown through poverty and suffering he perceived his mother's aspiration over his life.*

Key words: *Fear, Poverty, Abuse, Black, Unemployment.*

Social evil is considered as damaging and hazardous to the public. The first and foremost thing of social issue is discussing about the destructive concepts which is very dangerous to the society and is termed as crime. There are certain crime happening for thousands of years and will happen for next few eras. There are two forms of crimes like violence and non-violence in which both can be considered as menace to society. In the beginning there were crimes like directly causing threat to the people which is partial. The crimes are now happening everywhere and for everything. The social evils is in so many different ways extending from bodily harm to financial, social to emotional harm.

There are numerous places which are affected by social evils like poverty, race, alcoholism, child abuse, caste and gender discrimination, corruption, early marriage and so on. They are considered as evils and when these evils distress an individual are a group of people it is named as social evils. Literature in general is used as a tool by all the writers. The writers will convey their message only through novel, drama, fiction, non-fiction, prose, poetry, short story based on the historical events and genre. There are so many authors who protest through literature. They use literature to convey the sufferings of an individual whereas the readers are the one who gives judgment.

The Pursuit of happiness is a non-fiction work written by Christopher Paul Gardner. It is based on his own life story. He is an American businessman, investor, stockbroker, motivational speaker, author, and philanthropist. He is a living author. This book was originally published in the year 2006 and later the book was praised by so many other people like Donald Trump, Reverend Cecil Williams, Glide United Methodist and also the publishers weekly. It inspired the Major Motion Picture to film this real life story of Christopher Gardner. It is one of the best motivational movies but only few chapters are filmed. This book is written for his mother Betty Jean who sacrificed her life and motivated him for what he is at present. The character of Chris Gardner was played by Will Smith a Hollywood star and Jaden Smith plays the role of Junior Christopher who is his son.

In this nonfiction it clearly displays about the disadvantage of being black, poor and sufferings of Betty Jean and Chris Gardner because of Freddie who is his stepfather. Betty Jean born in the year 1928 in a rural area called Little Rock, Arkansas near the town Rayville. She is elevated in a poor circumstance and of melancholy. Life of Gardner family is tiresome because of the trials of poverty and race yet she is unmotivated. She always reminds him about two influential words in English which should never been elapsed they are please and thank you.

During her school days the white children use to spit on her and call her as nigger. Her mother died and her father remarries another women, though she stood as one of the best student and is graduated. She is refused by her father nobody helps her financially. They put her out because of being single at the age of twenty two but were pregnant because of illegal affair with a married man who cheated on her. Then she leaves to Milwaukee where she is swept

romantically or forced by Thomas Turner a married man which results in Christopher Paul Gardner. Later she is entangled with a tall and dark man of 280 pounds who is not at all handsome named Freddie. She was prosecuted and imprisoned by him for three years because of this Chris and his sisters have to live in foster care or with extended family members. She worked as a maid in cleaning the rich white people's house though she was educated because of poverty and she also wants her children to be educated and should not suffer like her.

The place where they lived viewed like a black happy days. The white people were rare to find in Milwaukee they will find them only in television and in police cars. No whites where there to dominate and ill-treat the black. Here come so many local personality traits since it has so many industries. Chris Gardner's feelings were often hurt by Freddie who is his step father whose cruel words kills him every day. Betty shows all her love towards him which makes Freddie to react brutally than he is. Chris is searching for a way to make Freddie to love him and care for him which often results in beat him down. Freddie is an uneducated, aggressive, abusive and a drunken man. Freddie reminds Chris each and every moment that he is not his father. Chris is confident enough to prove himself better than Freddie because he is educated whereas Freddie is not. According to Freddie household works are meant only for women which shows there is no gender equality.

Freddie calls Chris as big-eared motherfucker which is abusive and hurts him. Chris formulates his long term and short term goal. His long term goal is to be a good father to his children and to give proper education whereas his short term goal is to kill Freddie. Because of whom there are feared of and lost their power. Chris is afraid because one or the other day Freddie will be fully drunk and murder his mother Betty Jean. He will hurt Chris and Betty and others by beating them even though nobody could stop him. He will be arrested but released by the police soon after he is sobered up. The other day Betty is tortured and attacked by Freddie where she is wounded by him and she is in the pool of blood. Chris prays for her mother to stay alive because she is his only hope." My prayer is even more elaborate than oh, God, please don't let Momma die. It's that, but it's also God, please don't let anyone come in here and see this place all dirty like this." (37 Gardner)

Freddie chases her in streets with the shot gun to hurt her by using abusive words and bullies her. Chris requests his mother to leave Freddie and start their life fresh so that they will be free from sufferings. Betty refused because she is in need of financial help from Freddie to educate her four children. Chris decided to execute his short term goal which is to kill Freddie but it fails. Even though Freddie is not Chris's father must show some concern as a step-father but Freddie botched to treat him in a good way instead Freddie drinks and hurt him. Freddie also ill-treated Betty Jean in front of Chris which urged him to kill Freddie and in future he decided not to be like this coward.

While I had no control over the short term, I expanded my long-term plan. Not only I was going to make sure my children had a daddy, I was never going to be Freddie Triplett. I was never going to terrorize, threaten, harm, or abuse a women or a child, and I was never going to drink so hard that I couldn't account for my action. (38 Gardner)

Chris's camouflage his stolen goods in his room so that nobody sees about his stashed goods. He also trades those stolen items. He embezzles to satisfy his needs. He is then whupped and warned by Betty. When he repeated the same mistake instead of arresting him people thought him good manners. He maltreated by a man who comes to buy those stolen goods, he tries to escape but couldn't. This makes Chris to think "if I'd had a daddy, he wouldn't have left me unprotected either from my own juvenile mistakes or from the street predators." (102 Gardner)

Chris at the age of nineteen is a medic in the Navy's prestigious hospital corps. In his room, he had a sense of racial issues with the white people. He is the best in his field and nobody can replace him. People also treat interracial couples as black man and white girl and not as a mutual soul. Chris started to see people as people and not by skin. But there are few patients who treated him wrong because of colour "who are you anyway? You're not a doctor and you're black!" (139 Gardner)

Chris hears the news the character named Jim Jones convinced so many followers to consume cyanide which is like a mass suicide. It surprised Chris that there are people who still follow this radical belief system. Chris has a habit of taking stuffs like drugs and alcohol, once he is into Navy he headed to do pull-ups than consuming drugs and alcohol. He started to focus on his work than other wicked activities. Chris Gardner's marital life is not fruitful because of poverty. His wife Lydia leaves him because of financial trauma which is one of the most important conflicts to escape.

Chris Gardner's long term goal is to be a perfect father since he was not cared and pampered by his father but was tortured by his step-father. Both Chris and his son Junior Christopher had stayed in the bathroom subway railway station since they are homeless due to lack of ability to pay rent. As a father he could not invest money. He did not get proper job and nobody bought his Bone Scanner device since it is a little bit costly. Chris struggled from his childhood. At the end as per his mother's motivational words he is now a prominent figure in the society.

The title of the book itself shows chasing for the happiness. The word Happiness is spelled as happiness because it indicates his life. Chris gets exasperated by seeing the spelling of Happiness is misspelled as Happiness on the daycare wall where his son is under care and shouts at them. Later he came to know that it signifies his life and whereas happiness is something that we should create and will not come by itself.

Here the researchers elucidation is that a women who is suffering without insufficient earning for her children education. This book shows how important education is to prevail against social evils. Even though the protagonist is poor he educates by his mother who thought how important the habit of reading books and education is. Freddie the protagonists step father treated him bad he stood strong without fear because Freddie could not read and he is uneducated but Chris can read and educated as well. An educated person will accomplish any difficulties. Blacks are ill-treated whereas Chris and his mother were also treated. When Chris joined in Navy as a Navy medic he worked with dedication and is recognized one of the best doctor. People then changed themselves by seeing people as people. The protagonist at the end because of his hard work got employed and conquered poverty. He also stands as the greatest father to his son by showing him all the love and care. The book stands as one of the good instance to overcome social evils. After reading this book the readers will be motivated and it is an inspirational book by Chris Gardner. Both book and movie is worth watching and reading.

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Teaching English at the Kindergarden Level

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Abstract: *Teaching young children is extremely tough and organizing learning at that level is very difficult. Teaching young children will bring energy to the teacher. Children carry lots of energy and passion and if a teacher can make use of that liveliness in creating the learning ambiance in class, both the child and the teacher can take pleasure in making the kindergarden and the primary classes a more of a fun experience. Teaching gives satisfaction, but teaching English to young learners is bliss. Satisfaction of the needs of the young learners by the students is very essential in the process. The task based learning method is considered as one of the trouble free way to stimulate the mind of a student into the learning process without their consciousness. The concept of teaching English is to be clear and it must not be a failure. The teacher has to play a vital role in teaching English to young learners. The students must be trained to converse only in English in their daily routine. Learning stands apart when behaviour takes the main role. The teachers must induce good habits within the students, considering discipline as an etiquette which the students must carry throughout their lives; each and every mentor must also induce it in all students. Skills should be taught to young learners by their instructors. This paper presents some observations and activities to encourage teachers to teach English at the kindergarden level and make teaching a pleasurable experience.*

Young learners are those who attend preschool and kindergarden, will not have any personal reason for learning English, for it is just another subject that they learn at school or that their parents insists them to learn. At this point of their lives, they may not know or understand how important these classes might be. In recent years the younger generations are too smart and they can understand concepts in a much better way, children observe keenly and try to replicate it in their day to day lives. What they learn is how they act. The purpose of their learning is unknown and they really are a blank sheet where the teacher acts as a pen to fill the sheets with intellectual matters. In the current world parents want their children to be well versed in English and they want them to converse in English as fluent as a learned adult does. So they send their children to the kindergarden when they are two and half years old. Even at this early age, parents encourage them to develop an interest in learning English which will stay with them forever. At that age the children would not be aware of education and they do not even know the benefits of education. They might view the classes as simply another daily fun activity and they simply go and participate in the task based learning method of teaching which the teacher teaches them and they seek pleasure from that. Pinter in his words says that:

Young learners have a great curiosity to try new things and to explore concrete to abstract things. It is in line with Sadler (1974) who stated that children learn from concrete to abstract and also they are naturally curious and develop quickly as individuals. Therefore, teacher should avoid teaching abstract concepts and focus on concrete items that children understand and relate to. In addition to, teacher can use media or realia in delivering the materials in order that the students are able to understand easily. (Pinter 43)

But young learners are not aware that they are actually learning in the process. The task based learning method is really an appreciable way of teaching young learners. Those young brains need only contentment and they enjoy fantasy, imagination, and movement. Ellis defines pedagogical task as follows:

A task is a work plan that requires learners to process language pragmatically in order to achieve an outcome that can be evaluated in terms of whether the correct or appropriate propositional content has been conveyed [...] A task is intended to result in language use than bear a resemblance, direct or

indirect to the way language is used in the real world. Like other language activities, a task can engage productive or receptive and oral or written skills and also various cognitive processes. (Ellis 16)

Task is to be achieved as an outcome by the learning process of a language by its work plan. A language can engage in various cognitive processes in the minds of the young learners that will help them to think in a different perspective. Oral or written skills can also be taught by the teacher to enhance all their skills efficiently. Nunan has defined a task as:

... a piece of classroom work that involves learners in comprehending, manipulating, producing, or interacting in the target language while their attention is focused on mobilizing their grammatical knowledge in order to express meaning, and in which the intention is to convey meaning rather than to manipulate form. The task should also have a sense of completeness, being able to stand alone as a communicative act in its own right with a beginning, a middle, and an end. (Nunan 4)

They would learn quickly and the little minds grasp what the teacher says without any hesitation, if they do not have any burden to learn. They can understand the meaningful message, yet they cannot analyze the aspect of language. They have a lower level of awareness on themselves and also have an inadequate knowledge about the world.

Students of a low level as they just start their academic careers may think school to be threatening. The teacher must make the lessons relaxed and fun to the students which are very essential, and which will also make the class livelier and will encourage the active participation of the students. Creative lessons must be designed by teachers to young learners, even if they learn very basic material to interaction with their classmates. Young learners are very enthusiastic in listening to songs, especially if they can sing along it creates much pleasure in them. They seek encouragement and positive comments from the teacher for whatever work they do in their class. The teacher must appreciate each and every single learner. The teacher must create a safe and stress free environment so that the young learners can enjoy learning. A teacher tends to approach the teaching, learning method, and imply the same to young learners as they would teach adult learners. The young learners approach to learning will be as a pole apart from adults. They will learn through physical activities that are implanted in their day to day lives. The students have short attention span and they get easily distracted so the teacher should keep the exercises fun and short. Generally young learners get much attracted towards overacting and projection, so the teacher must follow methods to grasp the attention of the students.

A teacher must practice words of greeting and instructions in English aloud, slowly, and then a bit faster. Proper gestures or actions for the instructions should be practiced and only when the teacher feels quite confident they can try that out to instruct or comment the students. Encouraging students and using gestures to the students in English will make them feel confident and they will replicate it in their routine life. A thought provoking quote uttered by Franklin P. Jones is that, "You can learn many things from children how much patience you have for instance." (*Brainy Quotes*)

Make a habit of greeting students in English, and to give instructions in English for routine actions which the students do in class. A teacher should teach students to say 'thank you', 'please', and other polite words for requests by using these words by the teachers themselves to make it a practice when they speak to them. Also, the teacher must teach them to say 'good morning', 'sorry', and 'excuse me' to them and to each others; and to make use of the suitable expressions for permission to enter, go out or speak. For instance, 'May I ...?' and 'Can I ...?' The instructor must use English to instruct about keeping the classroom tidy, or to count the number of students who are there in the class. When doing these things regularly, the teacher's self confidence in English will also perk up. When evaluating the students listening and speaking in English, instructor may observe that they understand the general meaning without understanding the particular word. For instance, when the teacher says 'See you tomorrow', every day when school time is over, students will get this phrase. They may recognize that it is a form of saying 'Goodbye', because of when the teacher tells it, but the young learner will not be clear with the meaning of each word. It is said that, students who remember words and sentences they have heard repeated or routinely, and students who set up to use their learning in new situations. Students who recall 'See you tomorrow' will learn the word 'tomorrow' and will start to use it in different ways in their daily life. For instance, 'Tomorrow I will go to my city.' Or they might say 'See you' as another way of saying 'Goodbye'.

The students can assess these informal, unplanned opportunities for spontaneous language practice. The instructor should support students' speaking by encouraging all the efforts that they make to speak English fluently, no matter how bad they speak. Try to listen cautiously when they converse, and do not interrupt to correct silly errors. For evaluation, the instructor has to keep a large notebook with one or two pages for each student. They must use this to build data for records of accomplishment. A teacher must note down which students speak with no trouble and assertively, and which students still feels too timid to speak. They need to give the shy one more opportunity and encouragement to say a bit in English, and honor them for doing so.

Discipline should be the chief dictum of the teachers to make their students learn how to behave in a classroom by asking them to be quiet while the teacher is talking and lift up their hands if they have any queries or wish to answer a question. It is the place where young learners learn good behavior early on. If they move on to the next stage, the good

behavior learned in the preschool will make the transition to primary school easier. Teachers must teach young learners to respond to the basic classroom English phrases such as “please sit down.” because these are expressions that they will come across often in their school. The young learners must be ready to face the next level of education and in that way the teacher must take the responsibility to teach them accordingly. The young learners will perform well in their classes if they behave well and have a good understanding of basic principles.

As in the mother tongue learning a teacher must teach English with the help of listening and then speaking because children are not much familiar with reading and writing skills. Mother tongue influence will make a student understand well and this method was developed by Dr. C. J. Dodson says that:

A different attitude is necessary toward the place and function of the mother tongue in the process of learning a second language'. It was proved that the mother tongue, when used as a meaning conveyor, facilitates rather than hinders the imitation responses of the learners. This sparing use of the mother tongue also releases more time for practice and active contact with the foreign language which is crucial at the beginning stages for acquisition of correct language habits. (Dodson, n. pg.)

By practicing in mother tongue the young learner can get the active contact with the English language which is a hard task at the beginning stages to make it as a correct language habit. Listening paves the way for speaking. Reading and writing will emerge as the language learner is ready and should not be forced. Learning should take place with love. If the young learner has the craving for language then the learning will not be a hard task for them. It relates to acquisition, not to learning. We acquire by understanding the language a bit beyond our current level of competence. Spoken fluency emerges progressively and it cannot be trained directly. Whatever the young learners speak, all they need is more vocabulary with which they can easily form sentences to speak fluently. In talking to the students and giving the inputs the teacher needs to be concerned primarily with whether the students understand the message. Practical knowledge is more important than mere seeing or hearing to what the teacher teaches. The young learners must practice different sounds of the English language and should have the identification on the alphabets, numbers, colors, and shapes. Then the vocabulary words will be introduced gradually and may choose to study some simple structures that relate also to everyday life. Without the influence of reading and writing, a focus on speaking and listening will help students to be more comfortable and confident with English. The student who does not take part in the session actively should be assigned to a quick learner who can make the slow learner learn quickly and easily. If there is a problem in a student then the teacher is the sole responsible for the student. They should make the student understand the learning process in a simplified way. Tracking individual and class progress is necessary to know, whether the students can visually see what they have learned and how they are working on it. Encouraging students to construct the learning environment among themselves at their best will create interest and kindle their thirst for learning without much concern about making mistakes. Entertaining activities and exercises must be created. This leads to the interaction among the students and they can learn to speak better English. A teacher must stick to a regular schedule so that students may feel comfortable. Reviews can be constantly implied and can implement too much of new vocabulary at a time will create confusion among the students and then it would not be a peaceful circumstances. Whatever is taught at present must have a brush up during the next class to make the students be in touch with the concept. This is the way a teaching should be. The learning should start with listening to the teacher and then it must expand its range of vocabulary gradually.

To Conclude, the Reasons for learning English language at early stage is because the role of English is an universal language and its prospective for providing education and employment rewards to English speakers, English is being introduced at earlier ages around the humanity. Many children now initiate English as early as the age of six. While there are many points of examination about the finest time to start learning an additional language, there are potential profits to an early set up, chiefly if most favorable conditions occur within the language classroom. English for Young Learners programs can offer supplementary time to become skilled at the language and can direct to enhanced intonation and fluency, improved intercultural proficiency, and intellectual elasticity.

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Shades of Difference in James Baldwin’s *Nobody knows my name*

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Abstract: *Negro literature has emerged in the twentieth century with a tremendous burst of force and energy, due to a new awareness of the Negro sensibility. The most powerful and impressive expression of this Black power, can be found in the works of James Baldwin. Baldwin has been exceptional among modern Black American writers. As a novelist and an essayist, he has become a kind of prophet. Whatever deeper comprehension of the race issue Americans now possess has been, in some way, influenced by him. He was shaped by his present age where he lived it was a bitter struggle of his early life. In this work he highlights the struggle and pain of being Black and poor in America and his religious conversion has yielded brilliant fruit in the passion and humanity of his work. Even the briefest summary of Baldwin's life makes clear the dues he paid, the oppression he faced, the oppression he overcame, and the strength he gained from the battle.*

INTRODUCTION:

African American literature is written by, about and for African Americans. The African literary writings were born out of the lineage of the original slaves who were brought out of Africa. Due to their race, culture and submissive traits, they were compelled to be enslaved. The Black Americans were only a racial or ethnic group brought down from Africa to America against their will. The Black Americans were transformed into newer Americans, as their cultural heritage was substantially on American soil. The early African American literature was mostly in autobiographical spiritual narrative style. It was during the Harlem Renaissance, literature and art began to evoke self-expression.

But even after the slavery was legally abolished, the Negroes continued to be treated with contempt by the Whites and were often made victims of injustice and exploitation by them. Their situation and abolishment of self Identity was exposed by James Arthur Baldwin’s work on *Nobody knows my name*, which formations of black consciousness addresses itself to the construction of an identity.

These essays were written over six years, in various places and in many states of mind. It was the last year of his life in Europe, his journey as a writer in Paris was not completed when he could not find the answer for the particular question of “Who I was” which turned to a personal question, but he realized that the answer was to be found in himself. This situation of Blackman cannot be treated as an isolated problem of Blackman alone. It is entwined with the most notable problems of American civilization and democracy and it reflects the general American anxiety over identity. The Negro’s obsession with identity has emerged as a result of his peculiar experience in America. With the birth of the “Black Power Movements” after the World War II, the Negro has begun to accept his blackness as a symbol of his ethnic identity

“The fact that I was the son of a slave and they were the sons of free men means less, by the time we confronted each other on European soil, than the fact that we were both searching for our separate identities”. (6)

It was ashamed for the people of Africa when they find these, they seemed to be saying, Why, Then, we would no longer need to cling to the shame and bitterness which had divided them so long. He states that people of Africa they knew each other than any European ever could. Being a Blackman and Searching for self identity was not started in the present but no matter where the ancestors of Negro had been born, or what they endured, the fact of Europe had formed in Black people both was part of their identity and part of their inheritance. In the development of one's personal identity, his community also plays a significant role. So identity development in the case of blacks has been often painful and difficult as they have been made to believe so long the white stereotype of the black man that produced in them a feeling of inferiority and insecurity.

“It turned out that the question of who I was not solved because I had removed myself from the social forces which menaced me- anyway, these forces had become interior, and I had dragged them across the ocean with me. The question of who I was had at last become a personal question, and the answer was to be found in me”. (7)

He also realized the importance of self examination for a writer for his understanding of the world at large. He had already set his heart on becoming a writer. The doubts about his identity had become personal and the resultant self-examination revealed his failings--his hatred and shame about himself and his people, and his hatred to the whites. So in France came his realization of his double consciousness and so there began his earnest efforts to transcend it.

Erikson identifies this special phenomenon in black writers- the readiness to accept the negative aspects of their identity and to base their recovery on it. In France, he was also brought face to face with the unalterable fact of his Negrón's and Americans, or his identity as an Afro-American. In spite of all his sufferings in America as a Negro, the love for his country stayed with him till the end of his life.

"The question of assimilation could not, however, be posed this way. It was not a question, on the one hand, of simply being swallowed up, of disappearing in the maw of Western culture, nor was it, on the other hand, a question of rejecting assimilation in order to be isolated within African culture".(16)

Baldwin notes the difference between the American Negro and the African. In the search for his roots, the American Negro naturally turns to Africa. Yet for many Black Americans the separation from their African homeland and its culture was so complete that Africa remains a far-off remote land from which they are irretrievably estranged. He has dealt with the questions of race and identity with far greater clarity. His feelings regarding the racial conflict in America and the oppression of Blacks are very strongly expressed in these essays.

"People now approaching, or past, middle age, who have spent their lives in such struggles, have thereby acquired an understanding of America, and a belief in her potential which cannot now be shaken".(45)

He writes of the Harlem where he was born and where he spent his childhood. He writes of its bitterness, the struggle for day to day survival, the seething fury and the escapism. In one of his scathing phrases he says that improving the ghetto is miserable conditions faced by Blacks living in the ghetto environment.

Baldwin writes of how hard the Negroes try to instill in their children some sense of honor and dignity which will help them to survive to face the insults, indifference and cruelty which they will have to encounter in their day to day life. It is usually, for example those white people who are in favor of integration prove to be in favor of it later, in some other city, some other town, some other building, some other school. The arguments or rationalizations, with which they attempt to disguise their panic, cannot be respected.

Northerners proffer their indignation about the South as a kind of badge, as proof of good intentions; never suspecting that they thus increase, in the heart of the Negro they are speaking to, a kind of helpless pain and rage and pity. Negroes know how little most white people are prepared to implement their words with deeds, how little, when the chips are down, they are prepared to risk. And this long history of moral evasion has had an unhealthy effect on the total life of the country, and has eroded whatever respect Negroes may once have felt for white people.

"The Negro vote has no power in the state, and the governor of Georgia that "third-rate man", Atlantans call him makes great political capital out of keeping the Negroes in their place".(89)

Searching for quest image is not only in everyday life but also in the search for their power, where the peoples of black have no rights to vote in their political lives and it is clear that most Southern politicians have no intention of attempting it. The attitude of these people can only have the effect of stiffening the already implacable Negro resistance and this attitude is absolutely certain, sooner or later, to create great trouble in the cities. It is not only of the people but also because of the nation, the entire nation, has spent a hundred years avoiding the question of the place of the Blackman in it.

As William Faulkner says to the people of Africa;

"After more than two hundred years in slavery and ninety years of quasi-freedom, it is hard to think very highly advice to 'go slow'. They don't mean go slow, Thurgood Marshall is reported to have said, "they mean don't go."(118)

Faulkner's primary concern was his artistic desire to explore the human heart. He must subscribe and is to some extent controlled by the beliefs and the principles expressed in the Constitution; at the same time these beliefs and principles seem determined to destroy the south. It is on the one hand, peoples of America were proud citizen of a free society and on the other is committed to a society which has not yet dared to free itself of the necessity of naked and brutal oppression. He is simply speaking of the hope which was always unrealistic and is now all but smashed but the white Southerner, with no coercion from the rest of the nation. If one examines the myths which have proliferated in this country concerning the Negro, one discovers beneath these myths a kind of sleeping terror of some condition which peoples refuse to imagine. In a way, if the Negro were not here, it to be forced to deal within their own personalities.

This leads to inferiority feelings and of morbid self-hate in the exploited group and because of this, the black even now exhibits a widespread and deep-seated inhibition against utilizing equality even where it is granted. One can never really see in to the heart, the mind, the soul of another.

CONCLUSION:

Baldwin's greatest appeal has been the accompanying stress on love, commonality and brotherhood. A thorough examination of the themes in Baldwin's writings reveals clearly a transcendence of the peripheral and purely temporal aspects to a consideration of the deeper interpersonal relationships and more important the basic human values which

exist from generation to generation and from nation to nation. He saw that social norms and ethics could be monopolized and many racial, social and gender divisions were made in the name of God. With this came the realization that there was indeed no substitute for secular humanism. The fraternity of all human beings, cutting across divisions of race, ethnicity, cast, class, religion and gender is imminent in secular humanism. Baldwin's works, thus, seek to assert the basic human values and search of identity with which we must contend if we are to escape "the terrible darkness" and bear witness to the "reality and power of light".

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Sri Sarada College for Women, (Autonomous) Salem, Tamil Nadu, India

Portrayal of Women and their Voices in Toni Morrison's *Sula*

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Abstract: Literature is a reflection of society. Literature reveals the life style of people and their part and role in shaping the culture and tradition of their own society. People are having their own responsibilities in the world. Especially women are the notable figures and genders who are all lying as a back bone of the society and its culture and tradition. They are not only the back bone of the society, but also the most important and the respectful personalities, who sacrifice their own life for the welfare of their family. Toni Morrison is a great writer who has given more works to develop the society in a successful way. Toni Morrison a famous feminist writer gives importance to women and demands their own rights in the society. Toni Morrison wrote many novels, giving importance to women characters and their role in it. *Sula* is the finest example for her feminism based works. This paper deals with the role of women in the society and their own voices to stress their own rights and identity.

Key Words: Feminism, Racism, Family Love, importance of Friendship, Motherhood.

Women are the pillars of the society. They are playing a major roles in their families. Women are doing significant roles in our society. Though women are considered as weaker sex by the male dominant society they do all their works and jobs in an efficient manner. They do not get or want any help from others. They are mentally prepared to lead their lives which are all filled with ups and downs and struggles and problems. Though they have to face many struggle full situations, they do not get detachment from their roles and responsibilities.

Women are acting many significant and uncountable roles like a daughter, mother, wife, sister, grand mother in the world according to their situations. Time has changed and decides the role of women according to it. Women's lives are more complicated than the lives of men. Women are holding and bearing the struggles of men also. They are keep on running for the growth of their family. They do not want any help and coordination from others they just expect some kind of love and tension free life do to their works in a great way.

Toni Morrison born in Lorain, Ohio to Ramah and George Wofford. She was born on February 18, 1931. Toni Morrison is from a middle class family, who hears the folks tales of African society. Her favourite authors are Jane Austen and Leo Tolstoy. She became an English instructor at Texas Southern University in Houston, Texas and she became a member of Alpha Kappa Sorority. Toni Morrison is a Nobel prize and Pulitzer prize-winning American Novelist, Editor and Professor. She is a famous personality and also known for her epic themes, dialogues and richly detailed characters. “Toni Morrison who in novels characterized by visionary force and poetic import, gives aspects of American reality” (MAL 284).

The characters are reflecting the conditions of people in the society and they are very helpful and actable for the plot construction of the novel. According to this, Toni Morrison is famous for her characterization. The characters are the soul of her works. They make the work in a more attractive manner and make it as a loveable one. Toni Morrison wrote many works like *The Bluest Eye*, *Sula*, *Song of Solomon*, *Tar baby*, *Beloved*, *Jazz*, *Paradise*, *Love, Mercy, Home*. She wrote children literature also. The notable works are *the Big Box*, *The Book Of Mean People*. Toni Morrison beautifully uses the characters in her novels. *Sula* is the most important and notable work of Toni Morrison.

In *Sula*, Morrison beautifully picturizes the relationships between the female characters. And it also explains how the female characters are struggling to have their identity and how they are facing the difficulties because of male characters. In *Sula*, Toni Morrison explains the role of women in the society as well as in their family. In *Sula* the readers can find only the female voices. Through these female characters Morrison explains the themes like Racism, importance of Feminism, Family Love and Friendship.

Morrison explores the mythic power of femininity in a poor and isolated rural black community where women rule a mother, warrior, witches and story-tellers...One of the most compelling writers at work today. (The Times)

According to this statement readers can understand Toni Morrison's huge contribution to feminism. All the characters in this novel *Sula* act as a mother who are all taking responsibilities to raise their children and as warrior who are all struggle to lead their life in the society.

Women are the dominant characters in this Novel *Sula*. They have great responsibilities in their life to raise their families without the help from male characters. In *Sula* Men are silent characters and they do not take any responsibilities in their life and they left the female characters after using them. They abandoned women and detached from them without giving any source to lead their lives. They are not true to their wives and children. The most important women characters are Eva, Hannah, Nel, Sula and Helene. Through these female characters Morrison explains the power of Women and their role in the society.

Sula has twelve sections. Each section contains the information about a particular year. These sections are entitled with years. Each section talks about each female characters, family background and their role in their families. Section three entitled as 1920. This section talks about the female character Helene and gives a detailed account of her family. Helene is the daughter of a prostitute, Rochele who is living in New Orleans. She was raised by her grandmother Cecile. Helene is the mother of Nel. Helene does not have a good childhood days because of her culturally detached parents. Helene raised under the strict guidance of her grandmother. This makes her to follow the cultures and traditions of her society.

Helene married her distant cousin named Wiley Wright and moved to South Ohio. Helene lives a respectful life with her husband and daughter. Wiley Wright fails to be with his family because of his job. So, he leaves Helene and Nel in South Ohio and go to do his work. As a single woman Helene leads her life with her daughter and raises her in a respectful manner. "Under Helene's hand the girl became obedient and polite. Any enthusiasms that little Nel showed were calmed by the mother until she drove her daughter's imagination underground" (*Sula*18).

Through the character Helene, Morrison slightly reveals the conditions of black people in American decent. She gives a note on Racism through this character. Helene gets a letter from New Orleans that tells about her grandmother's illness. She decides to go to meet her grandmother at New Orleans with her daughter Nel. Through this journey Morrison explains the effects of Racism. Though Helene faces dark sides of the society she does not leave her culture and tradition. "All in all her life was a satisfactory one. She loved her house and enjoyed manipulating her daughter and her husband" (*Sula*18). Helene is the best example for good child caring motherhood in the society.

Eva is one of the notable character in this novel. Section four which is entitled as 1921, clearly explains the struggle full life of Eva with her children. Eva sacrifices her own life to raise her children. Eva married to Boy Boy. After their marriage Boy Boy abandoned Eva and left his family without giving any source to live. After his cruelty, Eva has the responsibilities of raising her three children named Pearl, Hannah and Plum.

Eva struggles more to raise her children. After a long struggles Eva leaves her children under the care of her neighbour and leaves Medallion to get some money for the life of her children. After eighteen months Eva returns to Medallion with one leg and insurance money. Eva cut off her own leg to get a insurance money for her children. She builds a big house to her children in Medallion. Eva is the finest example for sacrifice. She is the great mother who is always thinking about her children's life and spending her whole life in wheelchair.

Morrison explains the different kinds of emotions of motherhood through Eva. For that she uses the death of her children Plum and Hannah. Eva burnt her son Plum. Plum returns Medallion from war. After his return he becomes drugs addicted person. He uses pain killers and uses drugs. He spends his time in using drugs and sleeps in his room. While seeing this, Eva wants to release her son from this cruel life. She can not bear the condition of her son. So she herself burnt her son in his room.

From this readers can think Eva is a cruel mother. But Morrison gives the real reason of Eva's action in the following sections. This is the good example for Morrison's techniques of story telling. In Section 1923, Hannah asks the reason for her cruel behaviour towards plum. Hannah asks her mother if she ever loved her children. Eva replies that she sacrifices her whole life for them and she burnt plum is also one kind of love. Because she does not want see her son as a drugs addicted idiot. She wants see her son die as a Man.

After all that carryin' on, just gettin' him out and keepin' him alive, he wanted to crawl back in my womb and well... I ain't got the room no more even if he could do it. There wasn't space for him in my womb... I had room enough in my heart, but not in my womb, not no more. (*Sula*71)

Morrison differentiates Eva's emotions towards the death of Hannah. When Hannah's dress catches by Fire she wants to throw herself out of the wheelchair through the window. But she fails in her attempt. "Eva knew there was time for nothing in this world other than the time it took to get there and cover her daughter's body with her own" (*Sula*75). Morrison gives Eva on the note of self sacrificed woman for her family.

Nel Wright is one of the major character in this novel. She is a daughter of a respectful mother Helene. She has all qualities like her mother who follows and gives importance to culture and tradition. Nel is light-coloured and plain.

She is totally contrasts from Sula. She is a good girl who taught by her mother, quite and obedient. Nel's family is respectful, staid and proper. Nel in her childhood experiences Racism when she has a travel with her mother Helene. After noticing and experiencing that Nel wants to lead her life for her and to become independent. She has a friendship with Sula. After schooling Nel married with Jude and shares her life with him. Sula leaves Medallion for ten years to get higher education.

After ten years Sula returns to Medallion. This makes Nel to feel happy and again continues her friendship with Sula. But when Nel notices Sula sleeps with Jude she was heart broken. Nel cuts her friendship with Sula. Morrison includes Nel also in the list of women who are all cheated and abandoned by their husbands. Nel leaves Jude and takes the responsibilities for her children. Nel lives her life alone in a moral way. She spends her young age with loneliness and raises her children under many struggles. The final section is 1965. This section starts with describing Nel who is in her fifty five years. She again experiences loneliness after her separation from her children. They forgets her sacrifices and leaves her alone.

It didn't take long, after Jude left, for her to see what the future would be. She had looked at her children and knew in her heart that that would be all. That they were all she would ever know of love. But it was a love that, like a pan of syrup kept too long on the stove, had cooked out, leaving only its odor and a hard, sweet sludge, impossible to scrape off. For the mouths of her children quickly forgot the taste of her nipples, and years ago they had begun to look past her face into the nearest stretch of sky. (Sula 165)

Sula is protagonist of the novel. She is a dark woman who is considered as evil because of her dark colouring. And her dark birth mark on her eye which is shaped as rose. Sula has a close friendship with Nel Wright who understands her inner feelings. After Nel's marriage she leaves Medallion and returns after ten years. When Nel noticed her sexual relationship with Jude, Sula lost her friendship with Nel. The people of Bottom hate Sula because of her worst character and they become afraid while seeing her birthmark. "the people in the Bottom shook their heads and said Sula was a roach" (Sula 112).

The people of Bottom put all the crimes on Sula like Hannah's death, Mr. Finley's death and Teapot's accident. Though she was neglected by everyone including Nel, she does not give up. She has a love on Ajax. But that man leaves Sula after knowing her possessive love on him. After his separation Sula got ill. When Nel meets Sula, she explains her love on her but Nel does not apologize her. Sula died because of severe illness. And the people of Bottom rejoice her death. Morrison ends this with a tragic note. Through this she explains the love between family and friends. After Sula's death, Nel understands her love on Sula. "It was a fine cry—loud and—long but it had no bottom and it had no top, just circles and circles of sorrow" (Sula 174).

Women are the most responsible figures in this world. Toni Morrison explains this truth in her well known novel *Sula*. All the women characters in this novel fail in their relationships with their husbands and are abandoned by male characters. But they take their own responsibilities on their families and the growths of their children. They have their own voices and do their own role without others help.

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The Lipogrammatic effect as seen in Ernest Vincent Wright's *Gadsby*

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Abstract: *To communicate one needs some elements to fulfil one's thoughts and thus the research process finally ends up with new signs and symbols. Later on it is switched into words, sounds, music, and tone. Finally stating, it is a single phrase as language. It holds various structures and norms and one of the exceptional forms is lipogram. It refers to a constraint writing, that is, excluding a letter or a word in a work. In English language, every alphabet is important and it has its own significance. This paper will analyse the constraint in writing Ernest Vincent Wright's *Gadsby*. This paper also expresses the power of language in different aspects.*

Language is a natural human system of conventionalized symbols that is understood by meanings, through which people communicate their thoughts and feelings. Language is used to describe the society around us and it helps to build and maintain a healthy relationship. It can be verbally expressed or with just composed words. Letters in a language play a significant role. The combination of alphabets is important to compose words and it gives sense. There are techniques in literature that have certain unique style of writing and one of the styles of writing is the lipogrammatic way of writing.

Lipogram refers to lack of a particular alphabet or a group of alphabets in a composed text which can be prose, poetry, or a novel. Composing a text without a specific alphabet or group of alphabets is difficult for usually vowels like a, e, i, o, u; and the letters like t, n, s, r, h, l, d, c can be found in eighty percent of the words in English language. While applying the style of lipogram, the writer avoids using many ordinary words. It is very difficult to write with error free grammar for it changes the coherence of a sentence or a passage. The alphabet 'E' is very essential in many languages. In English the alphabet 'E' is most frequently used in common writings and it is difficult to write even a single sentence excluding the alphabet 'E'. Not only in English language, the alphabet 'E' is most frequently used in lots of other languages such as French, German, Spanish, Italian, Swedish, Danish, and Dutch. The most challenging lipogram style is to exclude the alphabet 'E'.

In this juncture this paper deals with the American writer named Ernest Vincent Wright who was notoriously known for his Lipogrammatic technique of writing. He was born on October 7, 1872 and died in the year 1939. The biography of the novelist has not been much recorded. According to the article in the *Village Voice* written by Ed Park it is stated that, Wright may have been English by birth, yet was all the more probably an American. His well known works are: *The Wonderful Fairies of the Sun* (1896), *The Fairies That Run the World and How They Do It* (1903), *Thought and Reveries of an American Bluejacket* (1918), and *Gadsby* (1939). His humorous poem *When Father Carves the Duck* can be found in some anthologies. He wrote the novel *Gadsby* with 50,000 words without using the alphabet 'E'. In the introductory part of the novel he wrote the most tricky portion of the process was to evade the common English words like 'like', plurals endings with 'es' and the past tense verbs ending with 'ed'. The story was written without any intention to attain any literary merit, but Wright wanted to contribute his presence in literary field and wanted to prove himself.

Gadsby is a simple story where the sentences are free from errors, and is also written in a coherent way. Lipogram limits the author's vocabulary. The whole composition of this story was composed with the alphabet E in the typewriter to be tied down securely, hence making it incomprehensible for that alphabet not to be typed. This has been done because vowels would not repeat accidentally. The author while writing the novel felt that all the letters with the alphabet 'E' congregated behind him to use the letter 'E' and Wright states in the introductory part that:

People, as a rule, will not stop to realize what a task such an attempt actually is. As I wrote along, in long-hand at first a whole army of little E's gathered around my desk, all eagerly expecting to be called upon. (2)

With this great deal Wright has written a story about the significance of youth and they can serve for the people whenever given a chance to them, while writing the novel he had gone through many difficulties by avoiding typical suffixation for past action which is the 'ed' form of a verb and instead he used the verbs like, 'he walked' he used 'he did walk', modal auxiliary forms, and a short list of participles. Lack of vocabulary restrains the exchange of value and availability of pronoun many words. The numerals additionally cause a lot of inconvenience for none somewhere in the range of six and thirty are accessible. The abbreviations like 'Mr.' 'Mrs.' were avoided.

The author drops the alphabet 'E' and he fills the gap with apostrophes, certain words are not with apostrophes and it gave complete meaning, correctly spelled and properly used. Wright uses synonyms in order to twist a sentence to avoid vagueness. He avoided the pronouns like: he, she, her, they, them, their, myself, himself, and yourself. Even the author did not entitle the head of each section with the words like chapter one, chapter two, chapter three, and so on. Instead he used Roman numbers like I, II, III, IV. Wright states that:

I have even ordered the printer not to head each chapter with the words "Chapter 2," etc., on account of that bothersome E in that word. (3)

The reason for not using the word chapter, is because of the word contains the alphabet 'E'. He has been faced lots of criticism and one of them, He states said that he had:

received some extremely odd criticism since the Association Press widely announced that such a book was being written. A rapid-talking New York newspaper columnist wanted to know how I would get over the plain fact that my name contains the letter E three times. As an author's name is not a part of his story, that criticism did not hold water. (2)

Wright is conscious about the lipogrammatic form of writing. The power of language can be viewed in the novel. The purpose of Wright's lipogrammatic technique is of a influence of reading a four line stanza lipogram work by an unknown author. The four line stanza had no lucidity and a style of grammar. Thus language is very powerful in literature. There are many constraint writing, but the most common and thought provoking form of them all is lipogram. It is different kind of writing to do an expedition.

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Storytelling as a Teaching Aid

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Abstract: *Storytelling is one of the oldest methods of teaching. Stories have their own unique power in imparting life lessons to the young minds, since ages. Children as well as the adults love stories and learn through them. Stories teach ethics, values, and inform the learners of the various cultural norms. It equips the learners with practical knowledge to handle different situations in life. Storytelling teaches vocabulary, and also serves as an effective means to teach and learn the language. The present study aims at ways to use storytelling as a teaching strategy and its different methods. To conclude the researcher attempts to prove storytelling as a magic spell that may work wonders in the field of teaching.*

“Storytelling is the most powerful way to put ideas into the world today.”

- Robert McKee

Storytelling is a beautiful and fine art. It helps to gain the attention of the listeners more effectively when compared to other ways. Stories do not have any age barriers and its effects will last longer in the minds of the listeners. In the field of teaching, storytelling always plays an important role.

Earlier, the oral form of storytelling was combined with gestures and expressions. Though it is considered as a religious ritual, some archaeologists think it is a rock art that has a form of storytelling in many ancient cultures. According to the indigenous cultures of the Americans, the art of storytelling is an art with practices and values which help to develop one's identity. They believe that, in the art of storytelling, one can add his own sense of touch and perspectives to produce a pristine story. Because Storytelling is not just a medium of entertainment, it also helps to educate people with values.

The minds of the human beings are structured in a way to catch or create stories. And also it has the capacity to remember, understand and even recite it, because of the brain's cognitive machinery. Storytelling contains two ways of teaching. One being the telling of stories for individual development, another is for social development. Usually, stories exhibit human thoughts like a mirror. It is also one of the best ways to remember facts. Because facts are always rigid and hard to remember, students always find it difficult to understand and to retain it in their memory. Storytelling always has its unique mark in the student's mind. The art of storytelling is the combination of both auditory and visual senses, where one could learn,

- ❖ The organisation in the story,
- ❖ To shape the language,
- ❖ Expression of thoughts.

Stories are mostly based on a kind of experiential learning. But learning things from experience is not an easy task. In this case, it is not only the listener who learns, also the teller who is narrating story gets a unique experience and background. Storytelling is the process which helps the speaker to convey their ideas in an effective way from a lot of practice which helps to exhibit the potentials of human accomplishment. Storytelling stirs the existing knowledge and acts as a bridge between cultural and motivational ideas towards a single entity.

Storytelling also acts as a catalyst to change the behaviour of the student. For example, *Everyone Has a Story in Life*.

“A 24 year old boy seeing out from the train’s window shouted...“Dad, look the trees are going behind!” Dad smiled and a young couple sitting nearby, looked at the 24 year old’s childish behaviour with pity, suddenly he again exclaimed...“Dad, look the clouds are running with us!”The couple couldn’t resist and said to the old man...“Why don’t you take your son to a good doctor?” The old man smiled and said...“I did and we are just coming from the hospital, my son was blind from birth, he just got his eyes today.” Moral: Every single person on the planet has a story. Don’t judge people before you truly know them. The truth might surprise you.” (Eston Swaby)

Stories are an effective tool because it makes the listeners engage in a particular thing with concentration. Therefore, it helps them to remember things for a longer duration. Storytelling acts as one of the basic foundations for both the learning and teaching processes. It makes the listener engage in certain activities like,

- ❖ Imagination and innovation
- ❖ New perception
- ❖ Inviting a transformation
- ❖ Have empathetic experience

These factors allow the individual to actively participate in the story and further make him

- ❖ Observe,
- ❖ Listen,
- ❖ Participate with less guidance.

Philip Pullman once said that after nourishment, shelter and companionship, stories are what one needs most in the world. Storytelling is considered as an ancient form of teaching. In some parts of the world, it is still the only form of teaching. Students always love to hear stories from their childhood. Teaching young students with stories help them handle complications in their future reading. In the beginning, the teacher uses the simplest form of storytelling with the simplest words. This helps to gain the attention of the listeners since the beginning. Later, the teacher concentrates on vocabulary and equips the students with the meaning of the new words along with the essence of the story.

Listening to a storyteller creates lasting personal connection with that person, helps to promote problem solving ideas and creates a proper planning for future ambition. After that, the listener activates his knowledge and imagines new possibilities. Along with the help of the storyteller, the listener invents new solutions and innovations. Generally, most of the stories have underlying meanings in it. So it is the role of the storyteller to help the students find and analyse the underlying meaning for their own development. Some stories help the students to respect others life and to get the inter-connectedness to overcome their tribulations.

Using storytelling as a teaching aid the teacher instructs and educates the students with good values. To become a good storyteller, the teacher should learn

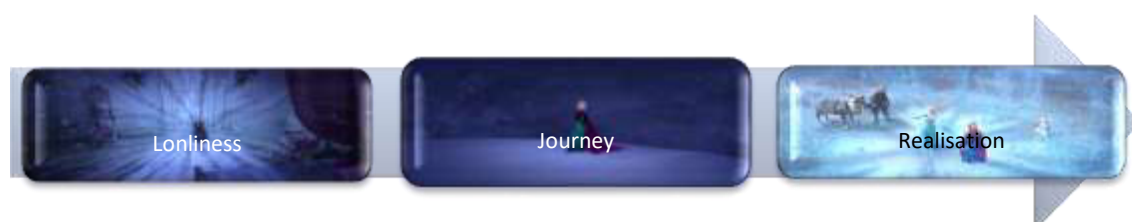
- ❖ The art of Delivery
- ❖ To use both Imagery and realism
- ❖ To select the context

STORYTELLING AND ITS METHODS:

The following are four of the many fun methods to seek complete attention from students in a classroom, through storytelling.

MONOMYTH:

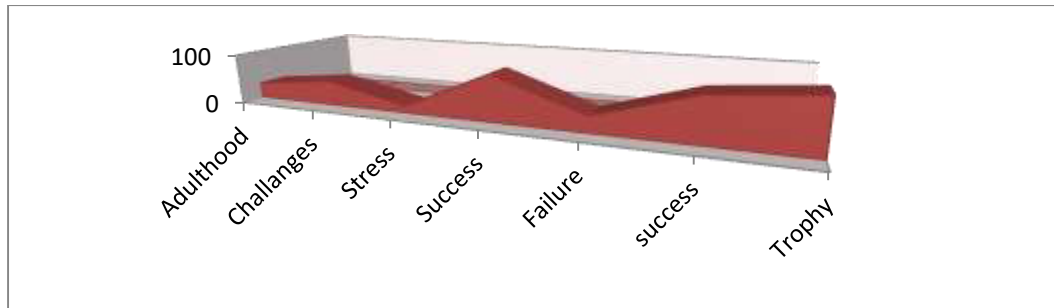
This method of storytelling has a hero who leaves his family and home and goes on a journey which involves a number of hardships. His journey through difficulties teaches certain characteristics like courage, perseverance, and strength to face any situation in his life. With the help of that hero, the storyteller provides enough examples to face the hard times in an optimistic manner. In modern times, there are a number of movies based on this method. For example: ‘Frozen’



It helps the student to embark on a journey through their imagination. Finally, they get a pearl of new wisdom to face their life in any situation with courage.

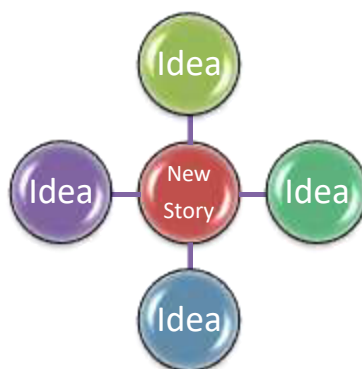
THE PEAK:

Through this type of stories, the teacher provides a growth of the hero. In this method, the protagonist faces a number of challenges in his everyday life to reach his final success.



AMALGAMATION OF IDEAS:

This helps the teacher to get a number of ideas from the students. At the beginning of the class, the teacher gives them examples as to how great minds work together to get a new idea, organises the students in groups, gives them titles to develop their own stories from. This brings forth a harmonious compilation of events resulting in a wonderful story.



ABSTRACT TO CONCRETE STORIES:

The teacher tells half of the stories to the students and asks them to give possible and appropriate endings to all of them. This makes the students

- ❖ Think,
- ❖ Organise ideas,
- ❖ Use vocabulary,
- ❖ Create a new story.

By using all these characteristics, the students come up with a new story, making the class all the more interactive.

Finally, the researcher states that the art of storytelling helps the listeners to remember and retain the things in their mind for longer duration, and suggests ways how a teacher can serve well as a storyteller to gain the maximum attention of the students.

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Voices Unveiled: A Study of Kaur's Portrayal of Women in Her Poems

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Abstract : *Rupi Kaur, a young Instagram sensation, has recently been hitting the best-sellers list, whose self-published book of poems, Milk and Honey caught a wide attention from all around the world. Her second volume, The Sun and Her Flowers encountered a 30 similar success. Kaur, being an ardent feminist is also a woman who dares bringing to light the darker dimension of her life, be it bitter loss or abuse, failed love or sex, racist discrimination or colour bias. She being the sole speaker occasionally addresses her mother, yet another resilient woman, the silent strength of whom Kaur takes after. Kaur, for the major part, addresses all girls in the world who find a warm connection with her in return for her verses which serve to soothe the broken hearts. Studying her compilation of poems, the paper attempts to highlight Kaur's portrayal of women in general, by the way how she looks upon her mother and her own self, and the voice Kaur gives to the unheard, by the way how the current millennial find her poems to be well relating with their own lives and situations.*

A new generation of young, digitally astute poets has loyal online followings which help drawing towards them more attention of the millennial readers, specifically. Their scarce books handle common man themes such as love, loss, heartbreak, trauma, abuse, empowerment, recovery, etc. Their most alluring feature lies in the rawness of their verses, which often read as if they were clipped off from the pages of a personal diary of haunting emotions. The sudden and growing popularity of these Insta-poets and their writing is more often unlikely to impress literary critics who only sneer at their simplistic, and mostly, unrhymed verses. But they certainly are reshaping the lingering notion of the genre of poetry as a creative medium in the decline, or even worse, dead.

Rupi Kaur, in her mid-twenties at present, is an Indian-born Canadian poet who has achieved a rare feat, which is the mainstream popularity in the literary field. Her family immigrated to Canada when she was only four years old. It was back then that when Kaur felt inferior to be unable to converse in English with the rest of her class mates, her mother emerged as an exquisite source of inspiration for her. She gave Kaur colours and papers asking her to paint her heart out. Kaur then saw the most appropriate way of expression that vented her feelings to the world – writing. Throughout high school, Kaur shared her poems anonymously. Later on, gradually, her writings met the need of most young women on Instagram and Twitter. She went from having a considerable number of followers to earning millions of them, most of which are women.

Kaur is beloved for the reason that she expresses things relatable to many young women, which others find hard to put in words. As a woman of colour, she through her vivid verses gives voice to many who do not have one, or are denied of being heard. She exposes the fact that many women go unheard and ignored, and that they accumulate so much longing to be told to someone.

our backs

tell stories

no books have

the spine to

carry (171)

Kaur describes what it is to be a woman beyond any kind of oppression, and celebrates, in her poetic words, the wisdom of them, shunning the very many social constructs which pull women down. She displays the need for the freedom of speech.

you tell me to quiet down cause
my opinions make me less beautiful
but I was not made with a fire in my belly
so I could be put out
i was not made with a lightness in my tongue
so I could be easy to swallow
i was made heavy
half blade and half silk
difficult to forget but
not easy for the mind to follow (30)

One of the great lessons Kaur preaches that a woman should be equipped with is that

..that since day one, she's already had everything
she needs within herself. it's the world that
convinced her she did not.

Kaur proves over and over again that women who have encountered abuse and trauma, are not alone in the world, but she herself, a victim of loss and heartbreaks, is always in support of them. She instills in them a truth that "loneliness is a sign you are in desperate need of yourself" (153).

Her lines on healing oneself, really does serve as a miracle to the broken hearts. Abuse and trauma are not always the end of life or its happiness, and they never shall define a woman. A section of her poems are devoted to the theme of healing. The very title of a collection of her poems implies healing – milk and honey, together make for an amazing combination, replete with healing powers. It is a reference to the Hebrew tradition around Moses' exodus from Egypt. It's roughly a metaphor for an ideal place being so close to paradise, yet locked in despair.

stay strong through your pain
grow flowers from it
you have helped me
grow flowers out of mine so
bloom beautifully
dangerously
loudly
bloom softly
however you need
just bloom (158)

One of the key features that is worth all attraction towards her and her words is the note of self-love, self-reliance and self-recovery which she constantly puts forth in her verses that works magic in the women her age.

The readers may find that with every page, the tone and voice of Kaur delivered by her words grows stronger and more confident, imparting in the women a similar feeling to stand up against pain and loss of love.

when you are broken
and he has left you
do not question
whether you were
enough
the problem was
you were so enough
he was not able to carry it (103)

Love and relationships pretty much contribute to stress which makes a woman feel like the world may crumble in front of her. Kaur never fails to remind that though things may seem to fail her, there is her heart that though prompted to break, actually is the strongest in the human body.

what is stronger
than the human heart
which shatters over and over
and still lives (109)

Kaur makes several references to her mother who has been the sole influence behind her career in writing. Through occasional references made to her father, it is understood the he has been an alcoholic and mostly an absent character in her poems, who exercised his authority upon his wife, thus exposing the evident patriarchy prevalent in the society then.

when my mother opens her mouth
to have a conversation at dinner
my father shoves the word hush
between her lips and tells her to
never speak with her mouth full
this is how the women in my family
learned to live with their mouths closed (35)

Her subtle description of her mother in one of her poems shows her awe towards womanhood through any brutality.

i struggle so deeply
to understand
how someone can
pour their entire soul
blood and energy
into someone

without wanting

anything in

return (46)

The new literary establishment where the Instagram poets are taking an upper hand has gradually changed the perception of poetry, among the young readers. The rise in popularity of Instagram poetry can make one wonder what poetry really is, and what qualifies a piece of writing as a good poem. But these poets reach large audiences, and their verses, evidently, resonate with millions of youngsters, though they may not move the literary critics who only scoff at the emerging trend.

Kaur's writings are seemingly focused on themes more associated with women that they go crazy for her verses, for they find their own helpless selves in her poems. Kaur declares that she is inspired to write for the millennial for no popularity, but to allow her fellow women know that they are not alone in this world, and that her voice and ink may comfort them and further help them survive any disaster that comes their way. It is true that a woman who suffered from a failed relationship at the verge of committing suicide, changed her mind against the folly, on reading Kaur. Kaur's portrayal of women in her bite-sized poems is varied, partly addressing the darker material – loss, pain, abuse, sex etc., while few others concentrated on love, women empowerment, healing, motherhood, womanhood etc.

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Two Day National Conference on
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Teaching English through Mobile Applications

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Abstract: *Teaching English as a second language through mobile is gaining its merit. Irrespective of the age, all could learn through mobile phones. The mobile applications treat the learners visually, thus earning a wide attraction from them. It also helps them in learning at any time and at any place. Various applications in the field are helping the learners to acquire knowledge of English vocabulary, reading and writing comprehension, and more. There is a wide scope of teaching English through mobile applications. The aim of the paper is to present a few new mobile applications useful for learning English at all levels.*

Key Words : *Mobile Assisted Language Learning (MALL), Gus, Studycat, Busuu, Beelinguapp.*

Teaching English to non-native speakers have been in practice for many years. The way of teaching to the learners has evolved through ages. In this generation, mostly many are using smartphones. Smartphones have become a part of our life. Once we start to use it, without that our daily routine doesn't get completed. So, with the aid of mobile phones, English could be taught to the non-native speakers as the second language.

A Chinese proverb says that to learn a language is to have one more window from which to look at the world. It is true that, once you try to imbibe a language, our idea and perspectives gets broader. Technology has made the life of human beings easy and comfortable. The mobile phone connects the people even across the world. Smartphones are indeed a magical invention. Through its varied facilities, it has attracted many. As a result, mostly all are using smartphones. The basic standard language on mobile phone seems to be English. Some non-native speakers switch to their convenient language for their use. There are some who manage it with the English language and from that, some a few little try to learn English.

The non-native speakers try to understand the English on the mobile phone. There are many who are willing to learn English via their mobile phones. It is handy, and they could learn it at any place, at any time of the day. A personal diary is the one, which you keep it for yourself. Likewise, mobile phones are mostly for personal use. It remains with the owner always so it will be very useful to learn English as the second language (ESL) for the non-native speakers through mobile phones.

Mobile assisted language learning (MALL) is learning with mobile technology. M-learning, as it is called in short, has been in rapid use. It is a revolutionary movement in the stream of teaching English as a second language. People, who feel shy to attend class to learn the language, opted for M-learning. There is a constant increase in using smartphones. So, this led the path for many mobile applications, which could be used for learning English. These applications help the learner to learn some vocabulary, sentence formation, reading and listening English.

The very word mobile means to move. They can be used at any place. Mobile learning means to study with the help of mobile. With that device and with the aid of the Internet, mobile learning becomes a possible and successful one. Mobile learning is not a new method in ESL. But, the internet had taken it to another level. From downloading pictures in the initial stage to now downloading various software and applications the boom of internet usage has made remarkable reliability. The consumer using the internet has increased and so the various applications came into the field. There are lots of applications available for learning English by the non-native speakers.

The mobile learning can't become a substitute for other learning things. But it could be one of the ways to learn the language with the learners owns interest to progress in learning the process. The mobile learning could be divided into three categories based on the age of the learners. They are the Primary, Secondary and Tertiary. The use of mobile phone has rapidly increased with the children under age five as compared to previous generation children. As the kids get attracted towards phones parents tend to give theirs to the kids. Children get excited seeing the colors and innumerable magical things a device does at their finger touch. As a result, they get addicted to phones. In order to make use of their phone wisely there came many applications for the kids. Parents found it the best way to make their kids learn from mobiles. There are applications for them to learn through mobile phones. They help them to learn English in a more convenient and easy way.

Gus on the Go: Gus learns English, for kids is a language learning application for kids. It is kids friendly and does not disturb the kids from the advertisements, in-app purchase, links or tracking. It was created by two friends to teach their children in a funny way and later it was developed for public use. The application teaches the kids to learn the names of animals, foods, clothes, numbers, colors, and shapes. Gus, an owl, teaches and guides the children throughout their lessons. It teaches basic vocabulary with around ninety words and at the end, there is a vocabulary review. The application also provides activities, alluring animations, audio of native English speakers and animal noises. It also allows kids to navigate the country and city maps.

Fun English Language Learning by Studycat is another mobile application that teaches kids through various games. It teaches colors, animals, numbers, major body parts, fruits, vehicles, houses, sea animals and some actions. All these are described which will help the kids to learn the English language in both spoken and written form. This application has been very useful for the kids and also to the teachers and parents.

Even the students who wish to learn English, there are various applications through which they could learn English as their second language. Sentence Master Pro acts as the best tool to enrich the language. It helps the learner to learn efficiently. The application is designed like a game, where the learner needs to form the sentence correctly at a particular time. If the answer goes wrong or if the time run off the learner will be losing the chance. It is one of the most engaging applications for students who already know English and one who wants to level up their proficiency in the language.

Another application is Busuu Learn Languages. It is one of the best applications which have framed lessons for the learners. It is a great application that develops the learners' spoken language. It covers reading, writing, speaking, spelling and more. There are also tests like quizzes which help in knowing the status of your progress. The application also provides to talk with the native English speaker which helps the learners in a more practical way to learn English. Busuu builds a charted plan for your lessons with time.

The next level is tertiary, for adult learners who wish to learn English as a second language. There is a number of mobile applications like an ocean, persons with a will to learn, search for the right applications to learn. But, they are easy to get lost in this ocean of applications. Hello English: Learn English, is a comfortable way to learn English. It provides the learner to learn the language through the aid of their own native language. It has been announced as the Google best App of 2016. It has 400 and plus lessons which are available in offline mode also. The application teaches grammar, spelling, reading, translation, and vocabulary through games. There is also a place for conversation practice. It also presents meanings and correct pronunciation for ten thousand words.

Beelinguapp is a dream come true application designed by an ordinary man, who was also in the place to learn a second language. The application provides various languages which could the learner get used to through practice. English could be learned as a second language with this application installed on the mobile phone. The application has three levels beginner, intermediate and advanced. It also provides the learner to read and listen through audio books. The learner should choose the genre to hear the stories. The audio and the text could be downloaded and could be used later at any time. The stories will be in both chosen language to learn and in the native language through which you preferred to learn the second language. The audio will enhance your correct pronunciation of the language. The learner can also set up reminders for the next text arrival.

Thus, this paper presents the details of the mobile applications, through which English could be learned as a second language. In this generation, people are too concerned with their selection in each and everything despite the age variations. The paper offers them the selected applications for learning English through mobile phones. Mobile way teaching has vastly reduced the interest on the teachers towards the applications. So, many teachers, parents and language learners seek the mobile applications which provide various ways to allure the learners to learn the language in fun and excited manner. Mobile Assisted Language Learning (MALL) is not a new way of teaching / learning English. But, the applications that are available on the internet have made it a new way of learning by anybody, at any place and at any time.

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Two Day National Conference on
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1st and 2nd February, 2019

Sri Sarada College for Women, (Autonomous) Salem, Tamil Nadu, India

Isolation and Loneliness in Elizabeth Strout's *My Name is Lucy Barton*

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Abstract: This paper focuses on the Isolation and Loneliness in Elizabeth Strout's *My Name is Lucy Barton*. Human relation is single person's relationship with another person. And it implies how people interact and cooperate with each other when they come together in a group to achieve the object. And loneliness exists to the extent when a person's network of social relationship is less satisfied. Loneliness deals with the social isolation, solitude or aloneness. In this novel Lucy Barton longs for love from her parent, siblings, husband and daughters. When Lucy is admitted in the New York hospital for nine weeks she feels that loneliness kills her more than the appendix operation. Lucy's mother after a long year come to visit her in the hospital and it makes her happy. Later Lucy avoids her family and she loves to be alone and she starts to continue her writing career. The human relationship in the novel deals with the complex relationship of Lucy with her husband and the nuanced response to her mother's shortcomings.

Key Words: Human relation, Loneliness, Social relationship and Isolation.

A literary man is a product of his society as the art is product of its own reaction of life. The society is form of human beings with objectives of fulfilling the human needs and aspirations. Thus literature is not only a reflection of the society but also serves as a mirror of the society needs for the positive change. Literature cannot sustain without society, and likewise the society unnoticed in literary pieces in one way or another. The literal meaning of literature is the art of written work in different forms. Such as poetry, plays, stories, prose, fiction and many. It may also consist of text based on information and imagination. A society is a group of people related to each other through their views and uninterrupted relations. Relationship between individuals who share cultures, traditions, believes, and values. Language is one of the tools or mediums of expressing thoughts and ideas both in oral and written forms.

The experience of the loneliness is highly subjective an individual feel alone and can feel lonely even with other people. Psychologist considers that loneliness to be a stable trait meaning that individuals have different set of points for feeling loneliness. Loneliness is associated with depression, poor social support, neuroticism and introversion. Loneliness is a wider range of negative effects on both physical and mental health including depression and suicide. Loneliness reflects the relationship between two factors, the desired and achieved level of social interaction. The important aspect of loneliness is when a social contact is suboptimal and mental illness.

Loneliness is an emotional unpleasant experience, unhappy, depression, anxiety, emptiness, boredom, restlessness and marginality. Loneliness also predicts a person's desired or expected level of social contact occurs without a corresponding change in their achieved level of social relations. Human's relation in society is "An individual's own expectations and desire for social interaction are importantly affected among other factors by social norms" (103).

Elizabeth Strout was born on January 6, 1956, in Portland, Maine, and she grew up in a nearby small town called Harpswell. Her father, Richard, is a science professor and Beverly, her mother, is also a teacher working in school. Both of Strout parents came from eighth generation of Maine people. From a young age she was drawn to writing thing down, keeping notebooks that recorded the quotidian details of her days. She is also drawn to books, and spent hours of reading youth in the local library. Strout read biographies of writers, poetry is something she read and memorized; by the age of sixteen. *Amy and Isabelle* (1998), the novel explores the secrets of sexuality compromising the love between mother and daughter. *Abide with me* (2006), deals with the concerns a religious leader, struggling with the death of his wife. *Oliver Kitteridge* (2008), won 2009 Pulitzer Prize for Fiction. The book is a collection of collected short stories about a woman and her immediate family and friends on the coast of Maine. *The Burgess Boys* (2013) shows the impressively extraordinary writing continues to develop. *My Name is Lucy Barton* (2016) it deals with the tender evocation of the mother and daughter relationship. The story is the series of flashbacks, beginning with Lucy's time in the hospital. And it views about the human relationship, weaving family compassion, wisdom. The story took place in early 1980s. And

it is longlisted for the Man Booker Prize 2016. And the next novel *Anything is Possible* (2017), deals with the human emotion. Strout's mother presents her a notebook to record impressions from an early age.

My Name is Lucy Barton deals with the terrible moving portrait of a lifetime unhappiness and hope through the complex relationship between mother and daughter. Lucy Barton accounts many years later, records a five day visit of her mother when Lucy is admitted in the hospital for appendix operation for almost nine weeks in New York in the mid 1980s. But she is largely estranged from her parents since her marriage. Lucy father is a battle person in the war. He shot two young men who startled him they were soldiers. So he thinks that the two young men is German so Lucy married to a person seems to be a German so he hates the person to whom Lucy get married. Lucy's mother unexpected stay with her daughter in the hospital made her to feel happy and they shared their past thoughts and memorable days of their life.

In hospital Lucy feels tired and literally feverish. She missed the love from her husband and two small daughters. Lucy is deeply attached with the doctor who is Jewish man and his face looks like a gentle sadness but Lucy like to talk with him. So she can remove her loneliness. Lucy's family friend brought Lucy daughters to the hospital. There little faces seem dirty, and so she makes her to bath. When her daughters taken to home Lucy feels that she misses her family and she does not have anyone to share her feelings. Lucy thinks about her husband William, he is busy running the household and also busy with his job. He did not often have a chance to visit Lucy. Once he reveals that he hated hospital because his father died in the hospital. In Lucy's previous room there admitted an old woman and the lady keep on calling the nurse and ask help that she is dying. But nurse did not care for it. Lucy husband could not stand so he moved Lucy to a single room. But it does not cover their health insurance. But Lucy feels lonely; whenever a nurse came to take temperature Lucy ask her to stay for a few minutes but the nurse is busy could not hang around talking with Lucy.

Lucy is lying in the hospital and her estranged mother came to stay with Lucy for five days. Lucy's husband William helped her mother to take ticket and to visit Lucy. Lucy mother sat near the foot of Lucy's bed. And her mother mentioned a nick name Wizzle this made Lucy to feel embarrass. She stared her mother for being with her after a long year. Usually Lucy woke at midnight and she stared wide awake through the window at the light of the city. But that night Lucy slept without waking and in morning her mother was sitting where she had been the day before. When the nurse offered a cot she rejected. Lucy and her mother talked intermittently and she asked about her daughters but did not ask about her husband.

Lucy and her mother talked about Ms. Kathie, though she is very well off, she left her husband for another man in secret love with the teacher of her children. When she thought to come back to her husband, he did not join with her and both of the remained alone and feel sad for the rest of their lives. Lucy and her family is strange and peculiar family they lived in the tiny town of Amgash, Illinois, where the other homes run down lacking fresh pain, shutters and garden. Most of the days Lucy feels that trees are the good companion to her. Lucy's daughter Becka started to miss her mother so she called her mother in phone "I love you and I miss you and I'm here away from you so I can get well, and I'm going to get well, and then I'll see you very soon, okay, angel?" (85).

In hospital Lucy asked her mother did she love her "Mom! Do you love me, do you love me, do you love me?" (134). Almost Lucy mother stayed in hospital for five days. Lucy thought that her mother would kiss her and tell her goodbye but it did not happen to Lucy. Lucy spends her lot of time watching all the people walking by the side. By watching outside Lucy feels the freedom to go and freely live. It inspired Lucy to do more with her life when she got out of the hospital. After leaving the hospital she went to the bookstore where she met a woman to whom she talked her writing and sharing her own truth in the work. No matter what people thought about the work. She later learned that the woman who she talked in shop is Sarah Payne is well known author who is speaking in the area. Lucy read Sarah's works and found even more responsible and respect for Sarah writing. Lucy decided that she wanted to be live like Sarah and it starts her on her path to becoming a publisher. Sarah Payne says, "If there is a weakness in your story, address it head-on, take it in your teeth and address it, before the reader really knows. This is where you will get your authority, she said, during one of those classes when her face was filled with fatigue from teaching" (135).

Lucy began her writing idea in the words of Sarah Payne and Jeremy, an artist, who told her that in order to be a writer she learn how to be ruthless. For many years Lucy did not understand what Jeremy points but later Jeremy's death she came to understand that Jeremy equated ruthless behavior with being able to be brave enough to put something true from nature on the page. So Lucy continues her writing work with brave and with the true nature.

Lucy understand the writing method and she continues in her writing work but Lucy feels that readers can understand the sufferings of Lucy her mother could never say the word I love you. Lucy in her work discusses about the fact of her entire childhood poverty, sadness, and isolation. Her home life is dismal she does not have enough food to eat and warmth, loneliness is attributed to the feeling of her life. Lucy's marriage life is terrible. But she does not present her marriage life in the work.

Lucy in her childhood suffer mostly the loneliness in her marriage life she thought that William will remove the feelings of loneliness from her. And for a time this was true. However, as the years waned he shifted his attention to the children. She began to feel lonely again. They eventually divorced after the children grown. Lucy's second husband as a result became the true love of her life.

At the end of the novel Lucy tells about to see her mother on her deathbed, of speaking with her father and making peace with her childhood memories and her parents had done her the best. Lucy is alone in her apartment she sometimes screams for mommy. She is not sure if she screaming for her mother or if she is just remembering the way that Becka called for her.

Lucy's love of reading made her to be a writer and it heals her loneliness. "And then later in high school I still read books, when my homework was done, in the warm school. But the books brought me things. This is my point. They made me feel less alone. This is my point. And I thought: I will write and people will not feel so alone!" (24).

Loneliness made Lucy to be a writer. In her third grade she read a book and that create her to be a writer. The book is about two girls named Tilly who is a strange unattractive of dirty and poor. Lucy love to read books and this helps her not to feel alone. Loneliness is the prison of human spirit. This makes people resort to loneliness, at the time of which they realize the essence of life, and also ways to eliminate loneliness from it entirely

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Two Day National Conference on “New Perspectives in Teaching English Language and Literature”

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Sri Sarada College for Women, (Autonomous) Salem, Tamil Nadu, India

Exploring New Domains in Teaching Grammar

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Abstract: Grammar cannot be completely achieved through rote learning method. Instead, it could be taught through games and songs which would interest the learners. Teaching grammar has regularly been viewed as a structure based, formal activity. After the incorporation of a few sources and methods, teaching grammar has gained new insights.

The usual method of teaching grammar is modified with structure-discourse match method and if it is developed well, it could be used effectively for all grammar lessons. Teaching grammar through games and songs help the learners learn it easily.

Keywords: Teaching Grammar, New insights in teaching grammar, Games and Songs.

INTRODUCTION:

Teaching grammar in the usual traditional way can make the learners dull. In order to make the dry grammar into fun filled one, the teachers can use games and songs to teach grammar to the English as a Second Language (ESL) learners. By replacing the traditional rote learning method with games and songs will make the learners to love the language which would in turn make them to learn the language enthusiastically.

GAMES USED IN TEACHING GRAMMAR:

The games that are used for teaching grammar should provide some interactive lessons. The teacher should consider the purpose of the game, will it practice any skills, will it fit for the learners' level and age, are all the lessons involved in the game and will your students enjoy it. The teacher should verify with all the above mentioned standards and then decide the perfect game that will interest the students to learn grammar.

Some of the games that can be chosen under the above mentioned standards will be explained in this paper. Such games are - Would You Rather, Blackboard Race, Hot Potato and Word Chain. Would You Rather is a game that can be played for fun among friends. This game is simple straightforward questions and answers. The players of the game would question one another hypothetically and answers to such questions would be provided by other players. The question would start with would you rather and then compare things in English. Through this game the learners will know how to compare two different things. For example, would you rather get stung by a bee or bit by a spider?

Blackboard Race is a plain old-fashioned classroom game. The teacher divides the board into two halves and divides the learners into two teams or groups. The teacher would mention a specific theme or category and the learners should list out the vocabularies that they know under that theme or category within the limited time. For example, Animals of the Cat family. The learners should list out, lion, tiger, cheetah, jaguar, leopard, puma, black panther, etc.

Hot Potato uses a ball or an object of such kind to be passed. In this game, the learners have to pass the ball around in a circle as fast as possible. Before passing the ball, the learner has to say words that are related to the topic assigned by the teacher. The teacher can assign specific grammar topics and could make the learners practice grammar orally. For example, if the teacher has assigned present tense, using first person singular, the learner should answer in I forms, that is, I run, I play, I sing, I dance, etc.

Word Chain is a tricky game that make the learners to think quickly and creatively. The teacher should start the game by fixing a theme and then by giving them a word related to the theme. The selected theme should be restricted within a certain parts of speech like nouns or verbs. For challenging session the teacher could add some more restrictions to the game such as limiting the words with certain tense and moods. For example, if the theme is nouns then the teacher would give a noun word, food and the learners one by one has to follow the word chain. The word chains are produced with the ending letter of the previous person's word. The word chain would proceed like food, dog, dish, etc.

Songs used in Teaching Grammar

Not only games even songs can be used to teach grammar. Music is popular and it is used as way to express one's emotions. At times it is used as a means to escape from reality. Tenses can be easily taught through songs. Since the lyrics are accompanied with music, it would interest the learners to learn grammar easily. Few examples can be listed out. To explain simple present tense easily, Bruno Mars's song *Don't Give Up* can be used.

If you want to catch a ball, but you're having no luck at all.
The ball hits your head, it hits your nose.
It hits your belly, your chin and toes.
Well try and try and try again, keep on trying and soon
You'll put your hands out in the air,
You'll catch that ball, yes this I swear

The lyrics mentioned above are in Simple Present Tense. By explaining the song's lyric, the teacher can explain the rules of simple present tense to the learners. The learners will also be able to learn the tense and also will be able to cite examples to it. Another such example for simple present tense is Aretha Franklin's song *I Say a Little Prayer*.

The moment I wake up
Before I put on my makeup
I say a little prayer for you
While combing my hair now
And wondering what dress to wear now
I say a little prayer for you

An example for Simple Past Tense is Celine Dion's song *Because You Loved Me*. Every line in this song's lyric is written in simple past tense.

For all those times you stood by me
For all the truth that you made me see
For all the joy you brought to my life
For all the wrong that you made right
For every dream you made come true
For all the love I found in you
I'll be forever thankful baby
You're the one who held me up
Never let me fall
You're the one who saw me through through it all

Another song that explains the simple past tense is Katy Perry's song *Roar*.

I used to bite my tongue and hold my breath
Scared to rock the boat and make a mess
So I sit quietly, agree politely
I guess that I forgot I had a choice
I let you push me past the breaking point
I stood for nothing, so I fell for everything

The Modal Verbs can be explained through Britney Spears's song *Baby One More Time*.

...I shouldn't have let you go...

...I must confess...

The modal verbs such as shouldn't and must are used repeatedly in this song of Britney Spears. Another example for modal verbs is Enrique Iglesias's song *Hero*.

Would you dance if I asked you to dance?
Would you run and never look back?
Would you cry if you saw me crying?
Would you save my soul tonight?

Would you tremble if I touched your lips?
Would you laugh? Oh, please tell me this.
Now would you die for the one you love?
Hold me in your arms, tonight.

The modal verb would is used repeatedly in this song of Enrique Iglesias. Comparatives and Superlatives can be explained through Tina Turner's song *The Best*.

You're simply the best
Better than all the rest
Better than anyone
Anyone I've ever met
I'm stuck on your heart
I hang on every word you say
Tear us apart
Baby, I would rather be dead

The Comparative better is used and the Superlative best is used in this song repeatedly.

CONCLUSION:

Through the above given examples it is proved that grammar can be taught in a fun and interesting manner through games and songs for English as a Second Language (ESL) learners. By using games and songs, teachers can interest the learners in further studies of the language. Learners themselves will gain interest in learning the language and its grammar if it is taught in a fun way.

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Two Day National Conference on
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Sri Sarada College for Women, (Autonomous) Salem, Tamil Nadu, India

Teaching English to Young Learners

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Abstract: English is a global language, which is used as a second or foreign language in many countries. There are several benefits for the young learners in learning English which help them to have a good career. In the modern world, digital learning plays a vital role among students. As nearly half of the world's websites are written in English, learning it can expand their knowledge through digital learning. This paper highlights the importance of teaching English to young learners. It also signifies the teaching techniques to be adapted by the teachers and the effective ways of handling the instructional materials, so that the learners may not lose interest in learning the language. It also points out the contrast between young and adult English learners.

INTRODUCTION:

English as a Foreign or Second language means learning English by people who have other language as their native language. In an atmosphere where English is not used prominently, the role of teachers becomes significant. Young learners differ from adult learners in several ways. Teachers must recognize the interest and needs of the learners and adopt different teaching strategies. When English is taught from the young age, it creates a great impact on them. Teachers should also make the students understand the significance of learning English.

Teaching English to Young learners:

Learning English at the young age helps the students to comprehend the language in a better way. It also supports them to gain knowledge from various sources. Young learners depend completely on the teachers to learn English. So it is a great responsibility of the teachers to teach correct English to them. Interest of children must be considered by the teachers and the teaching methods should be adopted according to it. Lessons should be framed in accordance with the level of the students. If the children find it too difficult, they may lose interest in learning the language.

Young and Adult learners:

There are many differences in the ways of learning English between Young and Adult learners. Adult learners learn English due to a specific reason such as getting a job, career development and to improve their communication skills. Young learners do not have any such commitments. Adult learners have the ability to comprehend even abstract concepts and ideas. Young learners lack this ability and they cannot understand abstract concepts such as grammar. Adult learners have a frame in their mind through their thorough knowledge of native language. Knowledge of native language has both advantages and disadvantages. Young learners do not have a good knowledge of their native language. Lessons designed for the young learners should be familiar to them and deal with topics such as school life, family or friends. In that way, it would be easier for them to process the information in English language.

Motivation:

Psychological condition of the learners is one of the important factors in learning. Motivation is a key aspect to prepare the learners for learning. There are basically two types of motivation namely intrinsic and extrinsic motivation. Intrinsic motivation is a type of motivation in which an individual is motivated by internal desires. Extrinsic motivation, on the other hand, is a type of motivation in which an individual is motivated by external desires and external pressures. Among these two types, intrinsic motivation is more effective and long lasting. Adult learners have more opportunities to be intrinsically motivated, as they have a concrete reason to learn English.

Young learners who learn English as a Second Language (ESL) or English as a Foreign Language (EFL) are unlikely to be intrinsically motivated. They are not much exposed to English environment, except their classroom. In the beginning stage, teachers can extrinsically motivate the young learners through rewards and appreciation. It is the responsibility of the teachers to develop intrinsic motivation among them. It can be done by elucidating the importance of learning English to the young learners.

CLASSROOM MANAGEMENT:

Classroom Management is another important skill to be mastered by the teachers, especially in a classroom full of young learners. Young learners are easily distracted from learning, when compared to adult learners. It is a hard task for young learners to sit in a place and listen to the class continuously. So they may indulge in other activities such as talking with their friends, playing with stationery items. Teachers should understand the mindset of the learners which helps the teachers to manage the classroom. When attention of the students begins to wander, teachers can switch another activity, which is more interesting to the students. Activities such as games, oral work, dance or any activity in which students physically move, make them more involved in learning.

Teachers have to develop pedagogical strategies to young learners to create interest in learning English. This can be done by setting short-term goals for them. These goals can be posted in the classroom and when the students accomplish them, it can be marked in it. Students who attain the goal can be appreciated or rewarded. Providing feedback to them regarding their work will also help in comprehending the accomplishments. When some students observe that they are still unable to complete some tasks with other students, they should be motivated to complete the tasks. Teachers should design the task in such a way that all the students are able to attain them.

TASK-BASED INSTRUCTION:

Task-Based Instruction or Task-Based Language Learning focuses on the use of target language through some tasks. Young learners are more interested in learning when they are involved in a task. Teaching English through tasks helps in easily grasping the language. Basic procedure of this method is that teachers give instructions and students perform them. Instructions must be given in English. It is student-centred teaching method rather than teacher-centred. As it varies from the traditional methods of teaching, teachers should change their teaching methods and focus more on the needs of the learners.

Adult learners can use their language to deal with a wider range of topics. For young learners, teachers can begin their lessons with topics that are familiar to them. Teachers should adopt the strategy to move from known to unknown. Teachers should create more opportunities for the students to use English for both oral and written work. During the starting stages, teachers can permit the usage of L1 (Native language). It should be gradually substituted with L2 (English). When L1 is used more than L2, teachers should adjust the task and motivate them to use target language. Teaching Materials:

Textbooks play a major role in English Language Teaching classroom. Especially, it is important when the language is taught to the young learners. Textbooks should be designed, considering the needs and level of the students. Complex ideas and unfamiliar concepts make them lose interest in learning. Knowledge provided to the students should be applicable to them. Teachers can teach vocabulary that is not given in the textbook. If a lesson deals with punctuality, teachers can teach other virtuous qualities such as honesty, loyalty. This strategy can be successful as long as the teachers keep the age of the students in consideration and create situations in which the children would associate.

CONCLUSION:

English is a global language that should be acquired by everyone in the current scenario. Learning English from the young age helps to acquire mastery of the language in a short-term. Lessons provided for the young learners should be designed keeping in mind the ability and interest of the learners. Teachers should modify their teaching methods from teacher-centred to learner-centred. If Motivation, Task-Based Instruction and teaching materials are appropriately utilized, young learners develop interest in learning English.

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Sri Sarada College for Women, (Autonomous) Salem, Tamil Nadu, India

“Afflictions” in Kamala Markandaya’s *Nectar in a Sieve*

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Abstract: This paper foreshadows the collection of afflictions in Kamala Markandaya's first novel *Nectar in a Sieve*. Suffering seems to be the fact of life in this particular novel. By standing on the cross roads of World Wars I and II, Kamala Markandaya is able to grasp the rootlessness of people in Indian villages. The village described in this novel is a post modern Indian village which is totally uprooted from its base. It suffered due to many complex issues such as hunger, poverty and starvation. Kamala Markandaya has manifested all these problems in an interesting manner. She also portrays her positive woman characters as ideal sufferers and nurturers. The cause of their suffering springs mainly from poverty and natural calamity. The characters struggle to a greater extent, but towards the end there is a transformation when they accept reality. Thus through the sufferings, they have understood nature, fate and all the more, themselves. Markandaya's *Nectar in a Sieve* is the best example to show the evils present in literature. She has portrayed what she saw in the society and enriched literature. To conclude, this paper attempts to show the references on those afflictions and Kamala Markandaya's progressive social vision.

Literature is the reflection of the life in all its varied forms and shapes. It is the mirror of life and society. It depends upon the writer where he places the mirror. From time to time writers have been exploring the various dimensions of the relationship between man and society. Every age has its own compulsions, tensions, fears, aspirations and logic which characterize the works of that time. Thus it is no wonder the works reflect also the social evils. The modern Indian English writers play a greater role in presenting the issues happening in the society. For instance, the problems such as Hunger, Racism, Poverty, Women suppression, Caste Discrimination, Child Abuse, Natural calamities and so on.

Michel de Montaigne says, “A man who fears suffering is already suffering from what he fears”. Suffering seems to be the common thing in all social evils since, all those evils happening in the society end up in tormenting the physic or the psyche. In the novel *Nectar in a Sieve*, the readers can find both physical and psychological suffering. This particular novel is the best example to show consistent suffering. This paper focuses on the afflictions undergone by the protagonist of the novel *Nectar in a Sieve* and her way of overcoming them.

At the earlier stage the fictional works of the writers like Mulk Raj Anand, R.K.Narayan And Raja Rao were mainly concerned with the down- trodden of the society, the Indian middle class life and the expression of traditional cultural ethos of India. Then writers like Kamala Markandaya , Bhabani Bhattacharya, Chaman Nahal , Ruth Pawar Jhabvala, Nayantara Sahgal , Arun Joshi and Khushwant Singh wrote about the themes related to social reality of the times.

Among them, Kamala Markandaya is respected by many for her outspoken voice among the Indian people and has often been credited for bringing recognition to Indian literature. Through her novels, she brings to light the complication of post-colonial and traditional Indian social hierarchy as well as the implications prevalent within both systems. Her notable novels which deal with social evils are *A Handful of Rice* and *Nectar in a Sieve*.

Markandaya's best-known work, *Nectar in a Sieve* is a heart wrenching tale that depicts the hardships and joys of a woman's life in rural India. The story follows the life of a girl, Rukmani. It is about her whole life and all that she witnesses growing up in a changing India. Rukmani marries at thirteen to a man she has never met before and moves far from her family to the country. There she has many children whom she and her husband struggle to feed. Then drought strikes and numerous crop cycles are destroyed. Rukmani witnesses the impact that post-colonial influences have on India when a tannery is built in their village. It changes their life drastically. She watches her children struggle

to survive on little food they have and her infant baby eventually dies of starvation. And the next problem that she faced is her daughter's unhappy life. Her daughter has been rejected by her husband for being unable to bear a child and she resorts to prostitution to help supplement the family. Finally, Rukmani and her husband leave their village for the city, only to find more depravity and hardship.

The heart of this novel seems to be Poverty and Starvation. Poverty is one of the most important social evils and a major determinant of ill health. From time immemorial it is known that poor social status is a major determinant of disease and reduces longevity. It is evident through the life of Nathan and Rukmani particularly when they visit their son Murugan for financial help. In that stage of life Nathan has lost everything and he is almost dying of rheumatism and debilitating fever. It is mainly because of the loss of land, wealth and hope as well. Health status is strongly determined by socio-economic position. A large body of literature from developed countries demonstrates that most causes of deaths occur at greater rate in groups with lower socio-economic status. It is true in the case of Nathan.

The Tragic picture of hunger is pointed out by the novelist when we realize how at one point Rukmani has divided rice into twenty four small portions to feed the entire family. Starvation becomes a part of Rukmani's life. It is evident when Rukmani sees her own grandson starving for food.

Portraying the lives of Indian farmers, *Nectar in a Sieve* is permeated by unflinching depictions of unspeakable suffering. Even at the best of times, Rukmani's family is only precariously secure, growing just enough to eat. When beset by sickness or agricultural failure, they have no resources to sustain them, and when they are evicted from their land, they have no other way to make their living. In order to cope with the repeated disasters that befall the family, Rukmani chooses to view suffering as inevitable and unremarkable; rather than trying to avoid calamity, she focuses on shepherding her family through it.

Kenny, a British doctor who befriends Rukmani, repeatedly chastises her for this viewpoint, saying that suffering is preventable and people should constantly struggle against it. It is through the words of Kenny, the author discloses her view on suffering. It is a sort of suggestion given by the character. It goes like, "Times are better, times are better," he shouts. "Times will not be better for many months. Meanwhile you will suffer and die, you meek, suffering fools. Why do you keep this ghastly silence? Why do you not demand-cry out for help-do something?" (7.44)

Rukmani is an extremely stoic character, accepting without question that her life will rarely be secure and often full of suffering. She describes the events of her life, many of which disturb the reader, with a bluntness that clearly helps her confront these situations. For instance, her wedding with Nathan, virtually a stranger. At that moment she doesn't dwell on her fear rather she accepts Nathan's gentleness in treating her. Later, However intensely aware she may be of the suffering that is going to befall her family, she has no plans or hopes to evade it; instead, she only braces herself to endure it. Even when it comes to her own children, Rukmani prefers to accept their suffering rather than avoiding it. To Rukmani, the dominance of the rich over the poor is part of the natural order, and it's easier to accommodate oneself to the suffering this causes than to strive against it.

Rukmani being a normal peasant could not do anything about her consistent sufferings rather accepting them with full of courage and optimism. She is an embodiment of all that is positive and vibrant. The novelist, who is known for her creation of social reality, has shown the whole of positivity through the character Rukmani. Thus, Kamala Markandaya's work gives not only ample proof of her talents but also her concern towards humanity and her progressive vision for mankind. She clearly exposes that Hunger, despair and fear are unchanging companions of the peasants. Kai Nicholson says, "She has depicted all the complex problems and handicaps faced by poor persons in her fiction".

Khalil Gibran opines, "Out of suffering have emerged the strongest souls; the most massive characters are seared with scars". Rukmani is one of such souls who has come across all the afflictions throughout her life with her positivity.

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Sri Sarada College for Women, (Autonomous) Salem, Tamil Nadu, India

Colonialism and Postcolonialism in Achebe's *Things Fall Apart*

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Abstract: Colonialism can be defined as the conquest and control of other people's land and goods. Post colonialism can be defined as the period after colonialism. Writers have the ability to create various impacts on their readers. Postcolonial writers are facing various challenges in an attempt to resurrect their culture and to combat preconceptions about their culture. Chinua Achebe is a Nigerian writer, an anti-colonial writer, novelist, poet, professor and critic. His first novel *Things Fall Apart* is a millstone in African Literature. As an African, he has represented the African culture in an effective manner. The title *Things Fall Apart* is taken from a line of the poem *The Second Coming* written by W.B. Yeats. In this novel, Achebe describes the issues of colonization in Africa and he illustrates the changes that took place in the Umuofia clan, Nigeria. Achebe also highlights how the white missionaries dominate the Igbo people. The novel also portrays the changes that have taken place, after the arrival of the white missionaries. On the whole, Achebe provides the reader with a better understanding of how all things are fallen apart, because of the imperial power of the white people.

Keywords: Colonialism, Postcolonialism, culture, tradition and colonization, imperial.

Colonialism the word comes from the Roman word *colonia* which means farm or settlement. According to the Oxford English Dictionary colonialism is defined as a new country, a body of people who settle in a new locality, forming a community subject to or connected with their parent state; the community so formed, consisting of the original settlers and successors as long as connection with the parent state is kept up. The process of colonization involves in various practices such as trade, settlement, plunder, negotiation, warfare, genocide and enslavement, etc. Literally, Postcolonialism refers to the period following the decline of colonialism, e.g. the end or lessening of domination by European empires. Postcolonialism recognizes both historical continuity and change.

According to Bill Ashcroft, Gareth Griffiths and Helen Tiffin's influential formulation in "*The Empire Writes Back*" the word postcolonial encompasses all the culture affected by the imperial process from the moment of colonization to the present day. This is because there is a continuity of preoccupations throughout the historical process initiated by European imperial aggression.

Imperialism refers to the policy of extending the control and authority over foreign entities as a means of acquisition and/or maintenance of empires, either through direct territorial control or through indirect methods of exerting control on the politics and/or economy of other countries. Although the term, Postcolonialism generally refers to the period after colonialism.

Many writers have written various novels to express the impact of colonization effectively to their readers. The novel *Things Fall Apart* by Chinua Achebe, an African writer, is focused on pre-colonial and postcolonial society of Igbo people. The novel sets in the village named Umuofia, Nigeria. The people in Umuofia clan are called Igbo people. They have followed their own culture, tradition, rituals, custom and beliefs. In this novel, the protagonist is Okonkwo. Through the character Okonkwo, Achebe has provided the changes that take place in his village, because of the sudden arrival of white missionaries.

In the village Umuofia, the Igbo people work mostly as farmers, craftsmen and traders. They cultivate the crop called yam. The protagonist Okonkwo seems to be a wrestler and he is the leader of the village, Umuofia. He is the character, who does not want to show his weakness to the other people of his village. Always he wants to be a successor in his village. In his village, the people have followed their own culture and tradition. They invent certain rules and regulations for them. At the same time, their culture is accepted by every Igbo people. In their culture they allow various numbers of marriages, but they do not give much attention to education. They follow various superstitious beliefs. In

this novel Achebe presents the gender variations, masculinity dominates femininity. The reader can notice the masculinity from the character Okonkwo. He dominates his wives and he suppresses his family through his terrific actions. The Igbo people do not give equal rights to women.

One day, Okonkwo has committed a mistake. He unexpectedly kills a boy in his village. So, he is exiled with his family for seven years. Okonkwo and his family have arrived to Mbanto. Mbanto is the place of Okonkwo's Mother. During the exile, the white missionaries have arrived Umuofia and Mbanta. Okonkwo comes to know that the white missionaries arrived and they spread their culture and tradition over the people of Umuofia. The people of Umuofia have no other way; they are forced to follow the new rules and regulations of the white people. The white missionaries expand their Government, through their power of domination. Specifically, the white people preach their religion to all the indigenous people. Christianity is preached by white people to all Igbo people. Some of the Igbo people have accepted the white's religion but some of the people cannot accept because of their fondness towards their own religion and culture.

Returning from the exile, Okonkwo finds the various changes taken by the white missionaries towards Umuofia and Igbo people. Okonkwo, a warrior by nature and adamant, he wants to bring back his own culture and tradition. But Okonkwo and his followers have imprisoned and tortured by the white people, when Okonkwo tries to fight against them. Half of the people of Umuofia have turned, because of the heavy domination of the white missionaries. At last, Okonkwo tries to fight against the white Government but, no one in the village to help him against the white to protect their own culture and tradition. Even his eldest son has turned to Christianity and he has changed his name too. Okonkwo is disappointed completely because of his own son's action. Okonkwo can't ignore and tolerate the new domination of the white people, this leads his tragedy. At the end of the novel he commits suicide.

The novel *Things Fall Apart* is expressed two perspectives. On the one hand, the destruction of the culture, tradition and beliefs of the Igbo people, on the other hand, the introduction of the culture, tradition and beliefs of the imperial masters called white missionaries. Because of the sudden arrival of the white missionaries, the Igbo people do not know how to react for their domination and imperial power. The white missionaries are very stubborn and confident about their traditional beliefs and culture. They consider the Igbo people as uncivilized people. Even though the Igbo people are very fond of their culture and tradition, in the village Umuofia except Okonkwo there is no one to fight against them. Achebe represents both the advantages and disadvantages of the invasion of the white missionaries. The white missionaries have brought the new technologies and new systems. But, the traditional values of the Africans are destroyed. The sudden domination creates various impacts on the mind of the Igbo people.

Achebe, as an African, he serves as the representation of his native culture. He also, provides how his culture is suppressed by the power of imperialism. The imperial power creates various impacts on each and every individual of the Igbo people. One can notice in this novel, the character of Okonkwo, who fails to imbibe the new culture and it leads to his tragic flaw. The Igbo people have various superstitious beliefs. Their imperfect customs and tradition lead to their destruction of their culture. At the same time the inability of Igbo people matters much. The white people believe that their culture is superior to Igbo culture. According to the approach of the colonial and postcolonial study, cultural factors get more prominence. Achebe also gives more prominence to the cultural values of the people in his novel *Things Fall Apart*. He has used English language in his novel and he has defended the use of English language as a language of colonizers in African Literature.

Being an African, Achebe has represented all the feelings of the Igbo people in an effective manner. This shows his patriotic feeling towards his nation. Achebe has been called the father of modern African writing and Africa's greatest story teller. Wole Soyinka, a Nigerian Nobel Laureate, a playwright, poet and essayist has described this work as the first novel in English which spoke from the interior of the African character, rather than portraying the African as an exotic, as the white man would see him. The style of the Achebe, strongly strives the oral tradition of the Igbo people. Another remarkable style of Achebe is the use of proverbs. Through the use of proverbs, Achebe illustrates the values of the rural Igbo culture and tradition. The style of repetition in his work emphasizes various specific events of Igbo culture. Achebe also includes folk songs in his work. These folk songs express the realities of Igbo tradition. On the whole, through his style, he appeals his own African tradition effectively.

On the whole, the novel *Things Fall Apart* narrates how the Igbo people live with their culture and how they are colonized and also how they have forced to accept the new culture by the imperial power. Achebe presents his view of both the positive and negative side of the Igbo people. The Igbo people suffer a lot under the control of the white missionaries. The novel succeeds in representing the tribal values of the Igbo people and the imperial power of white missionaries. The novel effectively narrates the three sections of pre-colonization, colonization and post-colonization to the readers. Thus, the novel has achieved wide range of attention all over the world.

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Sri Sarada College for Women, (Autonomous) Salem, Tamil Nadu, India

Climatic Transformation in Barbara Kingsolver's *Flight Behavior*

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Abstract: This paper explores the idea of climatic change in Barbara Kingsolver's *Flight Behaviour*, through the migration of butterflies in Appalachian Mountains which indicates the change in climate. It causes snow flood and destruction of the Feather town, Tennessee. The novel deals with the major environmental crisis: global warming. She also expresses that deforestation and rainy summer deteriorates the life of the people. With a deft and versatile empathy she dissects the motives that drive denial and religious belief in a precarious world. The natives seem to be ignorant of the future catastrophe and science regarding meteorological changes.

Ecofiction is the branch of literature that encompasses nature-oriented (non-human) or environment-oriented (human impacts on nature) works of fiction. Jonathan Levis says, "Ecofiction is an elastic term, capacious enough to accommodate a variety of fictional works that address the relationship between natural settings and the human communities that dwell within them. The term emerged soon after ecology took hold as a popular scientific paradigm and a broad cultural attitude in the 1960s and 1970s". Ecofiction, true to its evolutionary nature, expresses the recent of environmental crisis: climate change. The newer specific genres were introduced to handle climate change, such as climate fiction, Anthropocene fiction, and solarpunk.

John Stadler's anthology *Eco-fiction* starts with this premise: "The earth is an eco-system. It possesses a collective memory. Everything that happens, no matter how insignificant it may seem, affects in some way at some time the existence of everything else within that system. Eco-fiction raises important questions about man's place in the system: Will man continue to ignore the warnings of the environment and destroy his source of life? Will he follow the herd into the slaughterhouse?" The positive social impact of ecofiction is the consciousness of environmental and socio-environmental issues. However, only recently researchers have begun to examine the influence of environmentally-based literature on its readers. This literary fiction makes readers more concern about animal welfare, and climate fiction (also known as "cli-fi") and also pushes readers to imagine different environmental conditions in future and to consider the impact of climate change on human and nonhuman life.

Barbara Kingsolver is an American novelist, poet and social activist. She was born in 1955, and grew up in rural Kentucky. She earned degrees in biology from DePauw University and the University of Arizona, and has worked as a freelance writer and author since 1985. Her books are: *The Bean Trees* (1988), *Homeland* (1989), *Animal Dreams* (1990), *Another America* (1992), *Prodigal Summer* (2000). Kingsolver is named one the most important writers of the 20th Century by *Writers Digest*. In 2000, she received the National Humanities Medal, our country's highest honour for service through the arts. Barbara Kingsolver returns to native ground in her fourteenth book, *Flight Behavior* (2012). The novel deals with the exploration of climate change, along with media exploitation and political opportunism. The novel is set in Appalachia, a region to which Kingsolver has returned often in her writings. Her suspenseful narrative traces the unforeseen impact of global concerns on the ordinary people of a rural community. The environmental, economic, and political issues force the residents of Feathertown, Tennessee to meet with their changing place in the larger world.

Climate change is a super wicked problem and in-deep understanding it provides the dangers would be faced by the people, response to the pursuit of technical solutions. Climate change is a daunting and depressing subject. It engenders the fear of consequences, their implications in future life, guilt over own actions, failure to take action, and feelings of helplessness to save them. It also threatens individuals' sense of how the world is and the meaning of life, and their faith in progress. Social and cultural factors play an important role in environmental crises, which causes uncertain consequences on the intrinsic value of nature.

Flight Behavior pictures the changed flight behaviour of butterflies which is a symptom of global warming and the study of human 'flight behaviour'. It indirectly implies the public's denial of response to climatic change which

results in environmental risks and hazards: “If fight or flight is the choice, it’s way easier to fly” (231). Butterflies are the central symbol in the novel. The novel celebrates the beauty of the butterflies especially Monarch species (*Danaus plexippus*) and admiration for the extraordinary intricacy which enable them to migrate annually over thousands of miles between Mexico and Canada.

Monarch butterflies usually migrate to Mexico in the winter but they land on Dellarobia’s mountain instead. Due to global warming their migratory patterns are distracted. The mountainous area in central Mexico to which they normally migrate has been destroyed by deforestation and causing a massive landslide. It also causes the area to become too warm for the monarchs. So they move to the Tennessee Mountains, where the colder weather threatens their survival. Dellarobia learns that their presence is a symptom of damage to the earth’s fragile ecosystems, and it is part of a great change including “weird weather” (84), and “unrelenting” rain (49), which results in rising of groundwater, floods, trees being uprooted and landslides.

Ovid Bryon an entomologist sets up a research site on Dellarobia’s land and she also begins to work for him. She voluntarily helps him and his team to conduct research on the butterflies. She enters into a study of the natural world and she transforms from a stifled and self-deprecating housewife into a more confident and realized being. After the migration of butterflies in her place she decides to study further to develop her knowledge. By personalising the experience of global warming and dramatising its consequences, Kingsolver seeks to bring it alive and help readers to imagine the future. Her intention is to alert the public regarding the risks created by climate change through her writing.

The bright orange butterflies, which are reproduced on the book’s dustcover, symbolise the fragile, transient beauty of nature and the risk from global warming. The risk to their survival serves as a poignant reminder of the fate of future human generations who were facing the consequences of climate change. In the end of novel, the late arrival of spring triggers a snowmelt which engulfs Dellarobia’s home which portrays reminiscent of the Biblical flood that implies divine punishment. However, the departure of the surviving butterflies merges flood and flame in the opening scene of the book, suggest the violent change may also bring rebirth.

Barbara Kingsolver's novel *Flight Behavior* centres on a new winter habitat for monarch butterflies, because their traditional habitat is destroyed by flooding due to climate change. Climate change headlines Kingsolver’s marvellous eighth novel. Kingsolver is a biologist before she is an author and is still a farmer and resident of Appalachia. The novel is ambitious in its scope, describes Dellarobia’s worldview with danger of the huge, immutable kind. This fiction is rich in empathy, wit and science. The author expresses the astonishment of butterflies in Feathertown, through the words like “fierce and wondrous” (16), “colors moving around like fire.” Using both tension and great empathy, Kingsolver portrays not only the effects of a weather changes in the planet but also the effects of personal change upon an entire family which creates an unforgettable story.

The changes in climate result in global warming, melting of polar region, destruction of coral reefs, rising of sea level, holes in the ozone layer, extinction of flora and fauna and so on. *Flight Behaviour* voices the need for a consciousness of the preservation of natural world. The mixture of science and creativity in the novel vividly presents how human beings invite their own destruction by causing continuous threats to natural world. The novel also stresses on the need for reconstruction harmony between the human and non-human world so as to bring back the harmony on earth. Nature is not helpless. Nature has the capacity to heal itself, yet its ability to do so is not inexhaustible. Humans are repeating their actions against nature’s self-healing abilities by producing and consuming more harm products. *Flight Behavior* demonstrates this idea through examining climate change and the effects of climate change on people. Humans should not ignore the plight of animals and nature to preserve their own existence in the earth.

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Sri Sarada College for Women, (Autonomous) Salem, Tamil Nadu, India

Story of a Woman in Jojo Moyes' *Me Before You*

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Abstract: An inspiring and sole touching *Me Before You* is Jojo Moyes' international bestselling novel. It is a story of Louis Clark who is a directionless and whimsical young woman, who has drifted from job to job throughout her entire adult life. This paper aims to show the strongest personality of Louis Clark, who suffers a lot for the survival of her family. The paper concludes by stating that Louis Clark remains strong even after the death of her lover and decides to complete his last wish.

INTRODUCTION:

The character of Louisa Clark can be traced as a strong women character in the novel *Me Before You*. The character of Louisa Clark was the single person who firmly supports the family. She does not depend upon materialistic world. Louisa Clark as strong women attempts to change the perspectives of Will Traynor (Will) towards life. Even though she faces failure in her attempt she was even stronger in the sequel *After You*.

SUBJECT:

The novel *Me Before You* deals with the life of Louisa Clark who was both strong and existing character in the trilogy novels of Jojo Moyes. She was the character who values human life precious than materialistic life. The above mentioned qualities frame Louisa Clark (Lou Clark) as a strong woman in the novel *Me Before You*.

AS A SUPPORTER OF FAMILY:

The readers were introduced to Lou Clark when she lost her job in buttered bun shop. We see Bernard Clark in bankrupts. The owner of the shop has closed it forever and Louisa returns home without job.

“I lost my job.

My voice cut into silence. The words hung there,
Searing themselves on the little room long after the sound
had died away.

You what?

Me Before You (10).

The family members of Lou Clark were depending economically upon her income.

Human life is precious than money:

Lou Clark considers human life precious than money.

On over hearing about Will's decision to end his life after few months through the conversation between Camilla Traynor and Georgina Lou Clark suddenly quits her job. On the converse between Lou Clark and Camilla Traynor we come to know about Lou Clark who considers human life as a greater thing.

“It's not the hours or the money.

Then-

I don't really want to

Look you cannot hand in your notice with immediate effect and expect me not even to ask what on earth the matter.

I took a deep breath. I overheard you. You and your
Daughter. Last night . I don't want to ...I don't want
to be part of it.

Me Before You (153-154)

Since Louisa Clark values human life precious than money she does not wants to be the part of Will's suicide. In order to show will the value of life she re-enters to Traynor's house.

STRONG ATTEMPTS:

Louisa Clark's attempts to change Will Traynor's mind were strong enough .She avoids her lover Patrick in order to show life to Will. She also gets away from her family in order to make her last attempt to change Will. Louisa attempts to prove will that life is still worth of living. Her attempts to change Will can be presented as the representation of strong character.

As a resourceful person she researches for will in the name Busy Bee. Louisa stands as strong character in supporting for will. She takes him to the colourful new world which is tot ally different from his dark lonely room.

She takes will to a horse race by planning along with Nathan. Her first initiative without will's concern becomes the failure for all the three.

“What does that mean?

If you'd bothered to ask me, Clark If you'd bothered

To consult me just once about this so- called our fun outing of

Ours I could have told you. I could have told you. I hate horses and horse racing.

Me Before You (199).

After this incident Lou Clark doesn't plans for will the rest are initiatives taken by Will and accompanied by Louisa.

The readers can find Louisa Clark slowly change in Will Traynor's mind. She makes him to attend Alicia's marriage and type letters through his laptops.

LOUISA CLARK SUFFERS:

In Will's house Louisa suffers to some extent. She suffers to satisfy Will Traynor in the beginning .Will wants to dominate over even simple things.

“Why the hell you are trying to sneak carrots onto my

Fork”

Me Before You (79).

Louisa Clark was directionless for supporting her family economically.

CONCLUSION:

Thus the tale of Louisa Clark presents us the figure of her as strong character who wanted to show Will Traynor the new way of life. She is stronger even after the death of Will Traynor.

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Voice of the Youth in Chetan Bhagat's *Revolution 2020: Love. Corruption. Ambition*

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Abstract: Chetan Bhagat is a best known Indian English Novelist branded for his exposition of reality in the contemporary society especially in India. All his works are designed in such a way that they speak of social issues and evils, which damage the development of the individual and the society. Love trio, rampant corruption and youth's ambition are the major problem faced by the youth in an explicit manner. Raghav takes up the responsibility to voice out the evils of the society. Revolution 2020 is the novel which has the potential to be taken as social document of contemporary Indian Society.

Keywords: social evils, national progress, educational system, love.

Chetan Bhagat is a best known Indian English Novelist branded for his exposition of reality in the contemporary society especially in India. All his works are designed in such a way that they speak of social issues and evils, which damage the development of the individual and the society. These social evils and the poor economic status of the angry young man in his novels reveal the importance of reforming the Indian society through its social values and ethics. He focus on the major problems of the youth in the society such as education, love, corruption, politics etc., are those which makes the youngsters terrible to overcome this corrupt society.

This article conveys a social message over progress of the nation and its economic status through his fifth novel *Revolution 2020: Love. Corruption. Ambition*. In this novel Bhagat exposes some sensitive issues related to contemporary Indian Society. The novel *Revolution 2020: Love. Corruption. Ambition* revolves around three main characters Raghav Kashyap, Gopal Mishra and Aarti Pradhan who are the portrayals of the contemporary Indian society.

The plot of the novel begins from the small traditional town called Varanasi. There lived three childhood friends Raghav and Gopal who fall in love with the same girl Aarti. Both of them were intelligent, ambitious and were best friends. The difference is one of them wants to use his intelligence to make a lot of money and the other wants to create a revolution in the society. But their plans are disrupted by their love.

Aarti is a sensitive girl and she very much cares about her love. When she comes to know that Raghav has no time to spare with her, she comes to Gopal who happens to be her childhood friend. Gopal Mishra indulges in corruption as he joins his hands with MLA Shuklaji. Though he fails to be an engineer, he becomes the owner of an engineering institute. Raghav Kashyap is a brilliant boy who succeeds in the entrance examination and secures a degree in engineering. However, he leaves the job offered by Infosys and starts to work as a Journalist to eradicate corruption in the society.

The novel begins with the author's visit to the Ganga Tech College in Varanasi. The author is invited to give an energetic talk in this college and after delivering the lecture he goes to Gopal Mishra's home for a drink. Gopal Mishra drinks heavily and the young director of Ganga Tech College gets severely affected and is admitted in the hospital. When the author visits the hospital to inquire about his health, he starts to narrate his story of a broken love affair, failure in IIT exams, age old land dispute, his father's ambition and struggle, school day experience, his boat riding with Aarti, etc. He explains how he was sent to Kota for preparing for the IIT entrance examination by his father. There he proved nothing worth, and came back to home without success. His father died and after that Gopal was introduced before the MLA Shuklaji who was a corrupted political leader. With the support of Shuklaji, Gopal closed the land dispute and constructed a huge building and named it Ganga Tech College. Thus, the first narrative line tells the story of Gopal Mishra's struggle and ambition, failure and success.

Raghav Kashyap is one most important character in the novel and he indulges himself in the heroic deed of eradicating corruption from the society. He graduated as an engineer from Banaras Hindu University. He left the job offered by Infosys and started to work as a Journalist. He was the man whose article on Ganga scam compelled Shuklaji

to resign. Being an over ambitious man, Raghav neglected his girlfriend Aarti and that made her to go to Gopal. Aarti is the only female character who aspired to be an air hostess. She failed to be an air hostess and preferred to work as customer service manager in the big hotel. It was here she met Gopal which led her to cross her limits. In short the novels represents the youth who have come from every part of social stratification. Gopal belongs to the middle class family in which parent's ambitions are dominant. There is love triangle in the novel and beneath this love story; there is a story of eradicating corruption from Indian Society. In short, the plot of the novel revolves around the three youngsters – one who wants to be a rich man irrespective of moral and ethical values. Another wants to be the champion of the social revolution and the third loses moral values for physical satisfaction.

Degradation of moral values and ethical values is also the theme of Chetan Bhagat's novels. In his book *What Young India Wants* Chetan Bhagat says that the younger generation is indulging in drinking liquor, smoking and also having illicit affairs. Gopal's heavy drinking and being admitted in the hospital, Aarti's involvement in drinking and having sex and MLA Shuklaji's unfair thoughts and methods in politics shows us the degradation of moral and ethical values in the society.

Chetan Bhagat shades corruption as the major theme of the novel *Revolution 2020*. He projects about the contemporary youth society in which the younger generations are struggling to fulfill their ambitions. Here the writer illuminates corruption in education as the controversial topic. The author finds fault with the current educational institutions which becomes business centers. For instance, MLA Shuklaji has kidnapped four year old grandson of Ghanshyam and demand the possession of the land.

Gopal offers rupees two lakhs to the head of the AICTE approval committee and twenty-five thousand rupees to each member of the committee to get approval. The fake destruction of the illegal construction is the best example of corruption chain. Because of the article of illegal construction by Raghav, he calls to Shuklaji and begged for help. The MLA Shuklaji has settled down the matter by paying the bribe of rupees two lakhs to the VNN officials and has arranged a fake demolition to the people. After all, the building is constructed. Moreover, the management has fixed the School Principals to recommend Ganga Tech College to their students and for this they have given ten thousand rupees per admission as commission. Prof. Shrivastav's way of evading income tax, missing lectures and getting payment, Ganga Cleaning Scam, etc. are some of the various forms of corruption. Private colleges have provided a safer shelter to all mafias and corrupt persons of society. Money is being produced in these colleges but blood is being sucked, "Money, there's huge money in private colleges. Plus, it enhances their name in society. Now they are noble people in education, not liquor barons" (Bhagat 116).

There are long dialogues in the novel presenting the need of Revolution 2020 to save this world from the demons approaching from all sides. One of the articles with a headline „because enough is enough reads out in the following words:

What do you say about a society whose top leaders are the biggest crooks? What do you do in a system where almost anyone with power is corrupts? India has suffered enough. From childhood we are told India is a poor country. Why? There are countries in this world where an average person makes more than fifty times that an average Indian makes. Fifty times? Are their people really fifty times more capable than us? Does an Indian farmer not work hard? Does an Indian student not study? Do we not want to do well? Why, why are we then doomed to be poor? (Bhagat 205)

Through this novel the novelist exposes the system of selection for directors and teachers for their newly constructed college. They feel no hesitation in setting the deal with the directors and professors. Corruption is not only in the colleges and its directors, but also among the teachers. The novelist also exposes how the salary of the faculty is fixed.

Jealousy and lack of self-confidence are the biggest weaknesses of contemporary Indian Youth. They struggle with each other to show themselves better than others. Gopal feels jealous of Raghav's flat stomach as compared to his belly. His jealousy grows when Raghav gets an admission in IIT and he doesn't. His struggle becomes strong when Raghav wins Aarti's heart. He thinks that Aarti selects Raghav because he is successful and considers himself a loser as he cannot do anything better in life. So he grabs the chance of building a college with MLA Shuklaji. Gopal considers him successful in establishing a college, even though by corrupt means. Like most of the youths in India, success in life means money for him. Therefore, he makes a show off his college and office.

This paper reveals the thoughts of the author who devotes in spreading his great message of social responsibility towards society and the nation in an upright way. Chetan Bhagat as a writer has more social and moral responsibilities towards the country. He wants his readers to give respect to social and moral values in the society. He wants to see India as a corrupt free land. He confidently says that our society needs change and transformation. In Chetan Bhagat's novel *What Young India Wants* he reveals the following view: "Thus, transformation will come about only if everyone decides to change together" (xxii). Thus, a reformed state will arrive when everybody in the state changes their mentality towards social and moral values. And the people should behave with social and moral responsibilities and only then the society will transform slowly to become a reorganized society.

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Inoculating Mankind for Resumption of Life in James Dashner's *The Maze Runner* Series

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Abstract: People are reflected to the world in a group. Those who are organised in terms are extended as society. A muddle can be created by a person or more; anyway, it does not stop there, rather it grows big through which a solution can be drawn out. The interpretation given here by the researcher refers to the social issues raised by the Government along with which the crooks finally become an unconceivable threat to the entire human race causing nearly 80% of the world population to the doors of death. The Government tries to protect the survivors initiating new research crew 'wicked' to rescue people from this serious threat and to extricate them for a new beginning by removing their memories and throwing them under death trail test in inoculating mankind for resumption of Life in James Dashner's *The Maze Runner* series. Here, the society reflects the brutality of certain people but on the other side, it induces them to chase for a new life on earth by bravely picturing the terrible chances taken by the scientists and also the Government to support the immunes in resolving the twist, and untie the knots for a better life, stating 'All for Good Cause' and stands true with it.

World is populated with several essentials covering its surface with different features such as Plants, Animals and Humans. All these are positioned above little surface with their respective class arrangement. Compared to Animals and Plants, we Humans construct our own society in an organised technique either in a group or as an individual. It is a stage where people perform their role to be a part of this mass surface. It holds both Good and Bad scenarios. A well urbanized society will apparently be of help for the people but it also holds some disruptions like Racism, Rapid population growth, Poverty, Murder, Natural Imbalance, Lack of education and Unemployment. As all these issues are being a biggest lead, the mankind will happen to face a mixture of obstacles each and every day. Hardly numbered will stand up for the betterment of society, but still, in contrary, few will be against the society for their own life rather than focusing on the rest of the people around them. So in common, the society has two phizes. At present, so many NGOs and writers come forward to have a discussion more on the devastation over the society through Journals, Articles, Books and Pamphlets.

Literature plays fine role among them. Through literature, the exact configuration of the society and its views are presented directly. Novelists like Suzanne Collins, James Dashner, Dan Wells, Moira Young and Christina Rozelle represent the real situations to the readers in whom they find their consciousness turned off. James Dashner's *The Maze Runner* is one in a kind signifying the darker side of the people trying to create a great threat to humankind envisioning, decrease in population will help in accurate growth of life after a massive disaster. The book opens with a group of teenagers being trapped inside a Glade and unable to find the way out of the Maze. It also reveals they, are under protection for a better cause. At the beginning, none of them is aware of their real identity as to who they are? And where they are? why they are put into such dangers? And why their memories are flushed off? Questions raises in such a way their answers are still a question. Since the world is being crashed by Solar Flare, the entire portion of the earth is eaten up by the Sun and the land is left barren with human population and no supplies left.

The entire place is camouflaged and hardly there is any equipment procurable for the people. Ever since people are affected badly by the devastation, they find some intricacy to precede their life without any accessing supports. The government stands up to reduce population of mankind so that there will be available space for survival and soon will recover life from damages. To decrease the mass of humanity to three-fourth, these maligns create a Flare and is released to air, people who inhale it are infected by the Virus. A game is well played informing that, the virus has spread through when the research department was smashed by Solar Flare. The virus makes people go crazy and certainly turning them

to Cranks (a zombie state) by shutting off their Humanity. As the plague spreads fast, many fall as a prey to the virus and, now the government struggles controlling the death rate and the infection. They realize the mess created. The government with group of researchers tries to figure out the closing trap and this is the reason the teens (Young Adults under 20) are positioned under trail run by WICKED (World in Catastrophe Killzone Experiment Department) with Dr. Ava Paige as its chancellor.

The society has muddled up something worse and it is a stand by sin. However they are in need of a cure to end the mission as soon as possible. As a tool, these teens who are considered to be immunes and non-immunes are under examination. The plot is with lots of twist inside depicting the research techniques used over them. Each and every immune and non-immune is sent to their first trail to the Maze and their brains are under study case by Ava Paige and her co-researchers to find their resistance over the infection. Thomas along with other Gladers is mechanised to face death at each step of their feet. In which most of them spare their life to save the lives of the rest of the Gladers and to find the exit door of the Maze.

The teens are inside Glade for a cause which seems to be an awful trail in the beginning, but later it means that these are to be done for the better new growth of life. Something has to be done; else, the world will be in a great catastrophe which cannot be backed up however the situation might be. The Gladers piss off their mind in figuring the way out over couple of years. They have runners who run inside the Maze to find the door. The Maze is not a trouble-free puzzle to be solved; instead it drags the minds of the young adults to a disorder state so that they will still pull it up inside them. The wicked throws its Gladers under a peril of death by which the Gladers are reduced to three-fourth of their population. It results in testing the temper of the Gladers. Many come forward to give up the trail and decide to spend their life with the anguish Grievors. Teresa reveals she and Thomas are responsible for these which means they are with the wicked right from the dawn (after the flare) and with their help the wicked has created the maze. But the wicked betrayed them and their promise. Again Thomas understands nothing, leaving one thought inside him 'exiting the Maze will reveal their answers'. "My memory's fading already Tom, I won't remember much when I wake up. We can pass the trails. It has to end. They sent me as a trigger" (105 Dashner). Finally, the first trail is successfully completed by escaping the Maze trap. But one thing has not changed yet; the quest for their identity is left unanswered.

The mid part of the series reveals the actual root for the research and their identity is made to flash through their memories at few instances. And now in trail two, it is crammed with Death, Running for Life and Betrayal passes through them to test their strengths and attitude over survival. If not, the situation will be uncontrollable if the anti-virus is not found. The wicked holds complete power over them. In the launch of the second test, people are intended to believe that they are under safe circumstance but, the original case is an upside down confliction. A long packed secret is revealed to teens as all of them are infected by Virus, to find a cure them, they must cross the burning Scorch. The Scorch is not a supportive place for shelter; instead the burning sun tries to bake them with its burning spirit. Ms. Agnes is separated from the boys' gang and is sent alone to the wicked. These teens are not their only hope, because the researchers perform several tests with a number of imprisoned teenagers as Thomas and others; both Boys and Girls. There is no word 'Freedom' known to their knowledge as they are being the part of study. Thomas with other Gladers feels distressed by the people behind these events. "I think we are okay. Looks like sunset's only a few hours away. We can be tough for a while, take a breath, then go as far as possible during the night. I can't stand another minute down there" (96 Dashner). The most unique identity seen is their names. Teens are named under famous personalities like Mother Teresa for Teresa Agnes whose original name is Deedee.

However, the research group goes a step ahead in threatening Teresa, Aris, Jorge and Brenda to betray Thomas and other Gladers to let them understand the reason behind the cause is only for 'good reasons'. At the end, Thomas is left to frustrations and feels he is under the baking process of the researchers. "No. Don't say another word. Just ... leave me alone. And you can tell WICKED that I'm done playing their game. Tell them I'm done!" (375 Dashner)

The despair state of the individual leaves his mind barren and nothing can be reconstructed again except one, leading them to believe 'the changes might change their situation; one day or another if survival is for sure'. The social cause is highly recommended and something has to be done to rectify the problem raised.

The social- evil is visualized deliberately and it exhibits the other side of people. All these are under process for one reason "Population Control". After the flare, people almost lose their wealth and no support to ease hunger and nothing can be paid to rise up the lost condition. Massive population has worsened the situation and silently aggravated the few left out sources which laid a foundation for the insane activity. The Virus released by the Government is more active than expectation; creating a large crisis, all over the world. The Government's view lay on in creating the wicked, which will help to learn the brain patterns of the subjects and to find their resistance over the flare. If it is left Un-curable, the entire race will be extinct soon. This is the reason teens lose their memory, family, identity and life. They are suppressed under a weird circumstance, putting their life under risk, fighting with the Grievors, find a way out of Maze and Scorch, betrayed, lose their friends to death and ultimately at the end, escapes out of the wicked society. Although the cure is not found at the end of the experiment, to find an alternative way to save the Human race by helping the immunes to escape to a safer zone to re-build their civilization.

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Sri Sarada College for Women, (Autonomous) Salem, Tamil Nadu, India

Claude McKay's Voice against Racism

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Abstract: This paper focuses on the thoughts of McKay about the state of black people, their neglected rights, white domination, their need for freedom, and their struggles. This paper deals with the theme of racism through the three poems of McKay, —The White House, —If We Must Die and —America. All these poems are about racism, discrimination, black oppression, and white domination. Harlem Renaissance has huge impact on Claude McKay's poems. It has made him to register his voice against racism. The poem —The White House portrays how the black people are suppressed, the title of the poem indicates equality and McKay has used it ironically to show the inequality in the nation. —If We Must Die, motivates the dominated black people to rise and revolt against the domination, and to gain their freedom. In —America McKay mentions America as the mother and how she offers power and strength. In this poem he shows his bonding with the country. On the whole this paper points out the problems faced by the black people, and the solution to solve those problems as said by McKay.

“Like men we'll face the murderers, cowardly pack,

Pressed to the wall, dying, but fighting back!”

“If We Must Die” (lines 13-14)

Racism refers to the discrimination of the people based on their race and several other social factors. Racial discrimination is more predominant in Africa and America, White Americans dominates the Black people of Africa. They deprives the native Black people from their own rights and freedom. People like Abraham Lincoln, Martin Luther King and several others have fought for their freedom. But their freedom and safety is still in stake. In this line Claude McKay, a Jamaican writer has also registered his voice against racism.

Festus Claudius McKay, (Sep 15 1889 – May 22 1948) is a Jamaican writer and poet. He is a seminal figure in Harlem renaissance. He wrote four novels, a collection of poetry, a collection of short stories, two autobiographical books, and a non fiction “*Negro Metropolis*”. His poetry collection is “*Harlem Shadows*”. He stands against White authority through his works. Harlem renaissance has a remarkable impact on him. According to him the racist people are stupid and motiveless.

During (1910-1920), he has published number of poems, registering his voice against racism. He has used Shakespearean sonnet form to express his thoughts. Even though it has been considered as an antique and an old form in twentieth century, he feels it as a convenient one. His “The White House”, shows his rage against discrimination, “America”, shows the state of suppressed people, and “If We Must Die”, offers courage to the Blacks to rise and fight against exclusion.

In the poem “The White House”, he speaks about the themes like Racial profiling, discrimination, White supremacy, etc. He registers the oppressed rage of the native Blacks. The difference he has found in the treatment, that he has received in Jamaica and the treatment, that he has received in America has made him to throw his voice. In Jamaica he has been respected but in America he has been ill-treated. McKay's voice found in this poem, tries to find strength and courage in himself.

“oh, I must search for wisdom every hour,
Deep in my wrathful bosom sore and raw.”

“The White House” (lines 9-10)

McKay attacks the American society and politics, and the attitude of White people towards the blacks. The oppression he has faced, brings out the violence in the poetic voice of this poem. The voice portrays his discontent and

the grace, that he has to control his rage. He praises the country as his mother, who offers him a lot but combined with bitter sorrows. He requests his country to offer him the superhuman power, to remain unbroken, and to have the patience to bear the poison of hate, that he receives from the White people.

In the poem "If We Must Die", McKay has voiced to motivate the black people to fight for their rights. He compares men with dogs. He says that if he remains subtle in suppression, then he is no better than the dogs. McKay thinks that every person should die for a reason, it should be a noble death. But due to discrimination black people are dying for no reason, this should not happen. There should be a value in each and every death. Every life has a great value, it should not be spent in vain.

In the following lines, he tries to assemble the people, and he uses the term 'kinsmen', to offer more personal feel to his voice. He unites the black people to face the common foe, that is the white people who have the thoughts of discrimination. He includes himself in common masses and says that they should remain brave and valiant. They should show their wrath through their actions. They should give a death blow, they should be ready even to face the final day of their life, for this noble thing. Black people should not remain cowards, they should fight back until their death.

McKay tries to infuriate the black people, by pointing out the poor and pitiable situation. He wants to influence them through his voice and make them to voice for their own freedom and rights.

"So that our precious blood may not be shed".

"If We Must Die" (line 6).

McKay in "America", speaks about his country America. During his journey to America, he has got attracted to that. In this poem he describes the nature and quality of his country. He personifies the country as his mother, and gives it feminine identity, following the general tradition of giving the feminine nature to the land. He starts this poem with a negative aspect, but ends it with a positive declaration. He says that he loves his country, but calls it a cultural hell. The land is cultured but they lack it in some situations. Even though it is cultured, it seems to him like a hell, because it gives him a lot of struggles.

He says that she gives him power, to face the problems. At the same time she creates problems too. It is like tiger tooth to him. Her Majesty and vigor flows in his veins like a tide. She gives him food, likewise she is dangerous. It gives him the strength to stand against the hate, that he receives from the White people. He sees the future, in that he has found the might and wonders of the nation gradually disappears. Because the attitude of the white people towards black people, decreases the honor of the nation. This land has a lot of virtues, but the worse done against black people, imposes the huge threat on the progress of the country. Because of all these things, the priceless treasure is sinking in the sand and becomes useless.

"I love this cultural hell that tests my youth"

"America" (line 4).

He finds, the courage in his country. It offers him strength and vigor. These poems, give the brief note about the state of black people during the discrimination. These poems are written by him, to show to the world, how black people are dying to get their own rights, how white Americans dominate them, how affected ones should try to raise their voice to gain their freedom, and finally he says how they can get strength to achieve their goals and dreams.

In the beginning he is influenced by the Harlem renaissance, during which the group of people write about the contemporary issues of their society. This makes him to understand the problems of the affected people. In Jamaica he enjoys his rights, but when he goes to America, he has come to know about the state of black people. He wants to gain their freedom, he decides to settle down the issues. He understands that the awareness among the people, is the only way for the development of the African people.

He has decided to create awareness through his writings, and he has chosen the poetic form, particularly Shakespearean sonnet form. He has written about the black oppression and their struggles, simultaneously he has given solution to the problem. He has registered his voice, through his poems, it has created a monstrous impact on society. McKay has been considered as an exclusive one during that time. His thoughts have contributed for the development of the suppressed African American.

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Technology and language teaching

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Abstract: *This paper aims to highlight the role of technology in English Language Teaching. It also discusses the different techniques and tools which assist English language teaching. In the modernised world, where internet plays a tremendous role everyone's life, the use of technology to uplift language teaching is undeniable. In recent days, English language plays a prominent role in many fields globally. With the increase of English language learners, technology paves way for numerous methods and techniques for teaching language. It makes language teaching more interesting and understandable. The developments are frequent and new ways are upgraded rapidly. Multimedia technology can also be used in order to give stimulating and innovative teaching. It also includes podcasts, applications, websites, computer assisted language learning programs, electronic dictionaries, CD players, video clips and many more using personal computers and smart phones. These techniques diversify learning activities and improve classroom environment. The English language teaching tools and why it is essential in teaching and its methods are briefly dealt in this paper.*

The growth and development of English language is visibly high in India. The status of the language is palpable with its usage as a second language and as a medium of instruction and education. With the increase in the importance of the language its learners are also increasing. This leads to the developments in the field of English language teaching. It invokes different teaching methods and techniques in implementing a better teaching process. One of the upcoming teaching methods is with technology.

Today's world is an era of information technology and it develops the people's life in many aspects. According to İŞMAN, "It is the practical use of knowledge particularly in a specific area and is a way of doing a task especially using technical processes, methods, or knowledge. The usage of technology includes not only machines (computer hardware) and instruments, but also involves structured relations with other humans, machines, and the environment" (qtd. in Ahmadi 117).

Innovations of technology have conjoint advancement with the growth of English which changes the way we communicate. With the unveiling of technology and its role in the development of today's society it is indispensable to take advantage of the modern technological facilities in aiding the language teaching processes. In traditional classrooms, teachers stand in front of learners and give lecture, explanation and instruction using blackboard or whiteboard. These methods must be changed concerning the development of technology which also helps in making teaching interesting and more productive in terms of advancement.

A wide collection of technology is present which can be used in language classroom. The following are a few technological tools that are used in English Language Teaching. They can be categorised into two sub-sections. The former is the multimedia technology used in classroom activities and the latter one focuses on the computer assisted language learning applications used for individual training.

Multimedia in language teaching classrooms proves to play a positive role in promoting activities and initiatives of student and teaching effect in English language classroom. There are numerous types of technological tools which can be used in language classrooms. With the help of technology a wide range of multimedia can be implemented in the advancement of education and uplift the English language teaching. Raihan and Lock state that, "The selection of appropriate technology in class is essential for ensuring effective learning. When used as learning tools, technology provides tremendous opportunities to enhance classroom instruction"(qtd. in Arifah 8). One of the advantages of using

technology in classroom is that Multimedia Simulation software allows learners to enter into computerized micro worlds with exposure to language and culture in a meaningful audio-visual context.

Multimedia presentation: Multimedia projector and presentation software are predominant technologies which are commonly used in technologically advanced classroom. Powerpoint presentations with multimedia elements like Images, Graphs, Pictographs, Sound Effects, Short Videos etcetera can make the students more engaged and acquainted.

Music and Soundtracks: Listening to native speakers and picking up new phrases, grammar patterns and pronunciation will help the learners in comprehending the language usage in a better way. The employment of the language is well understood through audio tools. Audio listening exercises can be good for testing what students can distinguish on their own.

Video: The video is the pedagogical powerhouse of sound and picture. The combination of pictures, intonations and gestures gives students context clues that they cannot get from classroom interactions alone. For instance slowing down YouTube videos to help students process what is spoken and repetition of it, allows students to understand and engage with authentic materials without being overwhelmed.

Interactive whiteboards: Interactive whiteboards is a replacement of the traditional blackboard in classrooms. Here the board is connected to a computer with a projector, which allows the teacher to show computer-based materials on the board. This is helpful for working with electronic versions of textbooks and other internet-based resources for language learning. It also helps in recording the instructions of the teachers in digital video and post it for the review of the students.

Podcasts: Students can listen to podcasts to improve their comprehension. Podcasting is audio files usually in mp3 format that can be downloaded from internet anytime. It has become as a way of providing radio type content that can be listened whenever, wherever and as many times. Teachers can make students to create their own podcasts to practice their speaking skills.

Technology is the main key to Computer Assisted Language Learning, it contributes as another teaching device for second language education useful for both teachers and learners. Computer should not be considered as a substitute for a teacher, it is rather an aid for teaching and learning. Though it provides with numerous uses and applications it is essential to verify the students' involvement in the authentic learning settings. Currently, numerous software application programs are available for vocabulary, grammar and pronunciation programs, spelling check utilities, electronic workbooks, reading and writing programs and much more to assist instructors in creating tutorial exercise to enhance English language courses. A few applications are explained in the following.

Duolingo: It is one of the most popular and well known tools to learn a language online. It mimics the structure of video games in order to make the learners interested. The gamming aspect is well enjoyed by the learners. Students can play it on a computer or a mobile. It also has a teacher dashboard through which the teacher can track students' progress and get weekly reports. It is a great break through from drill and kill worksheet practices.

FluentU: It teaches language using strictly authentic materials such as news, music videos and movie trailers. This gives an advantage that all materials used is up to date and culturally relevant. It is designed to get students acquainted with foreign vocabulary in a fun, friendly and totally approachable way with the use of music videos, commercials, news, inspiring talks, cartoons and more.

PenPals: Pen pals are basically friends who write to each other through postal mail. One can find a suitable target language speaking friend and communicate with them to learn about their culture and improve one's language skills. This exchange is compatible to beginners and learners of all levels.

Blogs: Writing blog post is a trending issue among youngsters. One reason for blogging to be appealing to students is that it is an authentic writing experience with wider audience and it makes them to put more effort in writing. This can also be used as a teaching aid by teachers and among peer learners. Teachers can write blogs on their curricula and for reading practices and incorporate them into their teaching activities. Platforms like WordPress, Blogger, Edublog, Tumblr are a few trending blogs in recent days.

WebQuest: WebQuest is "an inquiry-oriented activity in which some or all of the information that learners interact with comes from resources on the internet"(Akanal). With this the language learners incorporates a reading-to-writing approach through internet. Most of the information materials to complete the tasks are from web. The focus is

not basically on content, but on using content as a means for developing thinking skills by engaging learners in tasks that require them to practice their skills.

Quizlet: It is a powerful and flexible online learning tool based on the flash cards. The sets of digital cards can be used to drill vocabulary and also grammar topics. Teachers can create and organize sets for their respective lesson planning and indulge students to participate in it. Its progress and activity can be monitored by the teachers. It is user friendly and fun filled for learning with playfulness.

According to the article, “*Use of Technology in English Language Teaching and Learning*”: An Analysis, the necessity of application of multimedia technology in English teaching is to cultivate students’ interest in study, to promote students’ communication capacity, to widen students’ knowledge to gain an insightful understanding to western culture, to improve teaching effect, to improve interaction between teacher and student, creates a context for language teaching and to provide flexibility to course content.

Though there are many positive aspects there are certain challenges in the use of technology in classrooms. Implementation of technology in classrooms is a major crisis. “It is not always possible to fund language programs with such high cost, especially in the developing countries. Therefore, most of the technologies remain ‘distant dream’ to a good number of teachers in our country”(Ivy 217). Technical difficulties may arise and it needs teachers to have some advanced technical knowledge. It also includes system crashes, slow connection, misspelt addresses, quality and appropriateness and many more.

The study on technology in language teaching brings out the various technical tools that can be acquainted in language classrooms, which are great sources in teaching and learning English language. Though it has numerous advantages it also bares few limitations. But still with the available sources a lot can be benefited in improving learner’s language skills.

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The Ocean is Calling: Disney's *Moana* as an Eco-feminist Princess

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Abstract: *Ecofeminism provides a platform for realizing and fixing our own selves by fostering links with nature and challenging the exploitation of women and the environment. This research sheds light on the presentation of ecofeminism in Disney's Moana. The twenty-first century shows a strong interest in brave and independent Disney heroines, which transformed the male-dominated classics significantly. Moana is one such princess who contrasts with other princesses in Disney, unlike her forerunners. She also serves as an ambassador for the natural balance of the world. Moana employs archaic depictions of Aborigines and it utilizes an aboriginal discourse to convey its wisdom on the environment. It achieves this by providing brief background information on the Dark green religion. Through the use of ecofeminism and semiotics, this research shows how the intelligence of fantasy is in sculpturing the children's knowledge and brings forth awareness on Mother Nature. The paper aims at a critical analysis of Moana's representation as an eco-feminist princess who encourages peace and harmony between nature and fellow humans. Further, this study employs the narrative paradigm of Fisher and the fantasy theme analysis of Ernest Bormann.*

Keywords: *Ecofeminism, Environment, Moana, Nature, Narrative paradigm, Fantasy theme.*

INTRODUCTION:

Despite the fact that Disney movies are fascinating and esteemed all over the world, countless reviews show that they are partial and biased as well as delivering strong propaganda. The Walt Disney Animation organization is getting a charge out of a second Renaissance that is celebrated as Disney Revival. Disney Revival is a term used to describe the period from 2009 to present. This marks the revamping of characters, story, plot and messages. The Disney's Renaissance culture has changed dramatically and the revival era led to the production of exceptionally successful and creatively spectacular movies. *Moana* is not just the surprising hits of Disney's Revival but also a first-class animated film of all time. *Moana* conveys strong visions about both the nature and woman. This research employs the film *Moana* as its primary source and its aims to depict Moana as an Eco-feminist princess.

OBJECTIVES:

This research attempts to uncover some inspiring voices centered on nature that exist in the Disney fantasy *Moana* and it offers a unique aboriginal realm to study ecofeminism. The fundamental idea of self-realization is that women tend to become the greatest and strongest they can be. This curiosity is likewise depicted in *Moana*. Also, *Moana* serves as a vehicle to Ecocriticism, thus, she is an epitome of Ecofeminism. The Narrative Paradigm of Fisher, Fantasy Theme Analysis of Borman and Dark Green Religion of Taylor are utilized to analysis *Moana* and to decipher the role of *Moana* with respect to Dark Green Religion.

PROBLEM FORMATION:

This research aims at finding the answers to the following questions
How does Moana interpret the exploitation of nature?
How does Moana show a sharp contrast from her Disney predecessors?
How does Moana portray herself as an Eco feminist?

ECOFEMINISM:

Ecofeminism is a part of the feminist attitude that ties feminism with ecology. It argues that capitalism and patriarchal thinking drove towards a destructive alienation between nature and culture that only the female perception can cherish and universal wisdom of nature's way can restore. Ecofeminism criticizes the circumstance in which nature

just as female sex are viewed as assets to be abused, dominated, utilized and disposed of. It offers various platforms with the means to combat this oppression.

Ecofeminists strive to construct a healthy society where love and respect are esteemed. They comprehend that the battle for the self-respect and liberty of women might not be completed in the event that we don't incorporate the value and importance of nature in ecofeminism. In 1978, Susan Griffin in her powerful ecofeminist work *Women and Nature: The Roaring Inside Her* recorded "I know I am made from this earth, as my mother's hand were made from this earth, as her dreams come from this earth and all that I know in this earth..." (Griffin, p. .227)

DARK GREEN RELIGION:

The fundamental conception of Dark green religion dwells in the divinity of nature. It can be cherished as an epitome of the creator and the ideology accepts nature as God. Bron Taylor, an American researcher and professor of religion, nature and environmental studies has coined the term dark-green religion and expanded it as a discipline. He defined dark –green religion as a bricolage of religion or spiritual beliefs and practices in general. Taylor puts it marvelously, "The Dark green religion is characterized by a central conviction that nature is sacred has intrinsic value and is therefore due reverent care" (Taylor). Generally, this conviction is profound environmentally biocentric or ecocentric. It adopts a holistic rather than an individualist perspective, which values humans, species, nature, environment, ecosystems and the entire eco-sphere.

FANTASY THEME ANALYSIS:

Fantasy theme analysis is a method of rhetoric criticism introduced by Ernest Borman that helps to interpret how shared realities shape people's thinking and actions within a group. Fantasy theme is frequently " narratives about living people or historic personages or about an envisioned future" (Bormann, 107). We frequently consider fantasy as fabricated illusion or dreamy world, whereas Foss states that they are "always slanted and ordered in particular ways to provide compelling explanations for experiences" (Foss, 291). Symbolic convergence theory stood behind the development of fantasy theme analysis. It is centered around the messages and morals delivered by the story. It influences people's approach towards reality through fantasy.

SEMIOTICS:

Semiotics is a sort of philosophical theory that refers to the study of codes, signs and symbols. It explores how meanings are conceived and interpreted. The concept of symbols and its respective meanings can be interpreted in many ways. This differs from one culture to another. For example, red is a color and it indicates danger when used in certain contexts. There are different sorts of symbols, it includes images, objects, codes, music, costumes and words in particular. Often, it serves as a silent language which needs special attention in order to understand the exact meaning.

The symbols in utilized in fantasy fiction leads to nostalgia that's why fantasies are always accompanied by rich symbols. The famous semiotic theorist Roland Barthes did not agree with technique of having fixed meanings of symbols and signs whereas he claimed to interpret those symbols in the light of different cultures.

NARRATIVE PARADIGM:

In his theory, Walter Fisher believed that all forms of communication that appear to be logical are usually regarded as stories shaped by history, culture, biography and character and this lead to the development of Narrative Paradigm. According to Griffin (2009), "Fisher's Narrative Paradigm suggests that humans store memories, they consider their lives in a story format, and their emotions are more easily influenced through narratives" (298). It opposes Rational World Paradigm. It strongly believes that any reasoning is quite persuasive when it is completely logical. The coherence of the characters and story determines Rational World Paradigm whereas selective reality emphasizes on Narrative Paradigm. Fisher claims that the decision concerning the value of a story depends on good reasons. He states that humans are basically storytellers and our memories are preserved as stories. Further, he asserts humans are great decision makers that depend on valid reasons. Narrative Paradigm helps in conceiving the notion of fantasy worlds.

MOANA AS AN ECO-FEMINIST:

The story of *Moana* dramatically differs from the very roots of Disney tradition. Moana has a special love and fondness with the ocean. The film introduces a brave protagonist and a unique story line that portrays the idea of nature and the destruction caused by man to the environment. Moana is the daughter of chief Tuo of Motuni, it is a small imaginary island. Moana has a great fondness for the ocean and voyaging. The ocean also has a special bond with her. The ocean bends its water to give way to her. This shows that the both share an intimate bonding. This is well evident from the scene where the ocean plays with her when she is a child, helping a struggling newborn sea turtle and the ocean offered her the heart of Te Fiti even when she was a kid.

Moana is a very intelligent and a strong girl who differs from the others on the island. Moana has the habit of hearing stories from her grandmother Tala. She told Moana about the demigod Maui who stole the heart of Feti some centuries back and it led to the destruction of their primitive island and the curse of Feti stopped them from voyaging. Feti turned into a destructive lava demon and is known as Te Ka. Tala informed Moana that her forefathers were voyagers. She encouraged her to break the curse to recover the heart of Feti. She gave hope that only Moana could restore humanity and encouraged her to voyage back, while her father Tei was so afraid about going beyond the island. On a fine day, Tei took Moana to a top of the mountain which had been treated as a divine spot on the island and states that it was where all the former chiefs of every generation placed a stone to mark their reign. Tei wanted Moana to be a leader like them and this fascinates Moana to take many adventures.

Throughout the film Moana portrays that ocean as a delighting water paradise filled with magic and fun. Moana wants to take the adventure to meet Maui. When the island went shortage with food, she asked her father to move beyond the reef to look for food would be a good idea but her father disallows it. Moana never went against her father's words. Despite she tried to cross and failed in the attempt. This led to her belief that she was unfit for it. Moana also thinks that she no longer has any quality to take the leadership of her island. She tells grandmother about her failure and grief. Tala took her to a cave to show that her ancestors were all voyagers, and she can go beyond the reefs as voyaging was in her very blood. This gave her a huge relief, and she started her adventure.

Tala was on her deathbed and wants Moana to proceed. She wants her to restore the heart and it was her last wish. Moana approves her wish and takes one of her ancestor's boats along with her rooster friend, Heihei. After a few days journey, Moana lands on Maui's island. Maui wanted to steal her boat by trapping her in a cave. But Moana managed to come out, and she asked for Maui's help in restoring the heart. Although Maui was unwilling at first, later he accepts to go along with her. On the way, they met with sea pirates named Kakamora.

The Kakamoras wanted the heart of Te Fiti's power, but Moana along with Maui fights back and got the heart from them. Maui warns her about the dangers of going to Te Ka. Moana did not worry about the causes. She persuades him to take her there, and she was willing to meet the consequences. She asks him to teach boating and learns through him. Maui's fishhook is like a magic wand which helps him to transfer himself to anything he wants. He got his fishhook damaged and refuses to continue with Moana.

When Maui left, Moana has no other choice, and she continued her voyage. But at a certain point of time she self doubts herself. She made her mind to face Te Ka all alone. Moana made use of her skills and sails the rest of the way, and she utilized Maui's boating lessons which landed her near the Te Ka. Maui suddenly appears to help her get the heart back on Te Ka. At first, Maui was severely hurt by the lava of Te Ka, the lava monster. Moana learns that Te Ka is Te Fiti, and she uses "Know Who You Are" to tame the wild beast and brought peace. Moana finally places the heart into Te Ka's chest, and the lava beast turned into a vibrant nature goddess.

FINDINGS:

Moana conveys a strong vision about the association of nature and women. It marks the change of the appearance of a Disney princess. She is very much bold enough to take adventures that put her life at risk. Moana demonstrates the attributes of a valiant character that is dauntless, taking a chance with her life, and seeking after her identity. The demigod Maui displays the character of patriarchy. He steals the heart of Te Ka which turned the mother island into a lava demon called Te Fiti. Thus, nature and women, both are exploited by man and it is clearly pictured in this movie. Maui treated Moana as if she is a weak and foolish girl. This shows male domination and supremacy. *Moana* portrays the construction of an agreeable world in which woman and nature interconnect and communicate with nature. She is an amazing idol of inspiration for empowering women with an ecofeminist message. She tried her level best to protect the environment and restored the heart of the island goddess. At last, Moana brought back the harmony between nature and humans.

CONCLUSION:

Moana reveals the importance of nature through her quest. She is an epitome of feminism and the savior of the environment. Despite self-doubt, fear, and failure, she strives hard to save her island, Motunui. She redefined the role of gender in her own way. She fights in her father's place and restored the honor of her ancestors. Moana did not go after the love of a prince rather she went in search of her identity. Throughout the movie, *Moana* projects the protagonist as a strong female wanting to explore the ocean which she had never witnessed. She had a natural sense of adventure and love for the ocean. She rips out her female identity in order to battle along with Maui to defeat Te Fiti. Despite all of this, Moana represents a sense of change in Disney's representation of princesses. Moana is physically strong and intellectually dominant in all aspects. Moana's costumes picture the significance of nature. Thus, Disney's *Moana* depicts as an Ecofeminist Princess.

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Bilingual vs Immersion programs in Shaping the Dynamic Identity of the Children

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Abstract: *Recently, I volunteered to conduct some sessions on ‘Inculcating virtues and values’ for the children residing in Gated community in OMR. In the first session I was taken aback to a condition laid by a child to my question, ‘Shall I narrate a short story?’ The boy interrupted me, ‘Neenga tamila mattum than sollanum (you should narrate only in Tamil). I was surprised as all the children are from multicultural background studying through English medium in CBSE schools. Another striking irony I found was the previous day the particular boy’s mother was discussing with me about developing communicative skills of her child. I could perceive a gap in the language preference of a child from that of his mother which was at two different poles. Being a language teacher, I need to strike a balance by straddling between them to weave a fine pattern of language learning out of the bilingual context. This paper throws light on bilingual, immersion programs, sociocultural contexts, pedagogical issues and supported by the theories related to them. (Key words: bilingualism, immersion, sociocultural, narrate, mother-tongue).*

INTRODUCTION:

The following questions pop up in the minds of parents and researchers in the scenario of children's bilingual development:

- * Does the two languages system leave the children confused?
- * Are two languages too many for a child?
- * Do they have equal proficiency in both?
- * If children have a language instinct, how does this instinct cope with two languages at the same time?

Children have the ability to develop high proficiency in both, as one language develops ahead of the other. This ability can be accounted by appealing to a bilingual instinct that enables the child to develop two languages in response to dual input in the environment. By developing the knowledge of two languages, young bilingual children are able to produce language forms and functions of stunning complexity. This happens as a result of integrating the features from two grammars. It is shown that the product often comes about through the interaction of two language systems reflecting language- specific properties and universal factors. Throughout the bilingual child’s development there is clear and systematic science that the two language systems interact with each other shaping the child’s overall development. Yip & Mathews(2007) compares the process of language development to an Odyssey, a journey full of mystery and excitement. Acquiring two languages in childhood holds endless fascination for laymen as well as specialists. This paper discusses about the assets of being bilingual and helps bilingual children to affirm and appreciate their dual heritage.

LITERATURE REVIEW:

Research findings have highlighted the importance of bilingual children's mother tongue for their overall personal and educational development. Baker (2000), Cummins (2000), and Skutnabb-Kangas (2000) have stated that bilingualism has positive effects on children's linguistic and educational development. When children continue to develop their abilities in two or more languages throughout their primary school years, they gain a deeper understanding of language and how to use it effectively. They have more practice in processing language, especially when they develop literacy in both, and they are able to compare and contrast the ways through which their two languages organize reality. Cummins strongly feels that it is difficult for schools to provide an appropriate education for culturally and linguistically diverse children. More than 150 research studies conducted during the past 35 years strongly support the statement of Goethe, the German philosopher that the person who knows only one language does not truly know that language. The

research suggests that bilingual children may also develop more flexibility in their thinking as a result of processing information through two different languages. Bloomfield (1933) has cited some Case studies which reveal the fact that bilingual children often take a different path from the monolingual counterparts to reach the target. The classic studies of Ronjat (1913) and Leopold (1939-1949) have studied their own children's bilingual development and have established a time-honoured tradition. Ronjat's longitudinal study of his own son Louis's development in French and German is generally considered the easiest bilingual study in the 20th century. Werner Leopold a professor of German did researches in bilingualism with the combined passion of a father and young developmental psychologist.

BILINGUAL EDUCATION:

WHAT WE KNOW ABOUT MOTHER TONGUE DEVELOPMENT

Cummins and Hornberger (2008) traces bilingual education back to the age of Greek and Roman and currently to a large majority of countries throughout the world which offer some form of bilingual education either in public or private school settings. The term bilingual education refers to an organised and planned program that uses two or more languages of instruction. The core defining feature of bilingual program is that the languages are used to teach subject matter content rather than just teaching the languages themselves. Bilingual instruction can be implemented at any age level, ranging from preschool through university or college. The most successful bilingual programs are those that aim to develop bilingualism and biliteracy. Short-term transitional programs are less successful in developing both L2 and L1 literacy than programs such as dual language or maintenance programs that continue to promote both L1 and L2 literacy throughout Elementary School. Lindholm-Leary and Borsato (2006) have related this pattern of findings to the existence of strong convergent evidence that the educational success of English language learners is positively related to the sustained instruction through the students' first language. And most long-term studies report that the longer the students stayed in the program the more positive were the outcomes (Cummins, 2011, p. 168).

ROLE OF SOCIOLINGUISTIC CONTEXTS IN BILINGUAL PROGRAM:

There are an estimated 5000 languages spoken in the world's 200 sovereign states encompassing multiple languages within their boundaries in the majority of states. It is two thirds of all children in the world grow up in a bilingual or multilingual environment. The processes of language learning are visible in societies around the world in the current era of globalisation, with unprecedented human mobility and social interchange across cultural and linguistic boundaries. Government policies attempt to influence these processes either by supporting the teaching of certain languages in schools or as in some cases by actively discouraging the maintenance of other languages, usually the languages of subordinated groups within the society. Bilingual programs have emerged in recent years as a viable option for government and communities interested in promoting more effective learning of socially valued languages along with maintaining languages that are endangered, such as many indigenous languages of North America. Bilingual education development is not simply a politically-neutral instructional innovation. It is also a socio-political phenomenon that is implicated in the ongoing competition between social groups for material and symbolic resources.

IMMERSION PROGRAM:

The outcomes of second language immersion programs are consistent with the more general findings from bilingual education. The data on the immersion is derived primarily from the Canadian French immersion programs which have been researched extensively but also from studies conducted in countries such as Spain, Japan, Ireland, Singapore, South America, Sweden, and the United Nations by linguists. It is reiterated that immersion in these contexts is a form of bilingual education that aims to develop fluency and literacy in two languages. The Canadian findings illustrate the more general trends in early educational programs. The study shows that students gain fluency and literacy in French without any loss to their English academic skills. Cummins (2011) says that within a year of the introduction of formal English language, arts students could perform well in most aspects of English standardized tests. The findings have revealed that by grade 5 there are normally no differences in English test performance between immersion students and comparison groups whose instruction has been totally through English. One potential limitation of these findings is that standard tests do not assess all aspects of English academic skills especially writing development is usually not part of assessment in such tests. However the few studies that have examined English writing development specifically show no evidence of problems among immersion students in this regard (Swain, 1975). The general outcomes of French immersion programs do not result in native-like proficiency but they provide the students a foundation to later re-immerses in a genuine French language context.

PEDAGOGICAL ISSUES WITHIN BILINGUAL AND IMMERSION PROGRAMS:

A number of pedagogical and organisational issues have been discussed in the context of bilingual and immersion programs. Of which the main issue was the allocation of languages with respect to both instructional time and academic content to be taught through each language. Another related issue raises concerns about the appropriate

language for initial reading instruction in which the students can be introduced to do reading in the L1, the L2 or both languages more or less simultaneously. The third issue relates the extent to which the two languages within a bilingual or immersion program should be kept separate or, alternatively, brought into contact, with the goal of encouraging transfer across languages and developing awareness of language. When Comparing the acquiring of one language in monolingual contexts with the acquisition of two languages in bilingual or multilingual contexts, the later poses even more challenges to the child on many grounds beginning with the fact that the quantity of input in each language is necessarily reduced by around one half. It is shown that the processes involved in the simultaneous construction of two grammars in the child's mind are inherently different from that of constructing one grammar only.

CROSS-LINGUISTIC TRANSFER IN BILINGUAL EDUCATION:

Cummins (2008) has stated about five types of cross linguistic transfer which are possible depending on the sociolinguistics situation:

- * transfer of conceptual elements. For example this is possible with the understanding of the concept of photosynthesis by the learners.
- * transfer of metacognitive and metalinguistic strategy . This includes the strategies of visualising, use of visuals of graphic organizers, mnemonic devices, vocabulary acquisition strategies etc.
- * transfer of pragmatic aspects such as gestures to aid communication in language use.
- * transfer of specific linguistic elements. This happens when the children get the knowledge of the meaning of photo in photosynthesis.
- * transfer of phonological awareness which is about the knowledge that words are composed of distinct sounds.

CONCLUSION:

At the outset, bilingual and immersion programs continue to depend exclusively on monolingual strategies. There is emerging recognition that students' L1 always function as a cognitive and linguistic resource to scaffold more accomplished performance in the L2. There are a lot of challenges in implementing the bilingual program at a large scale in schools which are multilingual. But this is high time for societies to adopt a pluralistic approach to recognise the home language of minority students as a vital, intellectual and personal resource of the students, an important communicative tool within families and as an economic resource for the nation as a whole.

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Barriers in English Language Teaching

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Abstract: English, having crossed over the boundaries of its genesis, has marched on the continents and countries overcoming the nationalities, regions, religions, cultures, creeds, gender and genre of the world and stood at a significant place among the myriad of world languages as the lingua franca of the cultural world. The reasons for this are very obvious and vary from time to time and place to place. No doubt, it is the common language of the present cross cultural world, an important channel of global media, an integral part of the world education systems, and a rich source of knowledge and the common medium of communication among all the major fields across the globe. Its proliferation has divided the English speaking world into three identifiable circles, where it is being used as First Language, Second Language and Third Language respectively. As a result, in order to meet the global needs of the people, all most all the countries across the globe have taken up English Language Teaching as an important project to be pursued. It is evident that apparent barriers come along the English Language Teaching everywhere, but those that appear in countries where English is not the First Language are significant. So the purpose of this paper is to pursue the chronicle of English Language across the world, to identify the common barriers in the teaching of English as Second or Foreign Language with special reference to India and to suggest solutions to overcome them.

Key words: Proliferation, Barrier, Pedagogic barriers, Linguistic barriers and Cultural barriers.

INTRODUCTION TO ELT:

“Teaching is not an easy job, but it is a necessary one, and can be a very rewarding when we see our students’ progress and know that we have helped to make it happen” (Jeremy Harmer 2007). This is true when we look at the present scenario of English Language Teaching in the world. English is claimed as a lingua franca, global language, a common language of cross cultural communication a window of opportunities and so on. It is being learned and taught for different purposes and in different context. English language teaching came into its own as a profession in the twentieth century. The whole foundation of contemporary language teaching was developed during the early part of twentieth century, as applied linguistics and others sought to develop principles and procedures for the design of teaching methods and materials, drawing on the developing fields of linguistics and psychology to support a succession of proposals for what were thought to be more effective and theoretical sound teaching methods (Jack C. Richards and Theodore S. Rodgers 1986). Even though a lot of research has been done, yet still teachers are facing many barriers in teaching English.

NEED OF ELT:

At present, English is being learnt on a large scale in the world. People, irrespective of their culture and nation, are learning it for different purposes. Most of the student across the globe are learning it for academic purpose, many people of different walks of life are learning it with some special purposes, Business English, for example, and some other learn it for the purpose of general communication. For academic purposes English is being studied at different levels, for example, primary, secondary, intermediate and advanced levels. In most of the countries where English is learnt either as a second language or as a foreign language, English became an integral part of their educational systems. Learning English became compulsory at primary and secondary levels of education either as a discipline or as the medium of instruction. English is also being learnt for other purposes in different countries by people of all ages. Many

people, when they move abroad, have to operate successfully with the community there, therefore they want to learn English. There are some people who want to learn English for Special Purposes (ESP). Therefore they may need to learn legal language, or the language of travel and tourism, banking and nursing, business and trade, and other purposes. We may trace many people who learn English without any specific purpose. They simply think it would be useful for future purposes if any. English is learnt in different contexts irrespective of purpose. Braj Kachru (1985) suggested the division of the English-speaking world into three different concentric circles based on the contexts in which English is spoken; the inner circle where English is used as a first language, the centre circle where it is a second language (ESL) and the third expanding circle where it is a foreign language (EFL). In addition to these, English is being learnt in some other contexts such as in classroom and outside classroom. In response to this wide scale use of English for different purposes, at different levels, and in different contexts, English language teaching has been organized into its own as a profession and the foundations of contemporary approaches to English language teaching were developed during the early parts of the twentieth century as applied linguists and others sought to develop principles and procedures for the design of teaching methods and materials, drawing on the developing fields of linguistics and psychology.

GROWTH OF ELT:

As has been said above, the history of ELT is linked with developments in many fields, and especially with linguistics, applied linguistics, the psychology of learning and education. Stern (1983) has divided the history of ELT into four periods.

Period I: 1880 – World War I: 1880 is significant because the reform of language teaching was at height in West Europe. Phonetic Alphabet Association was adopted particularly to teach English. Modern language teaching was looked at as opposed to earlier preoccupations with classical languages, more scientifically and rigorously than before. Modern Language Association of America and Modern Language Association of Great Britain were established.

Period II: World War I and the interwar years – 1940: In this period, language teaching developed the basic tenets of vocabulary selection and graded readers. Structural approach got attention of many authors. Preparation of centralized materials by experts based on learners' culture, needs and expectations are some of the features of this period.

Period III: World War II and postwar decades – 1970: This period witnessed the great paradigm shifts from philology, to descriptive linguistics, to transformational grammar. The debate between behaviourism and cognitive psychology led to the emergence of TG paradigm in linguistics. Linguistics and language teaching were brought closely together.

Period IV: Seventies and early eighties: this is the period of great happenings in ELT. Several new methods came into existence. Learner-centeredness removed the focus from a teacher's performance. Individualization of education was emphasized in opposition of the emerging methods. Grammatical competence was replaced by communicative competence. Fluency replaced the notion of grammatical correctness. Meaning-based study replaced form-focused study.

The over view of the shift of pendulum from traditional way of teaching to communicative teaching makes it clear that the presence of teacher is needed with changed roles. The CLT paradigm increased the amount of responsibility of the teacher to a greater extent. Since teaching is aimed at the needs of the learners in CLT, providing everything according to the needs of the learners in a selective manner is not an easy job as was said by Jeremy Harmer. There may arise many barriers which a teacher has to overcome for proper learning to take place. Some of the barriers that a teacher faces are discussed briefly.

BARRIERS IN ELT:

Teaching a foreign language isn't easy. There is a lot that can get in the way. It isn't as automatic or sure as we'd suppose. There can be some barriers to teach another language. A barrier can be understood as the problem or the difficulty that come on the way of teaching. These barriers can be summarized as linguistic barriers, pedagogic barriers and social barriers.

LINGUISTIC BARRIERS:

Linguistic barriers can be understood as any obstacles or the difficulties either appear in the target language itself or arise from mother tongue. A teacher being a good facilitator should be a productive resource to the learners in all matters related to teaching. Since the sole aim of CLT is to make the learners competent to communicate in real life situations, a teacher must also be competent in the target language. There are number of linguistic barriers, but those that are related to the internal structure of the target language itself and mother tongue are most crucial. Then what do we understand the nature and structure of language? According to R. H. Robins (1985) "Language is a symbol system based on pure or arbitrary conventions...infinitely extendable and modifiable according to the changing needs and conditions of the people." According to this definition, language is a symbol system. Every language selects some symbols for its selected sounds. These symbols form the alphabet of the language and join in different combinations according to a well laid out system to form meaningful words. Thus language is a system of systems in its structure. All

the elements of language are interrelated to form a system at each level of its structure. For example sounds are inter-related to form Phonological System, words are inter-related to form Morphological System, and words are inter-related to form the syntactic System. Thus language is a system of systems. Each system is taught and learned separately. At each level, there are certain rules that operate which permit the occurrence and combination of smaller units. Rules of phonology determine the occurrence and combination of particular phonemes, rules of word-formation controls the behavior of particular phonemes and the rules of sentence formation determine the combination and posting of the words in a sentence. Each level is a system in its own right. At each there some difficulties when language is taught, at each level the mother tongue may involve.

Teaching pronunciation is fundamental in teaching language in general and communication in particular. Sound system is language specific. Every language uses a limited number of sounds, and it differs from language to language. Since English is not the mother tongue in the areas where it is taught as a second or foreign language, its sound system may definitely be a hurdle to learners. Here the teacher has to facilitate the learners to overcome the barriers in pronunciation. His collaboration is a must in this regard. If the teacher is not proficient in this field, wrong pronunciation fossilizes.

Another area of language where barriers arise is its morphological system. Morphology deals with the formation of words. Students have to learn to construct the words of different classes. Spelling mistake is a common barrier for many. If the teacher can analyze the words according to syntagmatic and paradigmatic relationships, avoiding spelling mistakes is not a tough task. A teacher can easily avoid barriers in this area just by clarifying the two basic ways of word formation; derivative and inflectional.

The most complicated area many learners as well as teachers get confused concerning language is its syntactic structure. Syntax is to combine. In a language independent sounds or graphemes are combined in a systematic order to form meaningful words, the same way, words are combined into sentence of different types following again paradigmatic and syntagmatic relationships. If the teacher teaches sentence construction according to these relationships, barriers can easily be avoided. One most important barrier that a teacher must deal with is the mother tongue influence because at every stage it appears if we try to compare or translate into mother tongue.

PEDAGOGIC BARRIERS:

Pedagogic barriers can be anything related to the different aspects of teaching. These can be distractions or difficulties that interact or interrupt the teacher to teach to approach the needs of the learners. A teacher may have proficiency in language, but he/she cannot teach well if he/she does have a proper plan. Though he/she may have a proper plan, but fails to achieve desired outcomes if he/she doesn't consider the levels of learners. Sometimes the students may not pay much concentration on learning if they are not impressed by the teacher's attitudes in the classroom. Content, learning situations and everything related to language teaching play a considerable role. Therefore a teacher must have some preconceived thoughts about the subject matter, about the students, and about himself. It is very important for him to be aware of thoughts that guide his/her actions in the classroom. Thoughts determine actions. So the teacher will be able to examine what he/she is doing and why he/she is doing and perhaps choose to think about or do things differently with this awareness. He must have a proper plan of methodology to present the content according to the learners needs. According to Larsen-Freeman (1991) knowledge of methods is part of the knowledge base teaching. A teaching method is a coherent set of links between thoughts and actions in language teaching. Methods provide a scientific base to the teacher's thoughts and help them implement those thoughts systematically to achieve the desired goals. Knowledge of methods also helps the teacher's repertoire of teaching techniques, which, in turn, provides an additional avenue for professional growth. Teacher's attitudes also play a crucial role in teaching. His attitudes towards learners, his adaptability in the classroom, his skill of taking roles according to the need, his own rapport with the learners, his own repertoire, and everything on his part works a lot. Last but not least, the teacher's plan of action and time sense will also help to avoid the barriers.

CULTURAL BARRIERS:

'Culture is the collective programming of the mind which distinguishes the members of one group or category of people from another.' Hofstede (1994). Culture is a common way of life, more or less similar and, of a particular group of people living in a geographical area. Language is one of the manifestations of culture. It is indispensable and inseparable from culture. Though English acquired a permanent abode among myriad of languages of different cultures, it is being looked at as a foreign language in the entire world excluding the area where it is the mother tongue, which is a big barrier for English language teaching in all most all the areas where it is used either as a second language or as a foreign language. The other important identifiable barriers that prevent English language teaching are the belief systems, values and identities, and the vernaculars of such cultures. Religion is an unbreakable pillar of any culture. Whenever learners of a particular religion happen to see a negative interference of English in their religion, they become hesitant to learning English. So the teaching should aim at achieving the tolerance by respecting the religious beliefs of the learners. No language is absolutely translated into another especially in terms of vocabulary and syntax. The same way

learners may fail to find out the absolutes to their values and manners. Then these may appear as barriers to the teacher, which demands the teacher's command on the target language. So it is the teacher's responsibility to teach English through the cultural contexts of the learners. Finally, the words of Pennycook (1998) are worth mentioning here. He says that a powerful modern paradigm for English as a foreign language may be one of 'appropriation'-where cultures take English and change it in their own way – despite its relentless progress.

CONCLUSION:

English language teaching is an inevitable activity in the world at present. There is an ever growing demand from learners despite many reasons all over the world. Predictions are being made concerning its future existence. Whether or not these predictions prove or have proved to be accurate, it is most unlikely that English will ever become the dominant language in the world. David Crystal (1997) half-jokingly worries, that in 500 years it will be the only language left? Such an outcome would be - the greatest intellectual disaster that the planet has ever known. So there is greater responsibility on the shoulders of an English language teacher to take English and change it in their own way despite its relentless progress.

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Language Fusion of English and Igbo in the Novels
of Chimamanda Ngozi Adichie

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Abstract: *Chimamanda Ngozi Adichie is a prolific Nigerian writer of the present age, who demonstrates the political, social and cultural issues and experience of the Nigerian people through her writing. In her novels Purple Hibiscus, Americanah and Half of the Yellow Sun, she imparts language as a tool to express her thoughts and views in an effective manner. She strongly believes that language is a powerful medium that would penetrate in the minds and heart of the readers. This article focuses on the importance of language and how the fusion of two different languages, English and Igbo (Engli-Igbo) have a tremendous impact. Adichie has invested her style with great richness and this contributes to the real effects of her novels. Adichie holds language as a component of her artistic strategy, not only to enrich, the English and Igbo languages but also to give the readers the experience of their culture.*

Key words: *Language, Igbo, Culture, Political, English, Social, Enrich.*

Chimamanda Ngozi Adichie is a prolific Nigerian writer of the present age, who demonstrates the political, social and cultural issues and experience of the Nigerian people through her writing. In her novels *Purple Hibiscus*, *Americanah* and *Half of the Yellow Sun*, she imparts language as a tool to express her thoughts and views in an effective manner. She strongly believes that language is a powerful medium that would penetrate in the minds and heart of the readers. This article focuses on the importance of language and how the fusion of two different languages, English and Igbo (Engli-Igbo) has a tremendous impact in the minds of the readers through the works of Chimamanda Ngozi Adichie. Adichie has invested her style with great richness and this contributes to the reality effect of her novels. Adichie holds language as a component of her artistic strategy, not only to enrich the English and Igbo languages but also give the readers the experience of their culture.

Chimamanda Ngozi Adichie is a Nigerian novelist born on 15 September 1977, an award-winning novelist and social commentator. She is a representative of the black literary writers with African roots and young female cosmopolitan, who write in English. According to Nigerian writer and researcher Helon Habila, Adichie should be referred to as the third generation of influential and representative African female writer (Habila 2011:7). Her works include for *Love of Biafra* (1998), *Purple Hibiscus* (2003), *Half of a yellow Sun* (2006), *Things Around Your Neck* (2009), *Americanah* (2013), and *We Should All Be Feminist* (2014).

Adichie deals with the concept of the migrant identity for the analysis of the story. Her narrative strategy includes Igbo context as base for recognition, manifestation of different self-identifications, global identities and a dynamic sense of belonging from a perspective of Nigerian writer.

In the internal regions and countries, written African literature is characterized by linguistic diffusion and significant cultural diversity. In the 20th century many African writers preoccupied themselves with the use of English, French or Portuguese in their works following the post-colonial discourse. Literary forms written in African languages emerged and determined by the fact that writers should choose their mother tongue for addressing proper audience.

African writers are very keen in selecting the form and language appropriate for conveying the right message and expression. Linguists and literary critics researched language and revealed that it has become the base for interpretation of representative social movement and cultural issues, especially regarding post-colonial context. In this respect,

Nigerian writer Adichie, who described her approach in an interview towards literary work saying:

“I think that what is important in the discourse is not whether African writers should or should not write in English, but how African writers, and Africans in general, are educated in Africa. I do not believe in being prescriptive about art. I think African writers should write in whatever language they can. The important thing is to tell African stories” (Azodo 2008: 2).

In *Americanah*, Adichie captures the range of Nigerian experiences through the eyes of migrant living in the diaspora by presenting the history of lives of two main characters: young woman Ifemelu and her friend Obinze, from southern Nigeria. They fall in love with each other, but because of many unpleasant circumstances their paths separate, forcing them to migrate to the United States and Great Britain. In United States, Ifemelu, well-educated and creative entrepreneur, writes a popular blog about her life style and growing racial and gender consciousness of being black migrant.

When she is back to Nigeria, her friends describe her with the name *Americanah*, as occurs in the title of the novel, to tease her about new Americanised way of behaviour, as well as attitude towards conditions of living in her home country and sophisticated usage of American English. She expertly portrays black male and female characters in a realistic way in order to make readers be able to identify them. Through her narrative style and use of Igbo language she switches between characters' perspectives, giving them voice to speak out loudly their opinions. The implementation of Igbo lexical component in the plot of the novel not only depicts the speaker's preferences and creative behaviour, but also be seen as the indicator of the author's manifestation.

Chimamanda Ngozi Adichie adopted the variety of stylistics approaches considering her writing in English. In the interview taken by women's caucus of the American Literature Association in 2008, she reveals the reason for choosing both the English and Igbo language as the medium of the expressive writing. She said:

“I come from a generation of Nigerians who constantly negotiate two languages and sometimes three, if you include Pidgin. For the Igbo in particular, ours is the Engli-Igbo generation and so to somehow claim that Igbo alone can capture our experience is to limit it. Globalization has affected us in profound ways. I'd like to say sometime about English as well, which is simply that English is mine. Sometimes we talk about English in Africa as if Africans have no agency, as if there is not a distinct form of English spoken in Anglophone African countries. I was educated in it; I spoke it at the same time as I spoke Igbo. My English – Speaking is rooted in a Nigerian experience and not in a British or Australian one. I have taken ownership of English” (Azodo 2008: 2).

Americanah has been interwoven with Igbo phrases and sentences, which could be decoded by the non-Igbo speaking and western readers through usage of general lexical context. This makes the readers aware that some of her characters would be speaking in Igbo to one another, and that the story is mediated between two or more identities. In the text Ifemelu, the protagonist herself gives the explanation about the meaning of her Igbo name, which is leave us in peace” (Adichie 2013: 32). It reveals that Igbo meaning has been transferred not only to fill lexical gap, but also to capture the Igbo cultural worldview as the mean of identification.

“Ifem, I don't know what got into me. Ndo” [I am Sorry] (Adichie 2013:83)

“Darling, Kedu ebe I no? Where are you?” (Adichie 2013:23)

“Ha, O di egwu, [it is wonderful for where?” (Adichie 2013: 24)

“Adi m ime, [I am pregnant] she said simply” (Adichie 2013: 83)

“Obinze ma ife [obinze is wise or intelligent], he imagined Edusco saying.

[Adichie 2013:456]

Adichie employs the pattern of using single phrases in Igbo, apparently to suggest and reinforce the contextual meaning, affirming the articulation, giving more effect and emphasis. The code-switching or second language inclusions of many Igbo speakers from United States evolve her in using own variety of multilingual communication in the text.

In her another famous novel, *Purple Hibiscus* she deploys the language to express the intimate emotion of the members in their family life. *Purple Hibiscus* distinguishes itself as a powerful meditation on the nature of language, one that offers a sophisticated consideration of its dangers and possibilities. Specifically, it is the story of a stifled child who eventually finds her voice, and in exploring this concept, Adichie puts her text in dialogue with earlier generations of Nigerian writing mostly from Achebe's works, *Things Fall Apart*. She implements his format to engage not only Achebe's novel but also broader context of his well-known public positions on the role of the English language in African literature.

In *Purple Hibiscus* the Igbo language is used in the middle of the dialogue to impart a special effect on the emotions of the persons. As he is escorted out, Anikwena "kept looking back and throwing words" at Eugene "Ifukwa gi! you are like a fly blindly following a corpse into the grave!" (PH 70) There are various kinds of language in *Purple Hibiscus*, the language of the mmuo (which Papa-Nnuku must interpret for his grandchildren), and the unspoken "eye language" that Jaja and Kambili invent to express their true feelings at home (PH 62). The greatest power, however, resides with those who have mastered the language of power which is to say English -and when it comes to this sort of lexical mastery, it is Eugene who dominates. It is no surprise that one of his most successful business ventures is an English – language newspaper, *The Standard*. Through this publication, "Brother Eugene spoke out for freedom," his priest asserts (PH 5). Eugene is also notable for how he "changed his accent when he spoke, sounding British" (PH 46). When addressing white religious authorities. This represents a notable contrast to the language of his father, Papa Nnukwu, whose "dialect was ancient: his speech had none of the anglicized inflections that ours had" (PH 64).

This article is an exclusive study of Adichie's implementation of languages in her Novels and how Adichie employ two different languages in a fusion to flourish the native Igbo language all over the world. Her attempt of using language exhibits her mastery in English language as well as desire to elevate Igbo language in English literature.

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Class, Race and Gender Struggles in Ngugiwa Thiongo's

Devil on the cross

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Abstract: Africans were familiar with literature and art forms for many years before their contact with the western world. Africans challenged new values and habits which were unsuitable to their cultural background. The people did not oppose everything coming from Europe but they disliked the way in which they were treated by the European powers. *Devil on the Cross* represents capitalism as a social, political and economical development. Ngugi convinced that capitalism is a systematic robbery of peasants and workers. It is a robbery secured and blessed by the government on one hand and religion on the other. Ngugi connected two different classes, the peasants, students and workers and the exploiters and their close collaborators. Though the exploiters, they represent a small part of the society, are the wealthy people upon whom the destiny of the whole society depends. The paper investigates to examine the class struggles in the Kenyan society.

Keywords: Kikuyu, Imperial, Capitalism.

Africans were familiar with literature and art forms for many years before their contact with the western world. Africans challenged new values and habits which were unsuitable to their cultural background. The people did not oppose everything coming from Europe but they disliked the way in which they were treated by the European powers. *Devil on the Cross* represents capitalism as a social, political and economical development. Ngugi convinced that capitalism is a systematic robbery of peasants and workers. It is a robbery secured and blessed by the government on one hand and religion on the other. Ngugi connected two different classes, the peasants, students and workers and the exploiters and their close collaborators. Though the exploiters, they represent a small part of the society, are the wealthy people upon whom the destiny of the whole society depends. The paper investigates to examine the class struggles in the Kenyan society.

NgugiWaThiongo from Kenya is an African writer committed to cause of the upliftment of his oppressed people. Ngugi not only in one but also in all his novels depicts how his people are colonized, how they are suffered, and how the native people are resisting the colonial rule.

Class struggle is the political tension and economic difference that continues in society tounderstandable socio-economic competition among the social classes. Race is a grouping of humans based on shared physical or social qualities into categories generally viewed as distinct by society. Race is a social construct, that is, a symbolic identity created to establish some cultural meaning. While partially based on physical sameness within groups, race is not a fixed physical or biological quality. Gender identity refers to a personal identification with a particular gender and gender role in society. Historically, the term woman has been used correspondently with reference to the female body.

Devil on the Cross was Ngugi's fifth novel. The novel was originally written in Kikuyu and later translated into English by the author himself. The novel gives a clear and deeper insight into the characters. Always in Ngugi's novels the power of the workers for strike is noticed as a warning by the rich and the capitalists.

The Devil appearing to a young woman named Jacinta Wariinga. Recently Wariinga was dismissed from her job as secretary in Nairobi for rejecting the advances of her employer, Boss Kihara. Her boyfriend was John Kimwana, Also he had left her because she slept with her boss. Then, her landlord, who decided to increase her rent.

Wariinga believed that she was ugly. She had dark and smooth skin. She had worn the current fashions that perfect her eye catching figure. Her losses had spoiled and her actions also killed herself. She had to step in front of an oncoming bus, Wariinga heard voice that discouraged her from doing so. She had a familiar dream in which she watched as a crowd of people had directed the Devil moving to a cross.

Wariinga opened her eyes, a man was holding her. He had Wariinga and her hand bag. When Wariinga told the man that she was “just weary, body and soul” (15), the man felt that faulting all cities in every postcolonial country of being dull and demand. Believing the stranger, Wariinga told him her life story under the pseudonym of Mahua Kareendi.

Kareendi was a good student, but got pregnant. Whoever her partner, whether he was a student or rich man, he denied to take responsibility for the baby. Kareendi left the child with her mother and grandmother, and seek work in Nairobi. She had met with a number of businessmen, each of whom Wariinga called “Mr Boss” (19) and all of whom only wanted to hire Wariinga in order to sleep with her. Kareendi began dating a nice and progressive university student and took a job with Mr Boss Kihara. Kareendi refused him, but Mr Boss Kihara became increasingly continuous in his sexual advances. The next day, Kareendi arrived five minutes late to work, which Mr. Boss Kihara used as an excuse to fire her. To the stranger, Kareendi sorrowed the fact that women like her were defined by a “single organ” (26).

As a protagonist, Wariinga is blemished and imperfect. It was clear that she has bought into a global system that recognized white skin more good and desirable than black skin, and Caucasian figures more desirable than African figures. Wariinga was not yet strong enough to resist this pressure, and to forget the cultural messaging that she was being nurtured. Instead, she painfully distorted herself and her appearance, hoping to fit this ideal.

Through a female protagonist, the author would be able to better explore the intersections of capitalist greed coupled with the exploitation and harassment women face in the workforce. Through Wariinga’s dream of the Devil crucified on the Cross, also the novel offered a fascinating retelling the story of Christ’s crucifixion. Christ, a symbol of compassion and mercy, the Devil was crucified.

During Kenya’s independence, the people rose up to free themselves of the “Devil” of colonial domination and exploitation. However, in the years following independence, wealthy and powerful elites, both foreign and national, took advantage of the new nation’s burden in order to replace the Devil or a version of colonialism and imperialism that could additionally line their pockets while keeping the masses exploited and poor. The man’s observation that Wariinga’s weariness was felt all around the world, in numerous postcolonial countries, was intended to remind the reader that the Devil on the Cross is not acting solely in Kenya.

Wariinga’s story about Kareendi, who was really her by another name, showed how a system that treated people like transactionable commodities impacts women. Mr Boss Kihara was the classic business capitalist. He cared Wariinga like he did the world: like an object he should be able to possess if he should so desire.

When Wariinga rejected, Mr Boss Kihara unfairly wields his power in order to seek his revenge. Thus, Wariinga is shown to be surrounded by a class-based system of good and evil. All of the characters aligned with upper-class interests, such as Mr Boss Kihara and the Devil himself, were evil. The more working-class characters, such as Wariinga, were left to direct this world, subject to the mercies and vision of the Boss Kiharas of the world.

Mwaũra was a model of an unsuccessful capitalist. Although he had all the assumptions of a Mr. Boss Kihara, and while he was described as worshipping “the god of money” (32), he had none of the same resources or financial success. The fact that he once committed murder over a matter of five shillings was striking evidence of his minor-helper status. On the one hand, murder was a grave sin and it was shocking how low Mwaũra analyzed the worth of a human life. On the other hand, the murder was also clear evidence of Mwaũra’s grief, a desperation that someone like Mr. Boss Kihara, who was trading in thousands and perhaps millions of dollars, did not feel. Mwaũra became an example of how the admiration of the masses, and the willingness of the lower-classes to follow the ideology of the upper-classes, had led only to senseless killing. Mwaũra was unable to imitate the success of the people he admired.

Wangari was the standard of the revolutionary fighter. Her life was described according to a number of contradictions. While she was the only one of the six characters who claimed to have fought for the country’s liberation from the British colonial government. Also she was evidently the poorest of the five passengers. Moreover, the fact that she was needlessly charged as a wanderer suggested that she was regarded as an undesirable exile by the wicket of the Kenyan state itself, its police force. Wangari’s life story suggested that, somewhere along the timeline of Kenya’s formation, there had been a serious disconnect between labor and reward. The people who bore the sacrifices and result of the independence struggle had not become those who had since harvest the benefits of it. In fact, they had been pushed further into indigence and poverty.

The novel's oldest character, Wangari also served a useful function in the novel, allowing it to look back at a previous, more glorious moment in the nation's history, its struggle for independence. Through Wangari, the novel was also able to remember and to pay its respect towards a social and political movement that took as its motto: "Love for Kenya, our country" (40). Wangari's memories of independence help to structure the novel's belief in two periods of time in the nation's history, the period of happy optimism and triumph surrounding Independence, followed by the period of widespread disillusionment and corruption.

Through the song she sung with Mũturi, it was clear that the contrast between the past and the present did not annihilate Wangari. Rather than being disappointed, she and Mũturi were aggressive, optimistic and passionate in their continued urging of those ideals. They sing the song "Kenya does not belong to you, imperialists!" (47). Wangari and Mũturi continue to disapprove and to agitate for their country's return.

Ngugi's suspicion and anger at international capitalism which he works in this novel seems to be the consequence of his Marxist angle. Marxism, in fact, is seen both as a hazard and a possible way out the process of exploitation that Kenya is in. While Ngugi projects Marxism as a hope for the oppressed masses, it is seen as a threat by those who are in power in the country.

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Eco-feminist outlook on Margaret Atwood's *Surfacing*

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Abstract: Margaret Atwood, a famous Canadian writer, has dealt with the issue of woman and nature in many of her novels. Oppression of women in a male-dominated society and exploitation of nature in a society having new developments in technology, are the major themes of her writing. *Surfacing*, as Atwood's second published novel explores the aspects of both feminism and ecology as Eco-feminism. Ecological feminism or eco-feminism for short is a relatively new way of approaching nature, politics and spirituality. The anonymous female narrator in *Surfacing* projects her emotional numbness, quest for power and the sense of alienation as a representative of the entire suppressed womanhood. She also feels disconnected from the people around her and equates human interaction with that of animals. The term 'eco-feminism', seems to imply that eco-feminists are mostly concerned about the oppression of women and the oppression of earth. And the paper focuses on the correlation between the exploitation and domination of women with that of the environment and argues that there is a connection between women and nature that comes from their shared history of oppression.

The eco-feminist epistemological claim follows from the connections noted between women and nature. The fact that women are most adversely affected by environmental problems makes them better qualified as expert on such conditions and therefore places them in a position of epistemological privilege; that is, women have more knowledge about earth systems than men. This means that these women are in a privileged position to aid in creating new, practical and intellectual, ecological paradigms. This kind of understanding is advocated by Indian eco-feminist, Vandana Shiva. The central premise of eco-feminism remains; the dominations and exploitation of women and nature are linked in various ways.

According to Warren,

“ecological feminism is the position that there are important connections-historical experiential, symbolic, theoretical- between the domination of women and the domination of nature, an understanding which is crucial to both feminism and environmental ethic” (2).

Margaret Atwood's *surfacing* exhibit the oppression of women and nature. Women and nature are interlinked in their inferior state of existence. They are viewed by the patriarchal society merely as a resource that is meant to serve the needs and desires of the masculine community. They are treated as passive inanimate objects, owned by the male chauvinistic society.

Woman is a magnificent creation of God. She is a multifaceted personality with the power of benevolence, adjustability and patience. Her serene and tolerant temperament tempts man to exploit her. Nature seems to be a replica of women. It is also characterized by the quiet and calm nature of women. Both are the life-giving sources of the earth. Unfortunately patriarchy has failed to discern them as equal partners to share the globe with them. Taking them to be granted they act as though they are the sole proprietors of the naturally bestowed resources – women and nature.

Victimization is the ultimate result of their patriarchal dominance, and men are responsible for the change in culture. The changing culture makes women and nature undergo traumatic experiences at the hands of men and science. The changing scenario makes them lead a rancorous life. They share their victimized identity with each other. Patriarchy makes them succumb to their dominating power ruining their state of existence.

Atwood's *Surfacing* is often regarded as a feminist or ecological treatise. In the unnamed protagonist's quest for her true self, Atwood throws light on the problems of ecological imbalance, particularly in the country side of Northern Quebec. She puts in extensive focus on the alarming consequences of modern science and technology on both nature and women. Atwood presents a world that oppresses and subjugates both femininity and nature. She tries to prove

that nature is an inevitable prerequisite for man's survival on earth, and that the modern scientific approach only serves to distance man from nature, the ultimate consequence of which will be the extinction of human race itself.

The narrator – protagonist or the Surfacer makes a return to nature in order to retrieve herself that has so far been suppressed by the inconsistencies and dualities of the patriarchal world. Bugged down by a disastrous love affair and traumatized by a forced abortion, she returns to her native place, where she finds the countryside and the wilderness a welcome change from her modern life.

In the novel the eco-feminist theory establishes itself in three ways:

1. Through references to patriarchal reasoned dualities between the masculine and the feminine world.
2. Through the domination and oppression of the feminine and the natural world.
3. Through the narrator's own internal struggle and re-embrace of nature.

Within *surfacing*, power and domination directly oppress, both the feminine world and the natural world, from the human driven need to control the dam to the destruction of old trees.

Eco-feminists argue that two very defined, contradictory and dualistic worlds exist in the patriarchal society – the feminine and the masculine, on the one hand, the feminine principle represents Mother Nature, the body, irrationality, emotion, invitation and mysticism. On the other hand, the masculine principle represents rationality, logic, and separation from nature, the head, intellectualism, language and concrete reality. The Surfacer tries to reunite these two dualities saying:

The trouble is all in the knob at the top of our bodies. I'm not against the head or the body either: only the neck, which creates the illusion that they are separate (Atwood 95).

The Surfacer struggles with the notion that the head (a masculine element) should be remotely separated from the body (a feminine element). In order for each to prosper to the fullest extent, they must work together.

Modern science and technology are viewed as forces detrimental to nature. Atwood puts the blame on America for drastically altering the ecological system in Canada. The Surfacer eventually realizes that only nature can reveal her true-self, and only a return to pre-civilized conditions can bring solace to her. Discarding all the trappings of civilization, including language, she attempts to integrate herself with the wilderness. But she does not take long to acknowledge the fact that nature cannot be a permanent abode for modern man who is too enmeshed in the hi-tech, comfortable lifestyle facilitated by technological developments.

The nameless protagonist falls in love with a married man and considers him as a unique personality. But only after his dismissal of her marriage proposal that she realizes that she was a mere erotic object to his eyes. She says pitifully,

For him I could have been anyone but for me he was unique, the first, that's where I learned (Atwood 190).

In many ways women and nature are subject to oppression and exploitation. Both remain passive and incapable of resisting the injustice done to them. Nature loses its beauty and glory and stands in a barren condition without rebelling against the victimizers. Similarly, Anna is a passive representative of the oppressed women, when she is forced to pose nakedly for David's maiden film-making attempt. Though she is reluctant to expose her nude body, David strips off her attire claiming her to be his wife and Anna undergoes the pain of exposure without displaying her agony to others.

Utterly vexed by the attitude of men towards women, the protagonist seeks the company of nature. She wishes to gain self-identity by associating herself with nature. She turns to the wilderness and rejects the touch of modernity. She roams in the forest nakedly and sleeps among the bushes and eats the food of nature and learns to adapt herself with nature.

Amidst the woods she wishes to give birth to the first child of nature (born with aid of pure nature). She contrasts the delivery of the child from the womb of the mother, as done in a modern city and in the woods.

They shut you into a hospital, they shave the hair off you and tie your hands down and they don't want you see... they bend you over technicians, mechanics, butchers, students... practicing on your body, they take the baby out with a fork like a pickle out of a pickle jar (Atwood 101).

But in the woods that is not going to be the case. Contrastingly,

This time I will go myself, squatting... on leaves, dry leaves, a heap of them, that's cleaner. The baby will slip out easily as an egg, a kitten, and I'll lick it off and bite the cord (Atwood 209).

And to the baby born-so she would not even teach a language and it will have to grow like her in the aid of nature.

In order to give life for such a baby, she sees the natural world as her equal and refuses to fall into the same patriarchal trap that initially destroyed her and reclaims her ability to trust. Though she does not return to the society, she does so as a changed person. She realizes that human beings are not radically separate from nature: that the fulfillment of the humanity is profoundly linked with learning to appreciate the nature within human beings. Thereby she embraces the eco-feminist ideal.

Atwood shows men's misuse and women's use of nature in *Surfacing*- women's association with fertility and men's with environment abuse. Men leave detritus of used beer cans, which spoils the fruit and vegetable bounty of nature; they kill the heron; they capture the fishes of the lake for sport; they destroy the adorning elements of nature. The protagonist discovers the truth that woman is not a denomination of sex but a symbol for all those beings who are powerless, vulnerable such as all the weak people, trees and animals.

"*Surfacing*", thus seek to reform the degraded status quo of women and nature by presenting the egoistic attitude of the patriarchal community. The success and upliftment of a civilization greatly thrives on its treatment of women and nature, the twin creations of God. When they are maltreated obviously it would affect the entire civilization. This becomes evident through the marred Canadian civilization as portrayed by Atwood.

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Racial discrimination in *The Grass is Singing* by Dorris Lessing

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Abstract: This paper attempts to examine the major issues of Racism. The use of this term does not easily fall into a single definition. The novel *The Grass Is Singing* was written by Dorris Lessing. The setting of the novel is Southern Rhodesia, in Southern Africa, during the 1940's that deals with the racial politics between blacks and whites. Mary has a content life as a single white Rhodesian. Later Mary marries Dick Turner, a white farmer. Due to their poverty they could not plan for a baby. Mary is overly racist. She always thought that Whites should always rule over the blacks. Later Mary was found dead. At the conclusion Moses, a black servant settles down to await the arrival of the police on murdering Mary to revenge her for having struck him before when he was working at Dick's farm.

The Grass is singing, the first novel published in 1950 by British author Doris Lessing who is also a Nobel prize winner. The title is taken from a long poem by T.S Eliot called *The Waste Land*. Doris May Lessing CH, OMG was a British Zimbabwean novelist. She was born on 22 October 1919 in Kermanshah, Iran. Lessing was the oldest person ever to receive the Nobel prize in the field of literature. Her other works are *The Good Terrorist*, *The Fifth Child*, *A Proper Marriage* etc.. In 2001, Lessing was awarded David Cohen Prize in British Literature. The book is partly autobiographical because Doris Lessing spent who spent her 30 years of life in Rhodesia. The novel is the serious analysis of a moral collapse of a woman that comes to represent the exploration of race, nationality, gender and class. The description of the novel is lucid and realistic. At the heart the novel is the whirlwind of race that shows the struggle of female psyche Mary Turner, who does not accept blacks as equals but merely as human. The novel is set in Southern Rhodesia, now called Zimbabwe. Rhodesia became independent as Zambia in the year 1960's.

The novel opens with a newspaper report of a white woman who has been murdered by a native houseboy named Moses. Later, he surrenders himself to the police. When native policeman arrive, they did not search for the murdered since Moses walks up to them and surrenders himself. The newspaper acts like an omen for the people living in Africa. The novel is the flashback of Mary Turner's life. The protagonist Mary Turner was a daughter of an indigent white pump man on the railways who was brought up in pinched poverty. She could not continue with her schoolings and trains herself in typing and shorthand. She was happy and by the time she was twenty she had a good job and some good friends too. Mary was slowing blooming and had almost reached her thirties and overhears to the nasty conversation of her friends complaining on the things that she missed in her life. Mary still remained unmarried even after her thirties that become a great topic for her friends. Dick Turner is a white Rhodesian farmer who met Mary at a movie. Since he is too poor, he is resistant to the idea of getting married but Mary's thought hits him hard. Later, they got married to each other. After marriage Mary moved to Dick's farm along with her. Mary was shocked to see the condition of Dick and his farm. The house was dark and stuffy and it clearly portrayed the intense loneliness of Dick. They had tea and engaged in a polite conversation. Since Dick was an utter failure in his business he was addressed as 'Jonah' by the villagers meaning a sailor who brings bad luck to the ship. Now Mary is reminded of her childhood poverty. In order to fill her time Mary refurbishes the home, whitewashes it and paints it. She spent all her money in renovating the house.

“The woman who marries Dick sooner or later that there are two things they can do: they can drive themselves mad, tear themselves into pieces in storms of futile anger and rebellion; or they can hold themselves tight and go bitter. Mary with the memory of her own mother recurring more and more frequently, like an older sardonic double herself walking beside her, followed the course her upbringing made inevitable [Lessing, 1950a: 110].”

Now Mary is totally unhappy with her marriage life. Dick was unable to consume the sloppy food prepared by her. Mary was anti-social. She does not want her neighbours to visit them and kept shouting at the native servants and nags them all the time and as a result one after other left her in the farm. There was one thing Mary hates-those native servants in her house. Mary's racism is growing more intense, even for whites in South Africa. she finds natives disgusting and animal-like. She thought that whites should master and harbours her fascination with people, and specially Moses, a black farm worker whom she strikes with a whip. Dick was an utter failure in his business. He tried his hands in many fields like bee-keeping, raising turkeys, growing tobacco that are all unsuccessful. Dick even resolves to open a "kaffir store" on the farm and asks Mary to run the store but Mary refuses later she agrees. Mary then find a woman and children sitting in the store which was disgusting her. So, Mary left the store. Mary asked Dick for a baby but Dick refused to do so due to their poverty. Later, the readers are introduced to another character, Charlie Slatter, Dick's prosperous neighbour. He is crude and brutal. He always wanted to make money and goes to extend of killing his labour. For him money matters more than anything. He was very strict even to his wife and children. Slatter wants Dick to sell his farm to him so that he can use it for grazing his own cattle.

When Slatter insists Dick that his farm is a mess, he says that he will order his mess in a correct way. Dick blindly believed in the words of Mary and he tried his luck and failed badly. Even then Dick has not learnt anything from his failures. Now Dick does not take any advices from her and Mary too follows the way of Dick. Her hope of leaving the farm one day are shattered and realises is going to change her destiny. Mary was disintegrated slowly. Tired of having the bad food cooked by Mary, Dick brings Moses, the same native farmer whom Mary had whiplashed two years ago on the farm. The marks were still on his face and body. She was shocked to see him and agree to keep him on Dick's advice since he is the only best houseboy available. She is fascinated by his well-build body and kept watching him. He was keeping his eyes to the ground all the time. Mary was initially scared of him but later was mesmerised by the actions of Moses. She started looking him as a human being and slowly an intimate relationship is developed between Moses and Mary. Oneday when Moses told that he is quitting Mary started crying terribly and Moses made her calm and did not made that statement again. Mary is at peace with herself on last day. She has a feeling that Moses is waiting for her somewhere around the house. She steps out of the house in the dark. Moses leaps at her from behind the bushes and puts his black hand on her mouth to silence her and stabs her. Mary falls to the ground. Finally Moses achieves his revenge. He considers Mary as a representative of the whites. It was a personal victory. He chooses Mary not only because she is white but also a female. By doing so Moses allows the white in power to show him as a equal human just like them. After the death of Mary, Dick goes mad.

"It was not so bad,...when it was all over: not as bad as that. It meant nothing to her, nothing at all. Expecting outrage and imposition, she was relieved to find she felt nothing. Shewas able maternally to bestow the gift of herself on this humble stranger, remained untouched. Women have an extraordinary ability to withdraw from sexual relationship, to immunize themselves against it, in such a way that their mean can be left feeling let down and insulted without having anything to complain of. Mary did not have to learn this, because it was natural to her, and because she had expected nothing in the first place[Lessing, 1950a:66-67]".

To conclude the discrimination of gender and race is the main force behind the novel. Both Moses and Mary are portrayed as the representative of patriarchal society. Racial discrimination is the theme of the novel, but still it focuses on many other topics. The theme of colonisation is also discussed in the novel. Lessing's real strength lies in the exploration of psychological issues, she exquisitely shows how the protagonist of the novel suffered and was killed because of race and gender.

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Domestic Violence Observed as a Social Evil in Sudha Murthy's
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Abstract: Social evils are the issues which in one way or another affects the members of a society and is considered controversial in terms of moral values. One of the most common social evils that prevail in our society is the “domestic violence”. Domestic violence is an abuse by one person or others in a domestic setting. It prevails in marriages and after marriages. Sudha Murthy is an engineer, teacher, philanthropist and writer in Kannada and English. She has written and published many books. Her novels are based on the themes of courage, feminism, social evils, education and suppression of women and how they overcome their problems caused by their surroundings. She was a recipient of Padma Shree and R.K.Narayan awards for her contributions to literature. *Mahashweta* is the most famous Kannada novel written by her and it contains the theme of domestic violence in the story. Anupama, the protagonist suffered from Leukoderma which was treated as a curse in India. She faced problems from her mother in law as well as from her father's house. She, later gathered courage and moved to Mumbai all alone and led a peaceful life. The main aim of the paper is to study the existence of domestic violence prevailing in the society.

Key Words: Social evil, Domestic Violence, Courage.

Social Evils are the problems which affect the members of a society and is often considered controversial or problematic in terms of moral values. Some of the most common social evils would be racism, child abuse, domestic violence, crime and inequality. Social Evil is anything that could create negative impact on the society.

Domestic Violence is one of the evils which happens by the members of the family because of their behavior and duties to one member of the family. These can result in negative behavior, pressure and mental torture. The effects of Domestic Violence could be that the affected person is tensed, mentally distracted, upset, scared and frustrated. The affected person loses dignity and respect in the family. They have a negative impact on the elderly. The effective control measures for Domestic Violence would be teaching moral values and social norms, teaching equality, respecting each member of the family and by being civilized and disciplined. Domestic Violence could also be a non-violent approach rather than physical violence which includes verbal abuse, untouchability and mental pressure.

Sudha Murthy is one of the famous and successful women writers of contemporary period. She is an engineer, teacher, philanthropist and author in Kannada and English. Sudha Murthy became the first female engineer hired at India's largest auto manufacturer TATA Engineering and Locomotive Company (TELCO). She joined the company as a Development Engineer in Pune and then worked in Mumbai and Jamshedpur. Sudha Murthy had written a postcard to the company's Chairman complaining of the “men only” gender bias at TELCO as a result of which she was granted a special interview immediately and so she later joined Walchand Group of Industries at Pune as Senior Systems Analyst. She has written and published many books, which include two travelogues, two technical books, six novels and three educative books. Her novels are based on the theme of courage, feminism, social evils, education and suppression of women and how they overcome their problems caused by their surroundings. She was a recipient of Padma Shree and R.K. Narayan awards for her contribution to literature. In 2011, she was conferred honorary LL.D (Doctor of Laws) degrees for their contributions to promote formal legal education and scholarship in India. In 2018, Sudha Murthy received the Life Time Achievement Award at the Crossword Raymond Books Awards.

Sudha Murthy's novel *Mahashweta* was one of the best examples for domestic violence. She focused mainly on realistic problems faced by women in the society and family relationship and how they overcome the problem. This paper is about the educated woman's role after marriage, her submission of life to her husband, mother-in-law and step-mother in the novel *Mahashweta*. Anupama who was the protagonist of the novel was the subject matter of Domestic Violence. From the ancient to the modern age women undergo a number of humiliations and sufferings.

Life on earth was not a bed of roses, especially for women like Anupama. She had many difficulties in her life. She underwent many sorrows like poverty, death of her mother at a very little age of one year old. She had problems posed by her step-mother but her poor father was only a school teacher. Anupama was a beautiful college student who was outstanding in histrionics. She was from a poor background but organized play to raise funds for charitable purposes. Dr. Anand was a handsome person who was bewitched by her beauty. Anand was a rich man whose widowed mother, Radhakka was rude and also had a sister named Girija. Anupama also had two step-sisters.

Anupama's step-mother, Sabakka also wanted to get Anu married to her brother and Anand's proposal came up that time. Radhakka agreed to the proposal to get good name from her son and the society. When the boy officially saw the girl, the girl's father and the groom's mother became aware of the poor background. The grand wedding (at the groom's cost) made Anu and Shamanna happy while it was an eyesore to Sabakka and her daughters. But as is the nature of the heroines in Sudha Murthy's novels, this one also thought of her husband as her most precious jewel. The time came for Anand to pursue his higher studies in England. Radhakka desired that daughter-in-law do the worship of the Goddess of Wealth for Lakshmi Pooja which was just two months away, before going to her husband.

Life was lonely for Anu, as Girija hung out with her own friends and the former was too scared of her mother-in-law to be friends with her. She accidentally discovered the nature of Girija who carried contraceptives in her purse; her efforts to counsel the sister-in-law were only an invitation for a scolding from the mother-in-law who invariably trusted her daughter. During Diwali, a lump of hot coal fell on Anu's foot and the white spot caused by it didn't heal. Because of her low position in the family, she didn't dare to discuss it with her in-laws, but visited the skin specialist secretly. The doctor confirmed it as leukoderma and told her that the burning of the skin was only a coincidence and that the belief that it was a hereditary disease and was medically not established. He gave her some medication, stating that it was his possible effort and the guarantee of cure or the time taken for cure were beyond anyone's control. She hesitated to inform Anand about this. Unfortunately the disease was not cured and so she had to visit the doctor again which was noticed by her mother-in-law who with all her hatred, thought of those visiting skin specialists as doing it to get treated for venereal diseases or sexually transmitted diseases. The secret visit of Anupama confirmed Radhakka's doubt and before Anu could roll down the stairs, an event happened which exposed her 'inauspicious' white patch.

From then on, Anupama was humiliated and insulted in various ways, and became an unspeakable and untouchable person. Before she could contact Anand, she was forced to return to her father's home by Radhakka. There was nobody to console her there as well. Moreover, Sabakka considered Anu's presence in their home after marriage could repel prospective grooms for her daughters. The villagers circulated rumours about her. Anupama wrote many letters to Anand expecting a soothing and consoling reply but he never replied to her letters. He forgot all promises that he made at the time of marriage. He was a successful doctor but a poor husband who blindly believed his mother's words. Though he knew about the disease he also didn't respect her feelings and did not treat her as a wife. Step-sister Nandha's wedding preparations show the partiality of Sabakka but the cancellation brought woe on Anu. Anu suffered the humiliations of her step-mother for three years because of this. Sorrows pressurized Anu when she realized that Anand chose not to reply to her letters.

The girl who acted in plays which had only happy endings had her life with tragedy, that too in real life. The further talk about Anand's being in India for his sister's marriage to a rich person, and not looking for her, brought her world down which made her to attempt suicide from a hillock of the temple of the Goddess. But Anu regretted her impulsive decision and returned home only to leave it and go to Bombay, where her roommate of college days, Sumithra, stayed with her husband, Hari Prasad. The couple welcomed her, despite of her white patch. They found a job for Anu. Since she was overqualified, she landed a clerical job, commuted a long distance and made friends among women who were unconcerned with her past, and lived happy and confident.

One day Anu realized that Hari had evil intentions towards her, so without revealing that to anyone she had to move out of Sumi's home. At Dolly's suggestion, Anu took up the job of Lecturer in Sanskrit in a local college. She was more eager to nurture the histrionics of her students, too. Dolly got married and moved to Australia leaving Anu with the responsibility of looking after her home and without the need for paying rent. One day Anu met with an accident and was treated by Dr. Vasant. He was the son of Sanskrit teacher so his love for the language increased his familiarity with Anu. One day, Anand came across a man who cared for his crippled wife and felt guilty about himself. He returned

to India for a work. He was uncomfortable in his own room and so moved to Girija's room. He found love letter from her lover (or whatever she considered him as) and realized his folly. He learnt that his mother was aware of the affair all through but brushed it under the carpet. While the society had humiliated Anu for a patch, Girija was respected. He set out to find Anupama.

Meanwhile, Shamanna was dead; Anu sent money for the rites. The same step-mother who considered as a bad omen then wrote sweetly to her only because she wanted her monetary support. Anand went in search of Anu from village to village but reached a dead end. At the International Medical Conference, Anu, with the help of Vasant, got her theatre group to perform *Swapna Vasavadatta*, with a commentary in English. At his friend's insistence, Anand attended the play and found out that Anu was the director of the play and got her contact after a hard effort. Anu made her decision clear that their relationship was over. She did not want to get back to her village and face prejudice or get into the circle of family. The novel end up with Anu's students deciding on their next play "*Mahashweta*".

Even pets were treated with care and love when they were not well. But poor Anupama, who was fully dependent on her husband after marriage never bothered to console her and only humiliated her. She was only a beautiful object for him. This novel clearly showed the sufferings of Anupama fully filled with humiliations and mental pressure from everywhere. From this, it is shown that Domestic Violence is affected more through verbal humiliations than physical violence. Sudha Murthy expressed by her work that the present age women have realized that they are helpless and are not dependent. A woman is an equal competent just like a man. They have also become a direct money earner and not confined to household works. The novel *Mahashweta* project post-Independence attitudes and sentiments like humiliation which is a domestic violence making the readers to think that life after marriage is not to live individual life but to live life together with right understanding to lead a happy life. Women should be treated equally and should be given respect in the family and society. Though women are ill-treated and humiliated, they overcome all the struggles and lead a peaceful life as Anupama in this novel. This novel is an eye-opener to strong women like Anupama to lead a happy life even after humiliations.

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Two Day National Conference on
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Sri Sarada College for Women, (Autonomous) Salem, Tamil Nadu, India

Cultural Diversity in the Diasporic Novel, *The Namesake* By Jhumpa Lahiri

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Abstract: Culture is the integral part of everyone's life. Each country has its own rich and varied culture. It provides uniqueness to each country. Diasporic literature plays a prominent role in bringing out the cultural crisis faced by the migrants of the country. Their inability to accustom to the foreign soil and culture creates nostalgia of their motherland. *The Namesake* by Jhumpa Lahiri provides views on the cultural crisis faced by the Indian woman Ashima and inability of her son Gogol who was born in America to understand the Indian culture. Thus the writer Jhumpa Lahiri gives insight into the cultural diversity of India and America and also the cultural crises. The aim of the paper is to throw light upon the cultural diversity explained in Diasporic novel *The Namesake* in which the contemporary writer gives the cultural contrast of two countries and also the mental turmoil of an Indian woman in the foreign soil.

Keywords: Cultural crisis through Diaspora, cultural diversity and mental turmoil.

Culture plays prominent role in everyone's life. Diasporic literature deals with the alienation, displacement, extential rootlessness and quest of cultural identity. The literary works written by the authors outside their native country, but the works are associated with native culture and background comes under Diaspora.

Jhumpa Lahiri, a Pulitzer Prize winning author known for her works of fiction like *Interpretation of Maladies*, *Accustomed Earth* and *The Low land* was born on July 11, 1967 in London, England to Bengali couple who immigrated to the United Kingdom from Calcutta, India. She was named as Nilanjana Sudheshna Lahiri. As the part of Bengali tradition she had a family nickname Jhumpa which later became part of her name.

Each country has its own cultural diversity. Our motherland India has different cultures one of those is the Bengali culture. When a Bengali immigrates to America they try to accustom to the foreign soil but their longing for their homeland is the never ending process. Cultural diversity is the co-existence of different cultures with in a society. Thus a diasporic novel speaks about two different cultures that are existing within the society. Thus a diasporic novel also concentrates on the cultural diversity.

Jhumpa Lahiri in her novel *The Namesake* speaks about the second generation immigrants. The novel is about the Indian immigrant couple Ashoke and Ashima. Ashima was new to the foreign soil and she could not accustom to the culture of the America. They had two children Gogol and Sonia. Gogol is the pet name but it turns to be the official name as the name chose for Gogol by his grandmother was lost. As the days passed, Gogol gets distressed by his name and changed it to Nikhil, unknowing of the truth that it was the name of the writer whose book was the reason for the survival of his father from the accident. When this truth was unrevealed by his father he was filled with guilt. After the death of Ashoke, Ashima lived the life of seclusion living half the year in India and half the year in the America.

Meanwhile Gogol encounters many hurdles in his life. His affair with Maxine ended in failure. His married life with Moushimi comes to halt when he learns about her affair with one of her friend. The novel ends with Ashima arranging farewell party as she decides to spend rest of her life in India and Gogol begins reading the book written by Gogol which was presented by his father on his birthday.

Throughout the novel one can witness typical Bengali cultures. The Rice ceremony, the first formal ceremony which celebrates first consumption of solid food by the child. The tradition of having two names one the pet name and other the nick name. The typical culture of not uttering the husband's name and the cultural activities related to the birth and death ceremonies were portrayed throughout the novel.

“Bengali son's duty to shave his head in the wake of a parent's death.” (Lahiri, 179)

As the quality of diasporic people who try to have the cultural relationship with their homeland through communal gatherings, the Bengali immigrants get together on the weekends and share their views on the homeland and also about America. This was the only event where they tried to cherish their culture.

Glancing through the novel gives us the glimpse of the cultural displacement, where the immigrants faces the hurdles of acceptance and coping up of anxiety, disappointment and isolation. This idea was clearly portrayed through the character of Ashima when she thinks,

“But she is terrified to raise a child in a country where she is related to no one, where she knows so little, where life seems so tentative and spare.” (Lahiri, 06)

Their disappointments can be observed through the lines

“Within a decade abroad they both orphaned.... Ashoke and Ashima live the lives of the extremely aged those for whom everyone they once knew loved are lost, those who survive and are consoled by memory only.” (Lahiri, 63)

Ashima lives the life of seclusion and isolation after the death of Ashoke. Even when Ashoke was alive, he concentrated in his works and her children are busy with building up their own life. She feels the mental turmoil to fight the isolation which also gives the nostalgia of her motherland.

The novel also provides the contrast of culture between two countries America and India. Such as

“The tradition doesn’t exist for Bengalis, naming a son after father or grandfather, a daughter after mother and grandmother. This sign of respect in America and Europe, this symbol of heritage and lineage, would be ridiculed in India.” (Lahiri, 28)

The intimacy between the parents and children gives the major cultural contrast where the Americans provide complete independence to their children after particular age limit. But it’s completely against the Indian culture where the parents pamper their children always. The grief of acceptance of this American culture by Ashima can be explored.

“Her children’s independence, their need to keep their distance from her is something she will never understand.” (Lahiri, 168)

One can witness the cultural differences between two countries they are, Indians follows the collective cultural ethos which emphasizes obligations. On the other hand the Americans follow the horizontal individualistic culture which emphasizes on the freedom of choice, liberty and individual needs.

The novel also depicts the intergenerational gap where the first generation parents follow the cultural values of their motherland where their children gets sandwiched between two cultures. They can be termed as “American born confused Indians”. This happens in the case of Gogol where he finds the ideas of American culture much accommodatable than the Indian culture. When he meets the parents of Maxine he gets fascinated by their upbringing because they always provided space for their daughter and followed the American horizontal individualistic culture. This was a complete contrast to the upbringing he was accustomed to. He gets much interested with the American idea of upbringing.

“From very beginning he feels effortlessly incorporated into their lives.” (Lahiri, 136)

“There is none of exasperation he feels with his own parents.” (Lahiri, 138)

Moushumi at first followed Indian culture and later adapted to the American culture.

“Yet suddenly, in that new city, she was transformed into the kind of girl she had once envied, had believed she would never become.” (Lahiri, 215)

Moushumi as the Bengali –American shun both the American and Indian tradition in case of changing the name after marriage both these traditions insist on changing name after marriage. But she was quite a rebel in this case.

“Moushumi has kept her last name. She doesn’t adopt Ganguli, not even with hyphen. Her own last name, Mozoomdar, is already mouthful. With hyphenated surname, she would no longer fit into the window of a business envelope”.

Gogol, Moushumi and Sonia turns to be the product of 'Acculturation'. They emerge as the product of two cultures as they were brought up with Indian culture and pushed into the American culture as part of their living. Thus they get sandwiched between two cultures.

We can also find few autobiographical element of Jhumpa lahiri such as the Bengali tradition of two names for children the nickname and the original name. Thus Jhumpa Lahiri in her novel "*The Namesake*" gives us insight about the cultural contrast between two countries and also the mental turmoil of Indian woman in the foreign soil. Thus the contemporary novelist gives us insight about the cultural diversity and also cultural crisis faced by the characters in her novel *The Namesake*.

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Knowledgeable Teaching and Learning at a Glimpse in the Digital Era

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Abstract: This is a modern period with technological innovations. Science has made a speedy growth in the field of technology and there are a plenty of new discoveries. Technology acts as a necessary part in our routine lives. Spontaneously, the field of education has also been swayed certainly by the use of gadgets. The modern gadgets support both teaching and learning. Conventional procedure of teaching and learning has been supplanted by recent and popping up technologies. These can succor instructors and pupils in the acquisition of advanced info and lore. For effectual knowledge, facts are requisite. Information technology is an apparatus that can furnish the people with the appropriate information at the befitting moment. This paper presents the impact of modern gadgets in language teaching as well as language learning. In language teaching and learning we have plenty to adopt: computers, Internet, Radio, TV, Power Point, Email, DVD's or VCD's, Audio Cassettes, Podcasts, projectors, Smart board, Digital board, and Smart tablets. As technology changes continually, teachers use their classrooms in technological ways. Ten years ago, teachers used tools like chalk boards and now it has progressed to white boards. This information allows students to be better educated and informed. This paper attempts to analyze the need for technology in teaching and learning English languages.

Keywords: Technology, Gadgets, Conventional, Effectual, Modern.

INTRODUCTION:

Technology has constantly been at the leading demand in education. Technology's prominence in the classroom is manifesting at this time as never before. It has an exceptionally effectual equipment for education. It can provide instructors and students an extraordinary resource, new opportunities for teaching and learning. Michael Spector says that “Educational Technology involves the disciplines application of knowledge for the purpose of improving learning, instruction and/or performance” (Aggarwal. A 2000).

Technology is gradually making a venture in education. Knowledge and understanding are just no longer tied to books and practise of apps, videos, websites, live 69\chats, online library etc, have taken it to another level into the digital forms. It supports student and teacher at all levels to learn many things in an innovative manner. Instructors have found revolutionary method of integrating technology into a class room and the learners are showing a more interest in learning through technology. Through the modern gadgets in education, classrooms have been platform to digitized. It is the efficient system of gaining knowledge of gadget adopting methods, processes, and products to attain the academic goals. This demands systematic identification of the objective of education, focus of the variety of learners' needs, the contexts in which studying will take place, and the range of provisions needed.

METHODOLOGY:

This paper aims to focus the impact of modern gadgets with a technology mediated approach to analyse the use and importance of mechanical aids in teaching language. Creative and effective teaching and learning in English can be attained through the application of new technological equipment in the classroom. This approach uses several modern and high-tech devices in the teaching learning process. The uses of technology based modern gadgets in the classroom explores the path to active learning among the students. This paper also aims to implies the Active learning techniques which supports the modern gadgets use for the learner's betterment in learning English.

RESEARCH QUESTIONS:

This is the study that observes how modern gadgets support both teaching and learning. In the technological classroom the learners are assisted with modern gadgets which motivates them in active learning. When active learning takes place, the results are indexed in long-term memory. The research question brings to understand the following:

1. What are the new and current technology in teaching English?
2. The idea of using modern gadgets in teaching and learning English is effective or not?

FINDINGS AND RESULTS:

Using modern technology in the classroom has supported both instructors and learners for the quick access of information much quicker and sooner than a traditional classroom. Modern gadgets like computer, internet, smart phones, whiteboards, digital cameras, Interactive whiteboard etc made learning in classrooms much more simple, comfortable, enjoyable, effortless, uncomplicated, effectual, and entertaining in the classroom.

THE ARRIVAL AND IMPLICATION OF TECHNOLOGY:

In the Colonial years, wooden paddles with printed lessons, known as Horn-Books, had been used to help students in obtaining knowledge. Over 200 years later, in 1870, technology sophisticated to take in the Magic Lantern, a primordial model of a slide projector that projected images printed on the glass plates. By the time World War 1 came to an end, nearly 8,000 lantern slides have been disseminating through the Chicago public school system. By the time the Chalkboard came around in 1890, shadowed by the pencil in 1900, it was once clear that the students were hungry for new innovative instructional tools.

- Radio in the Nineteen Twenties flashed a completely new wave of learning; on-air classes commenced popping up for learners within listening range.
- Next came the overhead projector in 1930, followed by the ballpoint pen in and headphones in 1950.
- Videotapes appeared in the scene in 1951, forming a new-fangled and stimulating approach of instruction.
- The Skinner Teaching Machine produced a mixed device of teaching and testing, imparting reinforcement for accurate answers so that the pupil can go on to the subsequent lesson.
- The photocopier (1959) arrived the classrooms permitting for mass production of material on the fly.

All these are the most common technologies used in language teaching and learning. Nowadays the personal computers and internet have brought into the field of teaching. Computers play a significant role in the development of learning materials. In addition, other types of information like clipart, animation, graphics, music, voice and live interaction make teaching every efficient.

The Internet launch in class rooms enables teachers to use online resources, educational videos, programs, visual aids, etc. The Internet also offers virtual classrooms, a web-based environment that allows students to take part in life training events without travelling. Students listen to lectures, ask questions and receive feedback just as they do in traditional classroom.

ACTIVE LEARNING TECHNIQUE:

Language Teaching is not a one-day procedure. It is a continuous process and demands special attention and revisions. In the event of renovating language teaching high tech modern gadgets are introduced such as smart boards, laptops, projectors, tablets and smart phones that led to the enhancement of language teaching and learning. And these modern gadgets have altered the conventional way of teaching methods in English. Instructors can aid smart boards and interactive white boards which allows instructors to share screen, text, audio and video files. Students can also save, record lessons and share with their peer group those who couldn't attend the classes. This leads to a better understanding, faster learning and better performance of the learners.

The modern tech savvy contributes newfound opportunities for language teaching. All the new language teaching appliances provides both instructors and learners an everlasting window of opportunities for teaching and learning. Consequently, the instructor wants to associate the knowledge of modern gadgets with practicing or skilled knowledge with the intention of bringing innovations into the classroom. Thomas and et al states that "Open Access resources grant the instructor to distribute study materials in online scaffolds. Computer assisted language learning can also promote the use of target language and create authentic tasks" (Thomas, Reinders and Warschauer 2012).

Online tools assist the instructor to executive online assessment and observe learner's betterment in the four skills of learning, speaking, reading and writing (LSRW) in language teaching. A virtual classroom concedes instructor and learners to transfer, relate and enlighten their ideas and help them to work together to achieve their goal. The uses of iPads enable never-ending learning opportunities to the learners. It supports to get immediate resources at any pace. These new innovations in teaching can help students to fill the class time actively rather than passive listening.

TEXTBOOKS VERSES MODERN GADGETS:

In the modern days' students show their interest to access internet to the extent. On this condition the instructor can assist numerous online resources which arouse and develop each characteristic of learning. The internet offers the classroom environment a variety of free and accessible online and offline educational games for the development of learning, speaking, writing and reading skills in language learning. These educational games like hangman, crossword, memory games, scrabble, power word, grammar practice park, word games at Merriam Webster, lord of the flies, English club ESL games are aimed to combine technology with conventional teaching method in order to achieve advanced vocabulary, grammar structure, sentence structures, listening skills, pronunciation and text understanding comprehension through learning come entertainment. Instructor can show these educational games on the interactive Whiteboard in their classroom let to the entire student's participation.

Learners also have the opportunity to exercise their aids at home-based environment by downloading apps and games on their phones and computers which help them to enhance their linguistic skills and cognitive skills by practicing and by eliminating fear of building errors. Also, instructors can enrich student's writing skills. Sarica and Cavus explained that "Studies have revealed that Language learners normally use blogs in their classes to enhance both writing and reading skills" (Sarica & Cavus,2009).

Students can access more relevant and appropriate study materials rather than books but also by using portable modern gadgets like smart phones, tablets, laptops at their leisure time. C.O'Hara and Pritchard states that "Modern technology also motivates and engages the learner when students have a choice in their assignments, see the relevance or can self-assess with teacher-feedback intertwined, student motivation increases" (C. O'Hara and Pritchard,2010).

Perhaps the weight of the tablet is much lower, comfort and easy to carry compared to a book which simply makes the teaching, learning process more flexible, comfortable and easy. Also, this leads students' educational prospects is no longer restricted to the time spent in the classroom by the learners. The application of innovative teaching method supports learners to think creatively. Consequently, they also acquire the time management skills. Students are further more interested in acquiring new skills. The new methods of teaching which includes some modern innovations like gadgets in the process of teaching learning makes the learners as well as the instructors more engaged.

CONCLUSION:

Modern gadgets assist both instructors and learners to partake supportively in the teaching learning process. It extends all the way the teachers and the learners thinking, their knowledge and encourages them to drag out different learning activities in the educational sector. Diverse operating systems like modern gadgets make the teaching, learning process more entertaining. Also, the use of high-tech modern gadgets has a massive scope to strengthen the behaviour of teaching and learning. It meets many needs and requirement of recent trends like utilization of multi-sensory and multimedia in the field of imparting knowledge. Modern technology guides the learning experience in a more useful and productive manner. The instructor plays a role of a mentor or a guide. The responsibility of teacher has been altered from teacher centred and in conventional classroom to student centred modern classroom. In this the instructor takes subject matters, related teaching activities and resources which learners have to access and utilize the info for the required results.

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Sri Sarada College for Women, (Autonomous) Salem, Tamil Nadu, India

Portrayal of Women in the Novel, *Lamps in The Whirlpool* By Rajam Krishnan

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Abstract: Women are marginalized throughout their life. India is no exception to it. Especially when it comes to customs followed in many communities, women are penalized with the baggage of rituals to be followed. In the novel *Lamps in The Whirlpool* by Rajam Krishnan gives a brief account of the mental and physical turmoil faced by Girija, the protagonist owing to the madi customs followed by the traditional Brahmin family. Here the author highlights the emergence of woman out of her shell and the obstacles faced by her in the society during that process. The aim of the paper is to bring out women's turmoil in an orthodox community.

Key Words: Marginalization, Madi, Portrayal of Women.

Rajam Krishnan, an amazing writer is recognized for journalism and novels on the lives of people, such as poor farmers, salt workers and female workers. Rajam Krishnan took the common places and names for her setting. The novel “*Lamps in the Whirlpool*” was written in 1997. Hence, contemporary customs and sort of associates of the style of people is reflected in her novel. For the most part of her facility gave out of the ordinary mind to feminism.

The marginalization and the portrayal of women in “*Lamps in the Whirlpool*” which was written by Rajam Krishnan who was a famous Tamil writer. “*The Lamps in the Whirlpool*” is a translated form of “Suzhail Mithakkum Deepangal”. And Girija faced all her obstacles through out her married life and how she over come and achieved her personal legend (self-respect). The word “lamps” in the title symbolizes the situation of women in the family and the word “whirlpool” here symbolizes the problems that are faced by women. And here the term marginalization means not giving importance to a person. So, in this novel our author gives an account of women's turmoil in the orthodox Brahmin community and where author gives important detail account on “Madi” customs which was followed by Brahmin families. Our protagonist Girija was made to follow “Madi” customs and was tortured by her mother-in-law as they belong to orthodox Brahmin family to maintain herself respect in her home and how she comes out by breaking the convention in the orthodox setup. So, here our author Rajam Krisnan portrays the women and the voice of women through Girija.

Where Bernared Shaw clarification on the bond between the partner and a husband follows:

“Man and wife do not, as a rule, live together; they only breakfast together, dine together and sleep in the same room. In most cases the women know nothing of the man's working life and he know nothing of her working life [He calls it her home.]”

From this summit of view, it must be understood that a partner and a husband be supposed to mutually understand each other's views and feelings. But here, the character of Girija has lost her character and self-respect from the family members. As she belongs to Brahmin family, Girija is married to Swaminathan and they have three broods: Kavitha, Charu and Bharat. She is a post-graduate and an employed woman. But in no time after their marriage, she is not allowed to exhibit her talents and to state her individual views and dreams according to her desires. She is concerned to carry out the conventional function and serves her mother- in-law. She engages herself in everyday household duties in direction dictated by the elders, but she is treated like a slave and unrecognized. Her objective and mental stress is not considered and priority is not known by her family members at any instance. Girija faces trouble because of her mother-in-law:

“Kavi and Charu ran naked like slum children. If they wore clothes and touched her, she had to bath again before cooking! She had been so ashamed of their appearances especially when friends and students visited her.”

However, educated people never examine the tradition rather execute it as a continuity of their ancestors. Particularly, in general, women are compelled to keep up to the rituals. In every area women are estimated to respect the rituals and customs. For instance, Girija is a pillar rank female and worked as an educator for eight years. But she is forced to follow “Madi” regulations by her mother-in-law. According to the Hindu law, married women must take bath before entering the kitchen. She has been obliged to launder her night clothes daily. Especially widows must follow “Narmadi”. Girija follows this “Madi” for seventeen years according to the order of her mother-in-law. Girija does not like individual rules but she follows it because of her mother-in-law. Nevertheless her mother-in-law does not facilitate Girija in any way but she added burden by adding her responsibilities and duties. Her prime duty was to supervise her mother-in-law. Where Swaminathan pays his notice barely on his business. He does not give any importance or affection for her. He denies staying or listening to her words and he pretends as if he is engaged with his work and runs like a device without ego. She feels that the life is sacrificed all alone for the sake of the spouse and children welfare.

Rajam Krishnan through the eccentric Ratna, the grand daughter of Girija’s mother-in-law who symbolizes and presents her view on feminism. She stresses on the values of self-esteem and individuality that Girija fails to obtain. Ratna inquires Girija “Tell Girija, you are imprisoned in the four dark walls of this tiny kitchen where your education and skills was wasted. Girija, are you happy with this life?” The words of Ratna made the central character Girija to realize her self-respect and self-identity. She urged her to understand her place in the life where she is leading with Swaminathan. Eventually, Girija decided to get away of all these suppression and mundane life. Thus she started her journey to Rishikesh without informing anyone. Before her departure from her home, she removed her diamond ring, earring and nose ring” that was symbolized as the bondage of slavery”. Moreover, Girija removes her “Mangal Sutra” as an alternative she wears a chain that was bought out her hard earned money.

In this novel, Rajam Krishnan gives a diverse view on, “Mangal Sutra”. Where Mangal Sutra was considered to be a sacred thing, but Girija considered it as bondage of slavery. At last she decides to move to a hostel. Her friend Annie offers her a job with salary of rupees four hundred where she worked as a teacher. Annie advises Girija to take up the occupation on her progress. “Very Good, Girija, You have taken a great stride forward you have discarded some of our ugly customs”. When Ratna notices her bare neck, she was not ashamed but she was proud to be free of the bondage of slavery. She wonders why few communities are emotionally involved to this even after their husbands have disowned them. At the end , Girija accepts the employment and leads her soul in competition. Men and women are on a plane and supposed to provide mutual respect to each other. This novel “Lamps in the Whirlpool” represents the time of women in the contemporary age of Rajam Krishnan. Women had no civil liberties to voice out their opinion or feeling during that period. But right away that restriction has drastically changed. Women have equal feelings as same as men like love, passion, friendship and so on. Every ventures of life a female sacrifices her happiness for others. For instance, in her childhood, she lives for her parents once when she get married she lives for her spouse and brood later lives for her children and then grandchildren.

Thus in this novel, Rajam Krishnan brings out the voice of women and portrays its explicitly in her novel “Lamps in the Whirlpool”.

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Awakening the Language and Power: A Different Perspective in Ben Okri's
The Famished Road

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Abstract: Globalization creates more problems that it can ever solve, for accommodation of divergent views, faiths; liberal- radical conflicts without a spiritual power centre which will call for youths to protect the enforced values. Due to this crisis of identity, a man searches for his home where he can develop as an individual, find a stable life and brings a balance between his wishes and the culture and tradition of his land. Messages of a text are often unclear at first glance, yet through the incorporation of the Nigerian environment in the forth-coming study, many messages are revealed to the readers that shape the understanding and interpretation of a text in a new perspective. The dogma and hope of vision given by Okri, marks the arousal of Nigerian masses for the long awaited march towards a real social reform in their society through his language and power.

Good habits formed at youth make all the difference

- Aristotle

In 2009 the Nigerian novelist Chimamanda Ngozi Adichie appeared on a TED talks and she discussed how Nigerians struggle to identify with characters from different ethnic backgrounds. This is true of people of colour in general and Ms. Adichie spoke from her heart regarding the revival of stories that people from her ethnicity could relate to. She talked at length about the fiction that she was reading and how it reflected her culture. Ms. Adichie's talk was inspiring as she told the audience that literature had the power to connect people on both cultural and geographical levels. The stories that one reads say a lot about who one is but also allow one to see the breadth of human expression - that crosses international borders.

The traditions of Nigerian literature are arguably synonymous with its trends it suggests that successful contemporary novels are published because they retain themes from classical literature. Thematically they consider politics, they challenge colonial myths, and they document struggles for independence and self-determination.

Ben Okri's literary development and renewed interest is shown in his Booker Prize winning novel *The Famished Road* (1991) and its sequel *Songs of Enchantment* (1993). It has only been relatively recently that Tutuola has been recognized as one of the principal pioneers of a literary style, of which Okri is said to be the leading contemporary practitioner, which has Controversially come to be known as African magical realism, or as it has more recently been described, African animist realism.

Narrative techniques are the methods that writers use to give certain artistic and emotional effects to a story. The word Narrative gets completely justified only when the writer chooses how to present that story in language. When analyzing a novel, it is important to identify these techniques in order to shed light on the ways in which they function in the story. Literary resistance is contestatory in nature and it is used for a genre of oppositional writing, a writing meant not only to protest but also to materially and conceptually change the existing situation to allow for empowerment.

Narrative technique in the novels of Ben Okri is likewise not something superadded to the content but, rather, a fundamental and deliberate means of structuring perceptions. This three-part novel can be read as a three-phase narratological experiment tracing first, modernity's breakdown; the fires of transformation, then, the individual's breakthrough; confronting the actual, and finally, emergence and creativity as already intimated. Evocative of this

tripartite reading, in *Birds of Heaven*, Okri (1996, 42 and 1998, 126) states: 'Maybe there are only three kinds of stories; the stories we live, stories we tell, and the higher stories that help our souls fly up towards the greater light'.

Likened with contemporaries Salman Rushdie and Gabriel Garcia Marquez, Okri's approach to magical realism is folk-like, with lines of prose reading like poetry, rhythmic and short, but poignant – increasing in length and tempo as the emotions of the story rise in a crescendo. Through mesmerizing story-telling, Okri uproots the conventions of language to restore it to a place – slightly indebted to his country's lore as well as Western post-modernist tradition – where every word carries depth and promise.

Ben Okri's naming as winner of 1991 Booker Prize for literature stimulates everyone to recognize him not only as Nigerian writer, but also as a writer of International stature, and thus of universal significance, and writing out of racial, gendered, and class. Okri delves deep into the particular style of writing in order to reach the universal.

The unveiling of wonder and the realization of ordinary events in an extraordinary light drives every attribute of Okri's novel. His characters are archetypes, which at first adhere to traditional roles until inspired or shocked into diverse strengths and weaknesses. Okri explores the complexities of human character and how it transforms under the pressures and victories of existence, rendering the unpredictable. Okri's flourishing work resonates with a kind of universalism which haunts its readers with ancient traditions, while retaining a strong sense.

Part of the style of magical realism – a global term attributed to the author's works – is to hypnotically lure the reader into a kind of consciousness, and Okri weaves a vibrant tapestry of multisensual language which remains simple yet beautifully connected, allowing the English language to uncover itself without the added garnish of hyperbole. This choice of original language – rather than a translation is not simply about its merits for publication (including a Booker Prize) but for increasing the trajectory of its voice and reintroducing an innovative form of poetics.

In her essay on the novels of E.M. Forster, Virginia Woolf writes: "Our business is not to build in brick and mortar, but to draw together the seen and the unseen" (167). Therefore Literature plays a wonderful role in depicting the society and bringing out the needs of unseen things. This entails adopting what Ben Okri calls new seeing which implies to look at the world with new eyes, to see with the heart and see right to the core. Narrative technique in the novels of Ben Okri is likewise not something superadded to the content but, rather, a fundamental and deliberate means of structuring perceptions. These thoughts are collectively excerpted from the collections of *The Famished Road* trilogy novels which testified in varied forms to Okri's insistent advocacy for a new way of observing and expressing the world that is alert to both the seen and the unseen, the visible and the invisible.

According to Okri the purpose of living is to live a life with fire and always with hope. So the upcoming and striving people must keep this theory of living purpose to be keen and vibrant observer of life. Through the power of observation an individual can celebrate the powerful enchantment of what cannot be seen but can be deeply felt. There is always a surprise in unseen things and it can be felt only through the steps of silence, patience, and keen observation of life. Ben Okri has quoted wonderful lines in his novel in connection with the beauty of life through the protagonist's dad. In *The Famished Road*, Dad echoes these words to his son when trying to convince him to remain in the world of the living: "There is wonder here and there is surprise in everything that you cannot see" (389).

Ben Okri gives an eye opening vision of life and insists everyone on the necessity of clear vision in whatever they can see and cannot see. To see or not to see, that is indeed the question. Okri through his writings insist on the necessity of seeing clearly as being an important part of literature, and of writing, maybe of living too. He playfully added: "I often say that there ought to be a department of Seeing Clearly in all universities" (in Gilbert). Ben Okri severely argues that the youths should see the world by cleaning their eyes, and then see the world clearly and finally to the core more clearly.

In *The Marriage of Heaven and Hell* (1790-1793), William Blake wrote: "Without Contraries is no progression" (xvi), and Okri's art seems indeed to progress constantly through oppositions, antitheses and oxymorons that are brought together in an inclusive mode, thus defying any binary and exclusive view of the world. Therefore experiences gain clear vision of life in young people's mind; one cannot come out suddenly and make celebrations with his success. Only hurdles, obstacles will give a new looking of life. That is termed as Youthful observation of life. In present day situation most of them are ready to speak but not ready to listen and observe.

The realisation of Okri's Utopian vision is built on the layer of suffering. Sufferings denote the past struggles which is immersed into chaos thus the struggle and suffering are parallel to the cyclic motif is consequently a never-ending. A small word of appreciation bring good things to a person's mind, heart and body. At this point the comments of Bill Ashcroft on Okri is worth referring,

Ben Okri on the other hand generates a utopianism through an exuberant language that provides a richly utopian view of the capacity of the African *imaginaire* to re-enter and reshape the modern world. It is

not merely a hope for African resurgence, but a vision of Africa's transformative potential.
(Introduction: Spaces of Utopia 7)

Youthful observation brings an enormous change in an individual's forthcoming life. The Environment should give enough space for upcoming adults to withstand in life. Therefore literature plays a vital role in depicting the society and also it amalgamates the imagery and diction that shows how the environment, parents and circumstances can place a better life for a growing adult. Ben Okri enhances visions of life, panoptic consciousness marked by boundless realities, the seen and the unseen and temporalities instead of keeping them strictly separate.

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Nacha: The Substitute Motherhood in Laura Esquivel's *Like Water for Chocolate*

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Abstract: The paper entitled “Nacha: The Substitute Motherhood in Laura Esquivel's *Like Water for Chocolate*” discusses the role of the nanny, Nacha in the life of her upper-class charges. It explores the ultimately failed mothering of upper-class children by upper-class woman, Mama Elena in the novel, *Like Water for Chocolate*, which was written by the Princess of Mexican literature, Laura Esquivel. The figure of the mother is, without a doubt, a commonplace in Mexican culture since Pre-Colombian times. Whether women require the services of a nanny for professional reasons or to fulfill their social obligations, they benefit from the physical and emotional care that their workers provide. When upper-class mothers rely on the work of other women to care for their children, oftentimes the nanny becomes the substitute mother that fills that gaps left by the biological mother. On the other hand, this paper specifically look at how the nanny fills the role of the alternate mother where the upper-class mother fails to perform such role. On the whole, it projects the close relationship of Nacha and Tita, the protagonist of the novel, which grows stronger throughout their time spent in the kitchen and even beyond Nacha's death.

Key words: *The Substitute Motherhood, Nanny, upper-class children, upper-class mother, and physical and emotional care.*

As mothers, women have been idealized and also exploited.

- Adrienne Rich

From ancient times, domestic work is considered to be the women's responsibility. On the one hand, the women who are not dealing with the daily household chores, and in the upper hand of the social scale can easily enter the masculine world of work. On the other hand, some women who are all performing domestic work, they can take the place of the traditional housewife. Even though it is true that their work is compensated, it is far from providing the same level of professional and economic satisfaction that non-manual labour offers. Russell Hochschild states that the maids are the providers who fulfills the emotional needs of the family and minimize the family work. Early feminists consider that the housework is the main form of oppression for women, but ignored the fact that for some women performing housework was a way of making an existence.

The upper-class women have benefited the physical and emotional care that their maids provide and also require the services of a nanny for professional reasons or to fulfill their social obligations. When upper-class mothers rely on the work of other women to care for their children, oftentimes the nanny becomes the substitute mother that fills the gaps left by the biological mother. Twentieth century Mexican cultural production provides good examples of the role played by the nanny when the mother does not fully perform her traditional role as a mother. This paper specifically look at how the nanny fulfills the role of the alternate mother where the upper-class mother fails to perform such a role. In her ground-breaking work *Of Woman Born*, Adrienne Rich stresses the fact that not only a woman becomes a mother by giving the birth but also a woman can upgraded her role as a mother by giving a love and care to the child. When the mothers are unable to provide the physical and emotional support to their children such as caring, feeding, teaching, and counselling; at that time their children receive the each and every aspects of the mother from their nannies and fulfill their expectations.

Laura Esquivel's novel *Like Water for Chocolate* an international literary novel completely appealing the interpretation of life in Mexico. This novel is translated by Thomas Christensen and Carol Christensen into English language from Spanish language. Both novel and film brings to the forefront issues of race, gender inequality and mother-daughter relationship in the upper-class family. The story is set in the northern Mexican state of Coahuila during the times of the Mexican Revolution. The De La Garza family, is made up of father, mother and two daughters. They are enjoying the comforts of a traditional upper-class family living in a rural setting. When the family welcomes its third child, Tita, the father unexpectedly dies of a heart attack leaving Mama Elena as the head of the family. While the three sisters grow up under their mother authoritarian wing, it is Tita who is subjected to Mama Elena's iron fist the most. Because of a family tradition, she is expected to remain by her mother's side until her death and never to marry. From the moment of her birth, Tita is placed in the care of Nacha. When her mother is unable to produce breast milk, the little girl is fed atoles by her caring nanny:

Nacha, that was extremely knowledgeable in the kitchen – and in many other things that are irrelevant right now – offered herself to be in charge of feeding Tita. She considered herself the most qualified to mold the poor creature's stomach, even though she never married or had children. (14)

Nacha, a woman of indigenous descent, makes the decision to become the baby's caregiver. She has taken this chance as a challenge for "educating the innocent child's stomach" (10). As days gone by Nacha became Tita's Playmate and a mentor. They made up all sorts of activities and games to do with cooking. With the tool of cooking, Nacha imbibes the happiness to Tita, through which Tita discards her hatred relationship with her mother, Mama Elena. On the other hand, they were enjoyed themselves by doing the neck of a swan, the tail of a horse, the legs of a dog and so on. With this Nacha has proved that she has signified the role of mother towards Tita till her death.

Not only does Nacha provide the emotional support that Mama Elena denies her, but she is also a wise counselor who guides her even after her physical death. Even though Nacha dies early in the story, Tita feels her presence throughout her life especially when she needs guidance. The routine life of De La Garza family interrupts Tita's life into a mental repression while Pedro demands her hand for marriage. Mama Elena refuses the marriage proposal from Pedro for Tita's hand and also provokes that the youngest daughter should not marry in order to take care of her mother till her death. At that time, Nacha comforts her and guides her as a biological mother. After Nacha's death, Mama Elena instead of comforting Tita revealing herself as a threatening conscience. When Mama Elena treats Tita coldly, Nacha understands the difficulty of the task imposed on Tita, offers her love and compassion.

It is clear that Nacha takes the place of the mother in *Like Water for Chocolate* and it is also important to note that the upper-class girl Tita's bondage with her Substitute mother. On the whole, Tita grew up her good attitude and strong determination under the loving care of her substitute mother, Nacha, who supplies the attention towards Tita which lacks from her mother. Thus Nacha enters the dynamics of a family which is foreign to her fulfills her role as the nurturing mother. On the whole, it projects the intimate relationship of Nacha and Tita throughout their life. And also commemorates the physical and emotional care between them.

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A Psychological Study on Serial Killing with Reference to the Novel

***On, Off* by Colleen McCullough.**

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Abstract: *Serial Killing is the act of committing a series of murders, each typically having similar characteristics. The phenomenon of Serial Killing has always received great engrossment from both the public and the media which promotes the fear of crime and death. Sexually motivated murders are the most obnoxious act of violence, as they incorporate the ultimate capacity for human cruelty. Victims who are selected by the killers are most often strangers who are unprepared for the violence inflicted upon them. The killer has the psychological pleasure in inflicting pain on the victims and never gets satisfied. Again and again they search for the next victim and they never stop.*

A number of psychological perspectives and theories are deliberated to gain a better perception of what motivates a serial killer and what makes him to intrigue in acts of insanity.

*This paper also explores the psychological source of the behaviour of sexually motivated male serial killers with reference to some real time serial killers and to the novel *On, Off* written by the Australian Veteran writer Colleen McCullough.*

Key Words: *Serial Killing, Sexually motivated, human cruelty, Psychological pleasure*

All creatures kill – there seems to be no exception. But of the whole list man is the only one that kills for fun.

- Mark Twain.

INTRODUCTION:

Serial Killing is the act of committing a series of murders, each typically having similar characteristics. The phenomenon of Serial Killing has always received great engrossment from both the public and the media which promotes the fear of crime and death. Sexually motivated murders are the most obnoxious act of violence, as they incorporate the ultimate capacity for human cruelty. Victims who are selected by the killers are most often strangers who are unprepared for the violence inflicted upon them. The killer has the Psychological pleasure in inflicting pain on the victims and never gets satisfied. Again and again they search for the next victim and they never stop.

A number of Psychological perspectives and theories are deliberated to gain a better perception of what motivates a serial killer and what makes him to intrigue in acts of insanity.

This paper explores the Psychological source of the behavior of sexually motivated male serial killers with reference to some real time serial killers and to the novel *On, Off* written by the Australian Veteran writer Colleen McCullough.

Colleen McCullough is a notable Australian writer. Her novels are distended with human predicaments that prompt her male and female characters to confront and extricate themselves from those predicaments. Colleen McCullough was born in the year 1937 in a catholic family in Wellington, New South Wales. She spent most of her childhood days in places outside her hometown as her family moved about a great deal. She lived in the areas of Wheat growing, Sheep shearing and sugar growing which later became the background plots of most of her novels, particularly *The Thorn Birds*. She graduated from the University of Sydney. After her graduation, she studied neurophysiology and worked as a medical technician. McCullough was the founder of the Department of Neurophysiology at the Royal North Shore Hospital of Sydney and she was working there for many years. Later she was invited to the Yale University to

work as a research assistant in the department of Neurology in the school of Internal Medicine. That experience which she gained there motivated her to write the Psychological Thrillers.

McCullough is a versatile writer of many genres such as romantic novels, Psychological novels, dystopia, historical novels and detective novels in which she succeeded. On one hand she is adept at exploring the true emotional experiences of Australian women under the background of various social conditions and finally reveals the goal of women's real growth and on the other hand she explores the domestic vignettes, work place vendettas and intriguing crime scene investigations which can send chills down the reader's spine.

On, Off is the debut thriller of McCullough which is set in 1965 in Holloman, Connecticut. At a Neuroscience Research Centre named Hughlings Jackson Centre, nicknamed the Hug, in Holloman, a headless young female Corpse is discovered in a dead animal refrigerator. Detective Carmine Delmonico is brought in to discover the murderer. The novel deals with disturbing family secrets, fake deaths, real deaths, swapping identities and genders and most importantly Serial Killers.

Psychologists and criminologists identify serial killers as persons who murder victims in a sequence broken by intervals of twenty-four hours or longer, indicating that each killing temporarily satisfies whatever motivates the killer's actions. Fictional characters like Hannibal Lecter and Michael Myers can amuse the horror film fans but when it comes to real time infamous serial killers like Zodiac, Ted Bundy, Jeffery Dahmer and so on, it sends chills down the spine of them. It is difficult to prove why serial murders are committed to violence. Potential killers often feel the crime will benefit them psychologically, perhaps fulfilling them internally. This depends upon the state of mind of the killers, which is the most troubling and confusing aspect of the murder to begin with. Serial killers often discover that their fulfillment disappears and they soon get the urge to kill again.

Although not all serial killers are sex murderers, a significantly great proportion are. Sexual crime can be defined as assault or murder accompanying it or substituting for sexual activity. The brutal act of cutting, dismembering, binding, torturing or killing is often more important to the sex killer than the actual sexual act. The psychological motive is entirely different and the sexual serial killer is more inclined to repeat his crimes in a serial form.

The real time sexual serial killer Jeffrey Lionel Dahmer, also known as the Milwaukee Cannibal or the Milwaukee Monster was an American serial killer and sex offender, who committed the rape, murder and dismemberment of 17 men and boys from 1978 to 1991. Many of his murders involved necrophilia, cannibalism and the permanent preservation of body parts, typically all or part of the skeleton. From an early age Dahmer manifested an interest in animals and collected animal carcasses from the road side and dismembered them either at home or in an expanse of woodland behind the family home. He then stored the parts in jars in the family's wooden toolshed. When he reached puberty, he discovered that he was homosexual. When he was eighteen years old, he bludgeoned a hitchhiker named Steven Mark Hicks to death, satisfied his sexual pleasures, dissected the body in his crawl space and then buried the remains in his backyard. This was Dahmer's first murder. Following this he began to actively seek victims, most of whom he encountered in gay bars and continued to murder them. He fancied preserving lots of severed heads of his victims. He also consumed the hearts, livers, biceps and portions of thighs of several victims he killed.

The next real time sexual serial killer is Theodore Robert Bundy, an American serial killer who was a kidnapper, rapist, burglar and a necrophile. He had assaulted and murdered more than 30 young women and girls during the 1970s. Many of his young female victims were raped, dismembered, bludgeoned and beaten to death. He would approach them in public places, feigning injury or disability or impersonating an authority figure, before overpowering and assaulting them at more secluded locations. He sometimes revisited his secondary crime scenes for hours at a time, grooming and performing sexual acts with the decomposing corpses. He decapitated at least twelve of his victims and for a period of time, he kept some of the severed heads as mementos in his apartment.

Similar to Dahmer and Bundy, the serial killers of Colleen McCullough's *On, Off* the Ponsonby brothers raped their 14 victims to death. They did all the torture, dismemberment, preservation of the heads done by the above-mentioned serial killers. They selected dark skinned teenage girls aged sixteen who are very well brought up. All the victims' faces were very beautiful in common and they all were Virgins. In the entire novel, Morton was in disguise as a blind woman. He would take his dog Bidy, who would do the broken leg act well to places and lure the kind-hearted victims. The elder Ponsonby brother Charles raped the victims first in a pleasant way like giving them the first kiss and the younger Ponsonby Morton would continue with the torture and other bizarre acts. Finally, the victims head would be severed and they would be left to bleed out the way an animal would be left for slaughter on a farm. After severing the heads, the remaining parts of the body would be dumped in a dead animal refrigerator which would be eventually taken to the dead animal incinerator.

All the sexual serial killers mentioned above have performed bizarre sins which could not be accepted as mere crimes and even if they are captured and punished, it would not be a justification to the victims' families. It is difficult to prove or find why serial killers perform such heinous activities. Potential murderers often feel the crime will benefit them psychologically, perhaps fulfilling them internally. It depends upon the state of mind of the killers, which is the most troubling and confusing aspect. When they are left on the prowl, daily life is interrupted for people, as they fear to come out or allow their children to play in the streets. In order to refine preventive measures and establish new ones, it

would be helpful for law enforcement officials to understand why the crime occurs. Unfortunately, it is very difficult to tell because most criminals have different variables in their lives that may or may not have influenced their behavior. Thus, it is very difficult to derive a general theory of crime. On the other hand, many criminals do have similarities which provide criminologists with information that can help them to theorize.

GOTTFREDSON AND HIRSCHI'S SELF-CONTROL THEORY

Two notable criminologists, Travis Hirschi and Michael Gottfredson attempted to explain why crime is committed in their theory of Self-Control. Self-Control Theory suggests that crimes are committed due to a lack of self-control, which is a result of poor parenting during childhood. Gottfredson and Hirschi even go as far as to say that self-control is fully formed by the fifth grade. Those who develop poor self-control will fail throughout life in adapting to social norms. They also state that people with low self-control are impulsive, insensitive, risk-taking, non-verbal, and short-sighted. Additionally, Gottfredson and Hirschi believe in versatility, which refers to the capability of the theory to predict any type of crime from street to suite, male to female and juvenile to senior.

In all the cases of the serial killers mentioned in this paper Dahmer, Bundy and the Ponsonby brothers, poor parenting was the reason behind their dark side. For Dahmer, neither parent devoted much time to him. He recalled his early years of family life as being of extreme tension which he noted between his parents, whom he observed to be constantly arguing with each other. After their separation, he felt neglected by everybody. Bundy was born to Lousie, at a home for unwed mothers. His father's identity was unknown. Some family members expressed suspicions that Bundy might have been fathered by Louise's own violent, abusive father, Samuel Cowell. He told a girl friend that a cousin showed him a copy of his birth certificate after calling him Bastard. Young Bundy was told that his grandparents were his parents and that his mother was his older sister.

McCullough in her *On, Off* portrayed the parents of Ponsonby brothers as unhappy couples. They were forced to marry and their marriage was not a love match. Leonard Ponsonby was very wealthy before the depression and lived well. Morton said to Carmine that

"The Ponsonbys have always enjoyed living well – good music, good food, good wine, good things around us" (*On, Off* 2006)

Their mother Ida Ponsonby was also from a similar background. They were forced to marry as Charles was on his way. After the marriage, they both were quarrelling continuously and when Leonard brought home a mistress named Catone and her daughter Emma, Ida went to the extreme and killed her husband and the mistress and her daughter. It was when Charles found the birth certificate of Emma in which Leonard's name was mentioned as the father. After killing her husband, Ida got mentally affected and it was a nightmare for the children to live in a situation like that.

Donald J. Sears, in his book *To Kill Again* states,

"The serial killer's childhood is marked by a lack of nurturing and love. He usually grows up in a neglectful, abusive, and even violent atmosphere, where important needs are not met" (*To Kill Again*).

As a result, many kids who grow up in this type of environment have trouble controlling their emotions and establishing meaningful relationships as they grow older. The relationship with one's parents, the first connection a human build in his or her life, provides structure and lessons, teaching one how to interact with others. Metaphorically he says

"If these so-called lessons are absent or not taught correctly, the individual will lack the knowledge to connect with others in physical, emotional, spiritual, and sexual relationships" (*To Kill Again*).

Here Sears refers to what Gottfredson and Hirschi would suggest as improper childhood socialization on the part of the parents. This improper socialization should be interpreted as anything from abuse to neglect, or simply not correcting negative behaviors. Children displaying these behaviors need attention, prevention lessons, or even psychological help. In its idea of improper childhood socialization, Self-Control Theory clearly addresses this concept of neglect that Sears presents.

Without ignoring the discrepancies of Self-Control Theory, it is more compatible with serial homicide than not. At the theory's core, it states that crime is a result of improper childhood rearing, which is very comparable to the sociological development of the serial killer. Literature on the crime and the theory are also harmonious in explaining the early age of emerging, potentially dangerous characteristics. Self-Control Theory makes clear why some children with insufficient childhood development on the part of their parents commit murder and others do not. People with low self-control are impulsive and high frustration levels can cause them to act on impulses due to a lack of ability to express their views and relate to others.

CONCLUSION:

This paper explores the Psychological source of the behavior of sexually motivated male serial killers by explaining the Self-Control Theory with reference to some real time serial killers and to the novel *On, Off* written by the Australian Veteran writer Colleen McCullough. While Self-Control Theory is very accurate at depicting what preambles may lead to the formation of a killer, it is difficult to tell where such knowledge has a place in a reactive

criminal justice system. For the average person it is hard to understand how someone so normal can commit an act so evil. It is also difficult to understand a mind so troubled. In fact, the public may have trouble understanding serial killers like Dahmer, Bundy and the Ponsonby brothers because many times they do not seem to be troubled at all. Serial Killers are monsters who could not be satisfied with their murders and they again search for the new victims.

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Reinvention of the Past in Kazuo Ishiguro's *The Remains of the Day*

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Abstract: This article entitled *Reinvention of the Past in Kazuo Ishiguro's The Remains of the Day* explores sensibly the dynamics of past and memory. Kazuo Ishiguro stands as a prominent figure in the field of British Literature. The writing culture brought out by Ishiguro through his works of art articulates the complex relationship between past, present and future in human consciousness. This particular strategy applied by Ishiguro creates a sense of communication between the author and the reader. The first person narrative used by him naturally projects memory in terms of a journey to the past, which serves as a self-reflexive prediction. By standing on the cross roads of human consciousness Ishiguro takes memory 'as a powerful weapon to distinguish human from non-human. From that particular outcome, Ishiguro has made his characters to rewrite their past, to heal the wounds and to replace what has been lost and eventually recreates a sense of identity. This paper aims to highlight Kazuo Ishiguro's most unique way of presenting the novel related to memory and identity.

Key words: Narration, Past, Recreation, Memory and Identity.

Ishiguro seems to be the most celebrated author of contemporary fiction which is evident from his awards and nominations. He stood up for the four time nominations of Man Booker Prize and in the year 1989 he was awarded the same for the novel *The Remains of the Day*. It was the fruitful result of his literary achievements that he was awarded Nobel Prize in Literature in the year 2017. Genetically he comes from Nagasaki, Japan but at the age of five he moved to England. He grew up in Japanese family surrounded by England society and peers which gave him a different perspective to look at things especially in his writings. His birth year is on 1954, so Ishiguro has been considered as one of the leading figures in two centuries, the late twentieth century and the contemporary twenty first century.

Ishiguro took his first step in the literary career with his debut novel *A Pale View of Hills* in the year 1982. Very soon his commencement was rewarded for the same work. He won Winifred Holtby award for his debut work. Sequentially he shared the professional contest along with the writers Martin Amis, Ian Mc Ewan, Salman Rushdie, Julian Barnes, Graham Swift, Rose Tremain, Jeanette Winterson and Pat Barker. Followed by, in the year 1986, Ishiguro published his second novel *An Artist of the Floating World*, which won the Whitbread Book of the year. His third novel *The Remains of the Day* made him world-wide recognized person by winning the Booker Prize for Fiction for the year 1989 which is also adapted into a filmic version. The film was nominated for eight academy awards. Ishiguro's next art of creation is *The Unconsoled* published in the year 1995 and was awarded the Cheltenham Prize in the same year. His fifth novel *When We Were Orphans* published in the year 2000 was shortlisted for both the Whitbread Award and Booker Prize for fiction. In the year 2005, again his work of art entitled *Never Let Me Go* was shortlisted for Man Booker prize for fiction.

The present paper shall follow the dynamics of memory in Kazuo Ishiguro's *The Remains of the Day*. The memories of a person reconstructs the past events which creates an experience of remembering things regarding what happened.

The term memory has been defined by more of philosophers and seminal thinkers. Amongst them, (Aho 2014; Bloch 2014; Burnham 1888; Herrmann & Chaffinn 1988; Nikulin 2015). Memory plays important roles in many areas of philosophy. It is very vital to our understanding of the world in middle and of the individual's past in particular. It underwrites our identities as individuals and our ties to other people. Philosophical in memory thus dates back to antiquity interest and has remained prominent throughout the history of philosophy. More recently, memory has come

to be recognized as a topic of major philosophical importance in its own right, with the emergence of the philosophy of memory as a distinct field of research (Bernecker & Michaelian 2017).

The direct objects of memory are those to which the subject is related, in the first instance, when he remembers. Historically, there have been two main competing views on the nature of the objects of memory. Direct realism (defended by Reid [1764]) and, more recently, by Laird (1920) claims that, when one remembers, one is in the first instance related to past events themselves; it is thus perhaps the most intuitively appealing view of the nature of the objects of memory. The primary motivations for direct realism about the objects of memory parallel the motivations for direct realism about the objects of perception. Indirect realism (defended by J. Locke [1689]), Hume ([1739] 2011), and, more recently, B. Russell (1921) claims that, when one remembers, one is in the first instance related to internal representations of past events. Memory not only serve as building blocks for identity, but also play an important role in the interaction with others since details of the past are employed in order to validate images that are conveyed. Gergen describes memory as a “form of social skill” and memory according to Assman is a “backbone of identity”.

Kazuo Ishiguro is one of the many novelists that amply utilize memory as the focal point in his novels. The reasons that Ishiguro employs memory in his novels is to recreate Japan which had become a land of speculation for him. He states in an interview with Oe Kenzaburo,

I wished to recreate this Japan – put together all these memories, and all these imaginary ideas I had about this landscape called Japan. I wanted to make it safe, preserve it in book, before it faded away from my memory altogether.

Ishiguro has disclosed in an interview that leaving his home in Japan was a wrench for him as a child. In the same interview with Kenzaburo, Ishiguro states,

As a small child, I was taken away from people I knew, like my grandparents and my friends. And I was led to expect that I would return to Japan. But the family kept extending the stay. All the way through my childhood, I couldn't forget Japan, because I had to prepare myself for returning to it.

Through memory, Ishiguro is finding deep in his mind for the flavours and colours that he was felt by, in an attempt to write those facts into his writings. Ishiguro has created his understanding of human awareness and suffering, and these elements are covered in all his novels. Ishiguro deploys memory as a dynamic phenomenon which is characterized by its adaptability to present needs and circumstances. Ishiguro's focus in fact appears to be the struggle that memory imposes upon the individual and the insistence of the past in a character's present.

Ishiguro narrates, all of whom have suffered a deep psychological rupture in their lives, are often fighting a long-standing battle to relate their past to a present with which it does not seem to fit.

The loss of dignity in *The Remains of the Day*, Ishiguro intermingles one's personal past in terms especially on how people try to hope with their past, as well as society's collective memory. After all the yardsticks of memories and its philosophies, the discovery of Memories and its emotional branches from the eyes of the protagonist Stevens is essentially needed.

Told from a first-person perspective, the story is narrated in the form of a diary by Stevens. When the novel opens, the readers understand that Darlington Hall has been sold out and after 35 years of service to Lord Darlington, Stevens served as an honourable butler to Lord Darlington and now he finds himself under the new Master Mr. Farraday who said Stevens to take off and travel across England. Stevens accepts the journey after he receives a letter from the hall's former housekeeper, Miss Kenton. She left service 20 years earlier. Her letter recreates the nostalgic tone which suggest that she wishes to return to Darlington Hall. Stevens decides to use the trip to visit her. Stevens sets off from Darlington Hall and readily travels with complete nostalgic tone. Over the next six days, he records his thoughts in his diary, interweaving the events of the trip with recollections of the past when Darlington Hall was at the hub of great international affairs.

Meanwhile, *The Remains of the Day* outwardly portrays the suppressed and inner emotion of Stevens who denied human sympathy and tenderness to perform his piety to his work and his master to prove his dignity. It has come out from the words of Frederic M. Holmes. He observes that Ishiguro in his first three novels (*A Pale View of Hills*, *An Artist of the Floating World* and *The Remains of the Day*) have widely illustrated the impact of memory:

Celebrated for their historically grounded realism, achieved through the limpid, masterfully controlled prose styles of their first-person narrators, all of whom depend upon memory as they look back over their troubled lives and times.

The suppressed thoughts of content are related to Stevens' vision about his profession, by which he tries to suppress certain sentiment concerning his past. They often appear in the text as a conflict between the narrator and the

reader's interpretation. Right from the title of the novel, it probably symbolizes the footprint of memory which foretells the meaning that it portrays the 'evening of life', the phase Stevens has entered and in which he looks back at his past.

It is Renata Salecl who aesthetically points out the parallel ideology between Ishiguro's *Remains of the Day* and Freudian's theory of 'day's residues'. According to Freud's theory of dreams, 'day's residues' are naturally the investigation of memory left by the events and psychic processes of the waking state; they are used as raw material by the dream-work that serves the wishes of the dreamer. This idea is much in evidence in Freud's *The Interpretation of Dreams* (1900), and is consonant with his basic thesis that all dreams are wish-fulfillments. With the help of the relaxation of the defenses that sleep allows unsatisfied wishes of waking life work their way to a fulfillment that is described as "hallucinatory", because though invested with an illusory reality, it is cut off from both perception and performance. According to Freud, the unconscious stage of everyday life forms the residues of the day, specifically speaking the memories of the previous day forms the content of the Dream.

This travel along with kindling the past is as if he is creating a mental diary of his life over this trip, aiming to come to terms with his life choices and his ultimate direction. When Stevens finally does meet her, with full plans to bring her back to Darlington Hall and perhaps confess his love, he finds that the spirit has gone out of her. She reveals that she is going back to her husband. Even though she may not love him, he has always been there for her. Stevens realizes he's too late and sends her off with well-wishes and returns to Darlington Hall to fulfil the 'remains of his day'.

As Steven's memories unfold, more and more is revealed about the reality of his life as a pious natured Butler. His narrative said along with a journey is to discover what reality is and what Stevens has lost in his life is remained still.

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Diaspora: A Major Issue in the Life of Ashima Ganguli in Jhumpha Lahiri's *The Namesake*

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Abstract: *The term Diaspora 'literally means 'Scattering'. The word Diaspora 'was initially used by ancient Greeks to describe their spreading all over the known World. Diasporic literature focuses mainly on themes like discrimination, cultural shock and reverse cultural shock, problems in adjustment and assimilation, orientalism, identity crisis, alienation and displacement, dilemma, depression, hybridity and generational gap. Even if they reside in advanced physical conditions most of the time, leisure hours seem vacant to them. Memories of homeland, its people and its socio-cultural activities erupt and disturb the people there. Emergency of feelings of fear and uncertainty at the background of sense, of insecurity in the surrounding world constitute the body of diasporic writing. The salient characteristic of diasporic literature is that it is not based on any theory or philosophy but on the life experiences of immigrants. Jhumpha Lahiri is an immigrant novelist who cleanly fits into the writer of the Indian Diaspora'. The Namesake is a story of two generations of Bengali in the United States. The novel brings out the confused and the complex voyage taken by the emigrant families in order to have a better life in an alien land that promises to give them abundant openings. In this novel the Bengalis are close-knitted with their ethnic group. At the same time they are far from being assimilated about the life around them. It presents the tension of the contemporary generation and the cultural gap between parent and children in the Indian-American community. The paper focuses on the problems between the first and second generation of the diasporic community, cultural clash and identity problems faced by the diasporic community.*

The term 'Diaspora' literally means 'Scattering'. The word 'Diaspora' was initially used by ancient Greeks to describe their spreading all over the known World. Diasporic literature focuses mainly on themes like discrimination, cultural shock and reverse cultural shock, problems in adjustment and assimilation, orientalism, identity crisis, alienation and displacement, dilemma, depression, hybridity and generational gap. Even if they reside in advanced physical conditions most of time, leisure hours seem vacant to them. Memories of homeland, its people and its socio-cultural activities erupt and disturb the people there. Emergency of feelings of fear and uncertainty at the background of sense of insecurity in the surrounding world constitute the body of diasporic writing. The salient characteristic of diasporic literature is that it is not based on any theory or philosophy but on the life experiences of immigrants.

Jhumpha Lahiri is an immigrant novelist cleanly fits into the writer of the 'Indian Diaspora'. *The Namesake* is a story of two generations of Bengali in the United States. The novel brings out the confused and the complex voyage taken by the emigrant families in order to have a better life in an alien land that promises to give them abundant openings. In this novel the Bengalis are close-knitted with their ethnic group. At the same time they are far from being assimilated about the life around them. It presents the tension of the contemporary generation and the cultural gap between parent and children in the Indian-American community. The paper focuses on the problems between first and second generation of the diasporic community, cultural clash and identity problems faced by the diasporic community.

Lahiri's novel opens with an immigrant woman, wife of an Indian academic, giving birth to their first-born in 1968 in Boston hospital. In the words of Sue Brennam, the hospital is a bio political space which serves as a site of control and cultural assimilation "where individuals are subjected to disciplinary regimes aimed producing healthy and self-sufficient citizens of the nation" (6). Therefore the national political and social milieu contributes to the identity formation process. The American medical institution where Ashima is admitted for Ashima's delivery represents her first solid link with the lost country.

Ashima can be defined as expatriate, wife and mother. She is married off to a doctoral student in electrical engineering at MIT. She followed her husband to the United States. But after eighteen months she is still terribly homesick and in adopting to the American way of life.. Ashima craves for strange combinations rice kipsies, planets

peanuts, and chopped onion to which salt lemon juice and green chilli pepper is to be added. All these things remind that Ashima of snacks that she used to buy on Calcutta sidewalks.

Ashima is desperately trying to replicate parts of India in her kitchen in America. She has to combine ingredients at hand in order to prepare popular Indian dishes. Usually immigrants preserve their culinary ways in an attempt to articulate their difference and to maintain a strong connection with the homeland. Laura Ash Williams states that, "These articulations are act of subjectivity-making and self-assertion, expressions of desire and yearning which participate in a literary tradition connecting the Asian American immigrant experience with a Visceral, embodied experience of difference" (78). At the same time the immigrants also integrate new elements into their cooking like cereals and peanuts in Ashima's case, testifying their gradual acculturation.

Ashima goes into labour pain than expected. So she calls for her husband who is studying in the bedroom. She does not address her husband by his name. This is because tradition requires a Bengali wife not to do that.

"Ashima never thinks of her husband's name when she thinks of her husband, even though she knows perfectly well what it is. She has adopted his surname but refuses, for propriety's sake to utter his first. It's not the type of thing Bengali wives do. Like a kiss or caress in a Hindi movie, a husband's name is something intimate and therefore unspoken, cleverly patched over" (2).

Instead of calling Ashoke by his name she was interrogative which translates "Are you listening to me?" (2).

If Ashima can replicate elements of the home culture in her apartment and in the hospital she is taken to the maternity ward is shared by Ashima with three American women. There Ashima finds some essential difference between their relationship with their husbands and that of hers with Ashoke. In the hospital the American men tell their wives 'I love you' and these words are never heard by Ashima from her husband, nor does she expected from her husband Ashoke because "this is not how they are" (3). Ashima is scared so she wishes to talk to the other women, but by how "she has gathered that Americans, in spite of their public declarations of affection, in spite of their miniskirts and bikinis, in spite of their hand-holdings on the street and lying on top of each other on the Cambridge common prefer their privacy" (3). Metaphorically Ashima prefers accessible to their community and separated from them literally. She finds nothing comfortable in whiteness of the room so her mind wanders to India again that woman should go back to her parents' house to give birth.

The doctors say that to time the contractions herself. So Ashima looks into the wrist watch carefully. She calculates Indian time. This enables her to travel mentally to a familiar space of utmost intimacy of her parent's residence in Calcutta. Bakhtinraw 'chronotope' is deployed by Lahiri that "the textual union of time and space as it is manifested through objects, person places" (Brennan 2).

Ashima remembers her days in the house of her parents that is in Amherst Street. She remembers the days she enjoys their after-dinner tea and her younger brother, Rana studying for exam. Her father draws some illustrations for the *Desh* magazine while her mother untangles her long hair. Ironically, "American seconds tick on top of her pulse point" (4) and this flash is interrupted and she comes back to the lived space of the hospital.

It was eleven in the morning. Ashima is reassured by the American doctor in Massachusetts, that they are "expecting a perfectly normal delivery" (5). Ashima feels that nothing is normal in the United States. She cannot accommodate motherhood in a foreign land. She is terrified to raise a child where it is not related to, "when life seems to tentative and spare" (6). She expects her family members at her side. In their absence "the baby's birth, like most everything in America, feels somehow haphazard, only half true" (25).

She pities her son's birth, for his birth has occurred in a place where most people enter to suffer or die. Lahiri commonly uses the allegories of birth and death to reflect the migrant's situation, correlated with trope of childhood. Ashima is thus, "astonished by her body's ability to make life, exactly as her mother and grandmother and all her great-grandmother had done. That it was happening so far from home, unmonitored and unobserved by those she loved, had made it more miraculous still" (6). There is continuity between the children of these immigrants with their ancestors. The immigrant woman bears the burden of not only of giving birth but they also carry the burden of linking between past and future and see to it that it is not lost. In a faraway country, Ashima undergoes all the stages of women alone.

After the birth of the child, Ashoke and Ashima let the maternal grandmother to choose the name for the child. They are confidently waiting for a letter from the grandmother but her letter gets lost in the mail, exposing the limits of transnational communication. This symbolizes that their relatives in their homeland always has concern for the ones who live across the borders. So the suspended letter in between continents complicated the baby's identity quest. Rudiger Heinz concludes, "it is ironic that at the heart of Gogol's problematic name and identity, something is lost during travel" (194).

Ashima had been studying English in a college before she was married. She helped the children in her neighbourhood helping them to memorize lines from the British poets the Wordsworth and Tennyson. At the age of

nineteen she wants to continue her studies than to perform the domestic tasks. One day Ashoke was waiting to meet her in the sitting room. Her heart races when she crosses his shoes. She gains strength to enter into the sitting room.

There Ashoke's father reports that his son has graduated from two prestigious institution, and is pursuing PhD in America. Ashoke a slightly plump, wears thick-framed black glasses, and has a moustache and a beard. He looks scholarly and youthful. Then Ashima is put to test. She has to recite from Wordsworth's "The Daffodils" before asking her willingness to fly to Boston.

After the betrothal, Ashima learns her suitor name and two weeks later she is married. She is then taken to an alien land that is eight thousand miles away from her home town. However Ashima gets to know about Ashoke and falls in love with him. Ashima perfects her cooking and ethnic intimacy with her partner. She learns quickly that Ashoke likes salt food and that he likes lamb curry with potatoes. She stops cooking only in two instances that is when she was pregnant for the second child and when they move to Calcutta for eight months. When she was pregnant for the second time she feels dizzy all the time and the smell of that makes her sick. So every Sunday Ashoke prepares chicken curry for a week and shares with his son Gogol. Even the young Gogol comments that, "it is too odd to see his father presiding in the kitchen standing in his mother's place at the stove" (54). When she move to Calcutta she spends most of her time visiting her friends and relatives, shopping at New Market going to movies or simply wandering around her hometown and has no time to cook in the kitchen. Moreover, their relatives are always willing to prepare delicious meal for them. Ashima symbolically stops cooking for eleven days as a sign of mourning after Ashoke's death. Ashima is a stereotypical characterization of an Indian woman who is an obedient daughter who respects her parent's, she also accepts her parents' choice of husband, a devoted wife and loving mother who dedicates her life to raise her two children.

As every Indian woman enjoy talking to her husband about the events of her day while lying next to him in bed every night. She describes to him about her lengthy walk along Massachusetts Avenue, the shops she visits and about the pistachio ice cream cones she treats herself to in Harvard Square. Ashima discovers the American city by her own self while her husband goes to work. Ashima also records the negative impressions from outside "[l]eafless trees with ice covered branches. Dog urine and excrement embedded in the snow banks. Not a soul on the street" (30).

As a mother, Ashima feels overwhelmed by the responsibility of a mother and taking care of her baby. She urges Ashoke to finish his degree so that they could return to their homeland. Ashoke feels guilty of bringing her to America for he is aware that she feels lonely and often she cries while reading the old letters from her parents. She is much depressed. One afternoon she takes her son out for the first time on a trip to Purity Supreme to buy a bag of rice. She is stopped on the street by Americans "Suddenly taking notice of her, smiling, congratulating her for what she's done" (34). They enquire about the baby's age, sex and name. Ashima is complimented on her baby. She takes pride in devising a daily routine of raising her child in a foreign land without any help of her family.

Ashima gets dinner out of the way, wanders up and down in the streets that are familiar to her, running errands or sitting with Gogol in Harvard yard. She still cooks Indian food, sings Bengali songs to her son and sees pieces of her family on his face like her father's lips, her mother's eyes and her brother's smile. The motherhood of Ashima in a foreign land facilitates her gradual translation into the host culture.

Ashima's initial impossibility to communicate in the maternity ward is overturned as she settles. She starts to interact with the people in the American neighbourhood. Gogol glows in the circle acquaintances who act as substitute to the relatives left behind in Calcutta. The families they befriend have the same structure as that of theirs like husbands are teachers, researchers, doctors or engineers, embodying the model minority myth. They have benefitted from the 1965 Immigration Act. All these men have brought their wives to the United States and their spouses are bewildered and homesick. They all turn to Ashima for advice and recipes. Ashima gives tips about where in China town they can buy carp, and about the ingredients that they can use to replace the ones that cannot be found in supermarkets. Ashima by now finds easy to move between two cultures. Thus Ashima is a biological mother to Gogol and a cultural woman in Bengali community who eases their transplantation into the American soil.

The Ganguli makes a visit to the families in American neighbourhood, eating familiar foods, talking about Indian films and politics. They argue about the politics of America, a place where they are not eligible to vote. In 1971, the Gangulis move to an unnamed university outside Boston. Now Ashoke has his dream job of Assistant Professor of Electrical Engineering at the university. Ashima is lonely again and feels brutal than the move from Calcutta to Cambridge. Here Ashima is shocked to discover the unfriendly features of her town. There are no side walks, street lights or means of transportation. Once again she is struck at home because she does not want to learn driving. Since there are no stores nearby she cannot even go out for shopping. Her walks are restricted to university campus. On rainy days she has nothing to do but watch television in the students' lounge. Sometimes she roams the town's historic district, "a brief strip of colonial architecture visited by tourists on summer weekends" (48). It has "a white steeple congregational church, a stone courthouse with an adjoining jail, a copulated library, a wooden well from which Paul Revere is rumoured to have drunk. In winter, tapers burn in the windows of homes after dark" (48). All these landmarks of New England history and culture means nothing to Ashima she struggles and feels depressed for there are no other Bengali residents in that area.

Ashoke spends more time at work than at home. He enjoys the sweeping view from his fourth-floor office overlooking the quadrangle surrounded by vine-covered brick buildings. He takes his lunch on a bench and listens to the melody of bell chiming from the campus clock tower. In the words of Brennan “the university is an American institution which functions as a key spatial and temporal setting for assimilation of an Indian male immigrants willing to become part of the model minority and conform to American values and requirements” (12). Immigration is not only a painful process for a man but it is the distinct way in which the husbands perceive the same setting that proves it.

The factors on migration play a different role for both men and women. Alfonse-Froes writes that the Indian division between ‘ghar’, the home an inherently spiritual and female space and ‘bahir’, the outside world, inherently male and dominated by material pursuits, “positions women as the guardians and propagators of Indian culture” (2007,853-54). The duty of women is to preserve Indianness inside American houses, which the Indian man thrives professionally, for the Indian women, usually a house wife, immigration provides limited options for development.

In *The Namesake* Ashoke has his office in the university building. He enjoys his work, giving lectures to American students. Ashima’s only job is to make samosas once a week and to sell them at the international coffee house. Womanhood and motherhood in a foreign land involve exclusion for Ashima. She is a mere visitor in the public areas of educational institutions. The alien land grants many privileges to Ashoke and does not have access to Ashima.

Ashoke and Ashima spent two years in the second apartment. They finally start looking for a house to buy. They finally choose a newly-built house on 67 Pemberston road. Ashoke sends the photographs of their new house to their relatives in India. He feels proud in owning a house in America. They had come to America with a single suitcase but now they are surprised to see many things that they possess in the United States. They buy furniture for their new home from the yard sales and Ashima feels ashamed to buy the belonging of American strangers. Ashoke explains her that even his chairman wears a second hand pants that was bought for 50 cents.

In their new house they plant trees, shrubs and put in a lawn, levelling the uneven dirt covered yard. This symbolizes their gradual transplantation. After making this small patch of America into their home they start to go for long drives without any destination, explore new environment including neglected dirt lanes, shaded back roads are farms were pumpkins are bought in autumn and berries in summer. Sometimes they reach Northern shore. They do not swim but walk on the shores or fly kites. But now all is done together as a family. Ashima lifts her saree and places her feet into foaming, ice-cold water, joking and laughing with her son. This visibly shows that Ashima is happy and more acculturated to the alien land. As years pass “their lives in new England swell with fellow Bengali friends, the numbers of that other farmer life, those who know Ashima and Ashoke not by their good names but as Monu and Mithu, slowly dwindle” (63). Inevitably the physical distance brings about a distancing from the community they left behind. Still the Gangulis seek the championship of other expatriates. But it is clear that Ashima finally starts to settle in this third American home.

The house of the Gangulis, the garage, and the barbecue look identical as of the neighbourhood. They nail a wreath to their door in December and decorated an artificial tree for Christmas. They not only followed typical American rituals but also infiltrate the American interior. Both Gogol and Sonia love Christmas and prefer much Christmas than to worship of Hindu deities Durga and Saraswathi. During poojas, the sacred Hindu rituals the children are dragged to a hall over taken by Bengalis. They have to throw marigold petals at the car lord effigy of a goddess and eat vegetarian food. This celebration cannot be compared to Christmas, when they hang stockings on the fire place mantel, received heaps of present from Santa Clause and stay home from school. Gogol and Sonia love mayonnaise, tuna fish, and hot dogs. So Ashima now prepares sandwiches with Bologna or roast beef, as well as American dinner once a week. At the insistence of her children she prepares hamburgers with lamb. But Ashima and Ashoke do not eat these American food. Ashima wears only sarees and Bata sandals but Ashoke learns to buy readymade clothes, exchanges his fountain pen for ball points. They do this to mix elements from two cultures and develop the ways to adapt to life in America.

After two decades of stay in the United States, Ashima have a part time job at the local library, knows to drive, befriended American woman of Age and some of whom live alone because they are divorced. Occasionally she invites these friends for lunch and go shopping. When Ashoke moves to Ohio for 9 months on a scholarship. The family is spread in different corners of the United States. Sonia lives in California, Gogol in New York and once again Ashima is left all alone in her house in Massachusetts. She always double-check all the window locks and startled by any sound she hears in the middle of the night. Her Indian – American children tell her that everyone should live alone at some point in their life but Ashima “hates returning in the evenings to a dark, but empty house, going to sleep on one side of the bed and waking up on another” (161). The house adequately reflects the emotional state of Ashima. There is no one to cook for, she eats simple leans and the sofa in front of the television. Ashoke comes home every third weekend. Only on these occasions she cooks as usual but still Ashima does not know to pay bills or put gas in the car.

Ashima is sitting at the kitchen table, drawing Christmas cards and addressing to their friends when she receives the sudden death of her husband. She thinks of Ashoke and the things he used to do when he comes home and that very moment he calls, saying he has driven himself to a hospital in Cleveland because of some stomach problem. After few hours Ashima learns that her husband has expired because of heart attack. Initially, the verb expired only makes her think of library cards and magazine subscriptions. Soon the true meaning sinks and she starts to shiver. The house feels

much colder. She gets up and walk through all rooms, turning on all the lights. She then switches the lamp post on the lawn and the flood light over the carriage before returning to the kitchen. Ashima instinctively respects the Hindu ritual for death and grief that require a lamp to be lit in order to light the way for departed so.

Gogol flies to Cleveland to identify the body and clean up the apartment his father had rented. Ashima tells Gogol not bring home any of Ashoke's objects because, "[i]t's not our way" (175). Upon his return to Boston Sonia comes home too. They mourn together with numerous Bengali friends. Ashima erases the vermilion from her parted hair. She puts on a white sari and takes of her wedding bracelets. She does not cook for 10 days. Gogol and Sonia take part in this ritual of eating light dishes. The absence of certain food on their plates conjured the absence of Ashoke. They invited friends from six states to an elaborate meal on the eleventh day. They cooked as he had liked it best marking the end of the mourning period. The religious took place in the living room. Gogol sits in front of his father's pictures while the priest chants the verses in Sanskrit.

The tasks Ashoke had performed was assumed gradually by each of them. Ashima is engaged in phone changing the names of the banks, the mortgage and all the bills. When her friends suggest her to go to India, she felt for the first time in her life that she "has no desire to escape to Calcutta" (183). She refuses far from the place her husband made his life and died. Though the ashes of Ashoke was scattered in the Ganges, she wanted to be in the Pemberton road with the fond memories of her husband.

Though Ashima is not a traditional Indian widow, she faithfully follows the traditional Indian mourning for her husband. She is by no means a subaltern in Spivak's definition or a Sati, a widow who burns herself on her husband's funeral pyre. Ashima is an empowered woman. She chooses to abandon any permanent resistance. She travels between her homeland and her adopted country by countering the myth of retiming home coming. Thus at the age of 53 she decides to spend six months with her relatives in Calcutta and six months in the United States with her children. So she also decided to sell her house to the Walkers, an American family. This solitary plan was made by both in her brother's spacious flat. She will be given a room of her own. This room intended for her exclusive use but not home; "true to the meaning of her name, she will be without borders, without a home of her home, a resident everywhere and nowhere" (276).

Ashima will make journey all alone and has learned to do so many things by her own self. She wears saree and puts her long hair a bun. Now she is not the same Ashima who left Calcutta once. All her documents like American passports, Massachusetts driving license, social security cards provide her official belonging. All these cannot capture the long journey that Ashima had undergone but they tell the whole story of Ashima's changes she has undergone. Unlike other Indian women, she has not resisted in getting a job or learning to drive. She has tried to raise her children in a balance between India and America. Ashima has used the advantages and experience of living abroad. She has also gained access to things that are unavailable to women in her traditional home country. She has transformed herself as a transnational character par excellence.

Immigration has empowered Ashima. She affords to follow her plan of travelling between Bengal and New England. In the final scene of the book she throws a farewell party in the house on Pemberton Road. It was the day before Christmas in the year 2000. She makes mincemeat, croquettes which was her favourite and specialties "after all these years she is still not quite managed to her entire satisfaction, to replicate" (277) to extract taste of Indian foods. Thus the end of the novel is as its beginning: with Ashima cooking in her kitchen doing her best to give her dishes in her genuine Indian flavour. Ashima at the age of 53 is no longer uprooted, miserable character as she has been in the beginning. Lahiri uses the culinary analogy to show the radical transformation of Ashima. Normally when Ashima cooks for parties she leaves without an appetite. But on this night she is looking forward to serve herself to sit among her guests. Twenty-seven years of cooking in this house is a symbol of Ashima's fixity and stability in the United States. Ashima's life in New England has been the one who gathered her family and all the Bengali in the area together. They come to rely on her, organize holidays and introduce tradition and those who are new will probably not meet as often or translate easily. She has managed to be a wonderful mother for her children as well as a cultural mother figure for the community is an achievement and an exceptional.

Ashima is packing for her departure, she has piles of things like the Montgomery's. The whittling down of her possessions makes her thrilled and sad, "to little more than what she'd come to those three rooms in Cambridge in the middle of a winter's night" (278). The walls of the house reminded Ashima of her entry into the new house with her husband and she remembers the pictures taken by Ashoke to send them to India as their proud American property. The only photograph left on the wall is that of Ashoke's and she will remove it only before she closes the door for the last time. The Walkers are planning to renovate their new house and Ashima feels, "a moment panics a protective instinct, wanting to retract her offer, wanting the house to remain as it always been, as her husband had last seen it" (275). This house seemed to be very crucial for both Ashoke and Ashima in their early years spent in the United States, becomes that she must let it go of. Ashima achieves greater freedom by cutting these physical material connections. Though she feel that it is horrible to live alone permanently, she looks forward to come back one day as a grandmother arriving in America with hand-knit sweaters and other gifts, then leaving the place to be with her family in India.

Ashima realizes that she has missed her life and family in India for decades. At the same time she will also miss the house, her job at the library and the women she has bonded with. As time flew she has acquired financial independence and access to different spaces. On the other hand she will miss her going to movies with her daughter, Sonia and the pleasant moment of the unexpected life Ashoke had given her in America. Ashima now finds a perfect balance between relation of core Bengali components and integration of new cultural elements. All this she has done on her own terms. She learns to blend these two cultures and constantly translating the necessary in order to survive. Thus Ashima as an immigrant, has exuberance and it is a set of fluid identities to be celebrated.

All though the course of her life, Ashima had lived in five house: Two in India with her parents' flat in Calcutta and in her in-laws house for one month before they left to United States. Three house in the United States, all on the East Coast the house they rented in Cambridge, living below the Montgomerys, the faculty apartment on the campus and their own house on Pemberton Road. As an immigrant Ashima has managed to give birth to a powerful autonomous self. Then she slowly emerged from their first rented apartment in Cambridge, a small dark place, uncomfortable and quite unhomely in order to discover the neighbourhood and then the city of Boston. Later she gradually starts to interact with American strangers who used to enquire about Gogol. The second American house is which she inhabits is also a temporary lodging. It is an overheated faculty subsidized apartment in an unnamed university town. Ashima feels that she is uprooted again for her "migration to the suburbs feels more drastic, more distressing than the move from Calcutta to Cambridge" (49).

Two years later their final house in the United States is "on a shingled two-storey colonial in a recently build development, a house previously occupied by no one, erected on a quarter which they lay claim" (51), like colonizes of a newfound land. Ashima has lived here longer than in any other house in her life including her parental home in Calcutta. She shared beautiful moments with Ashoke and the children. Almost her thirty years, later her metamorphosis is complete and Ashima is now ready to move on. The rootless existence that ahead does not scare her anymore but it is a path she has voluntarily created.

Even their house on Pemberton Road is bought by an American professor new to the university where Ashoke used to teach. Here ironically as the story of one family ends, another begins. The new owners, the Walkers decided to convert the sun deck into a den, knock down walls and even modernize Ashima's kitchen. Instinctively, Ashima wants the house as it has last seen by Ashoke. But much things change, Ashoke is dead, the children are grown-up living on their own in the city in which they are born. The small piece of land that they once proudly colonized no longer belongs to them. The new owners of the house will now put their name on the mail box, repaints the wall on with the Ganguli marked their children's heights and redecorate.

Now Ashima is virtually homeless, she starts to live according to the meaning of her name which means who is limitless without borders. She is a transnational citizen without a permanent home, a resident nowhere and everywhere at the same time. Her mobility has increased throughout the novel, until the real borders have collapsed completely. Ashima has constantly and consciously negotiated her identity from the interstices, as Bhabha would call them opened up by the act of living between cultures. She is now aware that Calcutta "the city that was once home and is now in its own way foreign" (278), is not her home anymore. After missing her relatives and her life in India for thirty-three years now she is also going to miss throwing parties for Bengalis in the Boston area. At the most she would miss the opportunity to drive by the engineering building where her husband once worked.

Though everything in the United States reminds Ashima of Ashoke, now she has gradually acquired confidence and independence of an American woman. She does not feel unsecured who at the beginning of the novel follows her husband to an unknown country. She has learned to love her husband. Though her marriage is an arranged one the marriage grew into love and respect for the husband. Ashima now becomes a transnational figure who is now an inhabitant of third space. In the words of Edward Soja it is creative recombination and extension of the real, material with the imagined representations of spatiality. There is an extraordinary openness that stretches beyond physical and mental dimensions while encompassing them at the same time. Ashima moves freely actively negotiating her identity as a flexible citizen.

In the end Ashima is completely free and has evolved in many aspects. For her happiness is no longer connected to the place, nevertheless keeping in close touch with children, relatives and friends from and in different place does bring her happiness. Ashima assumes her transnational identity after living in-between the USA and India. She has accepts the life of transit. Ashima is now a completely transformed woman diaspora who "has learned to do things on her own, and though she wears saris still, she puts her long hair in a bun, she is not the same Ashima who had once lived in Calcutta" (276). She is not afraid either to make her journey to India or to the USA. She has planned to live with her brother in his house where she has a room of her own when she is in India.

Ashima's stay in India for six months and her plan to spend another six months in the USA is a "solitary, somewhat premature version of the future she and her husband had planned when he was alive" (275). When she returns to the USA after her stay in India, she will be meeting her children, grand children and her friends in the United States of America.

The reason behind Ashima return to the USA each six months is to see her children, her friends and her grandchildren, who are not born yet. She expects to arrive “in America laden with hand-knit sweaters and gifts leaving, a month or two later, in consoling, in tears” (278). She sees herself as a foreign mother and a foreign grandmother. Of all the characters of Lahiri, Ashima is placed in between two places like India and the United states of America. As her name signifies Ashima has chosen to live a life without borders. Thus she does not have a fixed boundary and she belong to both the places.

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Sri Sarada College for Women, (Autonomous) Salem, Tamil Nadu, India

Oppression in the Guise of Love, Protection, and the Assurance of Society in
Anita Nair's *Ladies Coupe*

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Abstract: *Men and women are equivalent to each other. Neither of them can gain any superiority over the other. But in human civilization, women are considered as inferior and are relegated to the sidelines. However they acquire the power of endurance, sympathy, love, and foresight, which paves way for the happiness of others.*

The narrator Akhilandeshwari, shortly called Akhila in Anita Nair's Ladies Coupe, is a middle aged spinster. The central theme of the novel is the existential embarrassing situation of women as the individual. Akhila, a single forty five year old pen-pusher in the Income Tax Department not by choice but by chance is now searching to find her real identity. Akhila is the narrator heroine and in her lies the central theme of the novel. One day she sets out in search of certain answers for herself, mainly to the 46 question whether woman can live alone, being away from her family. She buys a ticket to Kanyakumari and boarded in 'Ladies Coupe' along with five other women who are going to be her company for the overnight journey.

The novel Ladies Coupe is a novel in parts, because the lives and experience of six women have been fused together by the author into a consummate whole, with Akhila or Akhilandeshwari as a magnet in the centre. The unique acquaintance among the women makes each life story a learning experience for Akhila who reflects upon the different aspects of her life after each session of story-telling. It helps to free herself from claustrophobic diverse identities as daughter, sister, aunt, and provider. She finds no time to realize herself, until one day she decided to buy a one-way ticket to the seaside town of Kanyakumari. She is all alone for the first time in her life and is resolved to break free from all that her conservative Tamil Brahmin life had implied on her. Of all the saga of the six women, the most engrossing and most compelling wonderful story is that of Akhila, mainly because she is in the course of discovering her own self-identity, and also because she finally comes out as a skilled obstacle- racing champion of life. The callousness of life and its cruel blows have triggered her boundless spring of dynamism.

She often remembers a Tamil film whose heroine resembles like Akhila – a working horse and a woman who renounces her life and hope of her marriage. “When Akhila thought of the film, she felt darkness lick at her, would her life end like the life of the woman in the film?”(77). Akhila begins to break the boundary of her personal space and lets in freshness and newness by allowing Hari in her life. She goes to Mahaballipuram and spends some time with Hari against the norms of the society. This proper adult love was different from ‘all those tentative fumbings that had been the sum total of their love making before’ (152). She enjoys Hari's company but this relationship does not last long. This relationship breaks up very soon partly because of her social awareness of any such relationships being prohibited and also because Hari is younger to her.

Akhila's life is greatly restricted. She never gets a chance to go anywhere except office and home. She is trapped in her routine life, catching the same train every day, wearing a starched cotton sari each day, minding her own business- until the starch enters her personality and her soul (76) and she acquires a “spinster mouth”(4). Akhila's sincere efforts for the survival of her family are all in vain, as it is not acknowledged by its members and they never repay her in anyway.

In the ladies compartment, she gets a chance to meet five other women and in the train journey, she comes to know about their lives, their struggles and their answers to the question of one's identity and happiness. The train journey symbolizes a self analyzing journey within each character. In Anita Nair's Ladies Coupe there are six women from various social backgrounds, reflects their conditions and arrives at certain conclusions which gives an image to the protagonist Akhila to arrive at hers.

An intimate atmosphere is seen within the Ladies Coupe. Akhila's friend revealed her that she has got the reservation in the ladies compartment where she would be “stuck with five other women who will all want to know the story of your life”(7) to which Akhila replies “That's exactly what I need”(7).

Akhila goes deep into the lives of five other women who endeavors to answer her question. Among the five Janaki was older among who, got married when she was eighteen and enjoying a happy comfortable long (forty years) married life. Her relationship with her husband Prabhakar is more like the friendship between the two friends who are in need. Prabhakar and Janaki are considered as a “golden couple” by their relatives and friends but she starts realising that she lost her identity into his. She felt that her husband rules her life and has been like a shadow, never leaving her alone. Her long married life has changed Janaki into a feeble and frail creature.

Sheela, fourteen year old young girl talks of her maternal grandmother, in whom one could find the reflection of femininity. Her story encloses the unforgettable description of the grandmother who resists and detests the obscenities of death and age. Sheela's generation is totally different from that of Janaki's but she acquired a mental maturity that excelled her age. She is at the initial stage of her life journey but she has already acknowledges that women are discriminated on the basis of gender.

Margaret Shanthi's story exhibits how a woman can decide herself to get her own way. In the novel Margaret's husband Ebenezer Paulraj is the bad example of male chauvinism. A futile and conceited hypocrite (“a male peacock” as his wife calls him), he exploits Margaret into a state of docile silence, molding her to be an unremarkable, ordinary kind of woman. She possesses an excellent academic career and a warm and strong personality but she is declined to a state of silence.

Prabhadevi, the modest girl was married to a rich diamond merchant Jagadish, who grants her utmost freedom and independence to do everything she desires. She enjoys her role as a wife and daughter-in-law. Her trip to New York changes her mind and she desires to be like those women. “With swinging hair and a confident stride.... Their lives were ruled by themselves and no one else. Such power, such confidence, such celebration of life and beauty”(177). There is a conflict between modernity and tradition where she caught between these two lifestyles.

Marikolunthu, the most pitiable woman among the six is a low caste woman whose pains and sufferings are the most dreadful which induces sympathy among the readers and feels pity for her situation. Her gender and caste discriminate her and she suffers throughout her life. Her story is a tight slap on the face of two-faced society

All the co-passengers narrated their stories and their experiences to Akhila and takes their leave when they reached their destination. Akhila at last arrived at her destination, Kanyakumari as an enhanced woman to rediscover her “self”. She resided in a resort named Seabreeze and spent her evening hours serenely at the seashore. She knows very well that everyone will be amazed at her as a woman- on-a beach-alone’ decides to make her own defiance.

The atmosphere of the new-born confidence induced her to book a call to Hari. He might be married, he might have moved somewhere. Still she wants to take up the effort. She loved Hari and desires to have a happy and comfortable life. If he was available life could take a better twist. If not.... the narrative is open-ended.

Hari picked up the call and answered but Nair does not reveal what he uttered. Whether their relationship will persist or not is left to the reader's imagination. Whatever it was, a new Akhila is born- one determined to be heard and perceived, competent of constructing a new life of her own. Akhila, in the end has achieved Strength, Independence and Identity and now expects to accomplish her dream to create a new world for her, in her memory and clean her soul. Thus, the novel ends on the note of assertion as she feels.

Akhila and her friends are on the search of Self Discovery. The narration is expressive and redeeming which eases the boredom of a long journey and yet is filled with the magical power to blaze up the tracks to seek a new destination.

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Representation of Women in Amitav Ghosh's *Sea of Poppies*

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Abstract: *This paper deals with women characters in Amitav Ghosh's Sea of Poppies, the first of Ibis trilogy. In this novel he has pictured how women can be empowered so that they may attain self-reliance in the future. It also deals with the effect of opium in the life of women. Deeti, one of the prominent characters in the novel represents high class Rajput women. The character of Deeti portrays the suffering of women pertaining to dowry system in India, the dreadful tradition of sati and how women face violence caused by another woman. On the whole, Ghosh expose the socio political shifts bringing upliftment in the life of women. Paulette is the daughter of a French botanist living in Calcutta. She adores Indian culture. The minor female characters in the novel are Sarju, Heeru, Munniah and others who travel on board as labourers from Calcutta to Mauritius. Through the portrayal of the character Taramony, Ghosh describes the spiritual love between God and his devotee. Munniah's character depicts the existence of communalism. The mindset of the Britishers who think they are superior to Indians is reflected through Mrs. Burnham and her daughter.*

Indian writing in English has commended profuse adoration in both home and in abroad is in its full swing. Amitav Ghosh has undoubtedly secured his position in the canon of Indian English fiction. His ambitious novels use complex narrative approach to probe the nature of national and personal identity of both Indian and Southeast Asian people. He portrays his women elegantly and in fact they are the prominent figures in his fiction.

The backdrop of his novel are colonialism, cultivation of opium in India to accomplish the requirement of opium in China and migration of indentured labours to Mauritius for working in plantations. It is in this context story vivid picture of plight of women during colonial rule is portrayed in the novel. Women of all class suffers which Ghosh clearly exposed through the hardship faced by a woman in zamindar family and an agriculturist is nonetheless similar.

Ghosh presents every category of women in India. The position of upper class women is not very different from woman that of lower class. The Female characters in the novel suffer from gender inequality, class and caste structure. Ghosh has dealt with the existence of divine love between god and a devotee. Through the character of Paulette he showed the advancement of a child regardless of discrimination. She gives respect for all culture whether it is European or Indian.

Sea of Poppies, the first of Ibis trilogy, provides a space for co-existence. The members of Marginalized section of society face disrespect and exploitation publically which driven them from their native place. The people of deprived section are dissatisfied with the prevailing life. The members of Ibis as Deeti, Kalua, Paulette, Neel, Ah Fatt and other passengers share a common past of disrespect and shame and as the result they unit on the ship to develop a new identity. It brings to them freedom and individuality. The rebuilding and transformation of their identity takes place in the ship.

Ghosh has designed Deeti, the unfortunate protagonist of the novel. Her marriage with Hukum Singh is fixed without her consent as this proposal is seen as it appeared better than marrying to an older man. Her dowry endow to building of roof of her husband's house which reflects the prevailing Indian dowry system. He works in an opium factory in Ghazipur. Her dreams are shattered on the wedding night when her husband makes her inhale opium and she is raped in by her brother in law Chandan Singh with help of her uncle Bhyro Singh in her state of unconsciousness. Even her mother-in-law, in spite of being a woman is also responsible for this barbarous act which shows the typical case of Indian woman against another woman.

The character of her mother-in-law mirrors the mistrust, gloom and violence caused by a woman to another woman. To trace out the culprit, Deeti drugs the food of her mother-in-law to know the father of her child. Her mother in law refers Deeti as 'Draupati' who beget the children of her husband's brothers in Mahabharat. After her husband's death she is forced to perform sati and to do this she is given opium and in a state of unconsciousness, she sits on the pyre, and his brother in law says that to have a sati in their family would make them famous. She is rescued by Kalua, an untouchable from a society which is controlled by patriarchal laws. He saves her from the burning pyre and jumps in the river Ganga. Later She becomes leader of grimityas on Ibis and called as bhaugi by the members on the ship as she possesses the solution of their problems. She is courageous and ready to fight for anyone in trouble. Ghosh has showed that socio political changes which brings drastic changes in women to come out of their sufferings.

Paulette, daughter of a French botanist who is born on a boat that belonged to Jodu's father. Her mother dies on the same boat. She is raised by Jodu's mother like her own child. Her personality is a blend of French and Indian culture. She is an embodiment of endurance, a person who respects everyone of all cultures of the world. She is without any grudges and easily get along with all natives and European equally. She speaks all three languages of Bengali, Hindustani and English.

There is another interesting character named Taramony. She marries her uncle just six years before his death, she is much younger than him. Her husband's last wish is to leave her in Brindavan to lead a life of widowhood which is full of suffering and hardship. Ghosh has tried to portrayed the pathetic condition of Upper Class Bengali women who were married to men much old than their age and after their husband's death, they were forced to live a secluded life of penance and suffering in Brindavan. Taramony's character mirrors the existence of spiritual love between God and his devotee and between a guru and a shishya, which is divine and spiritual.

Women on the board of Ibis like Munniah, develops an illicit relationship with a man working in opium factory in her village and becomes pregnant. Though her parents showed their utmost concern over her child's birth, she had to leave her village as both her parents and child got burnt in fire. She develops affair with Jodu which is opposed by the people commanding Ibis. The villagers strongly against the relationship between a hindu girl and Muslim boy. Jodu is severely beaten and Munniah is locked in a room and she is released only with the intervention of Deeti. Through this Ghosh has depicted the dirty face of communalism even though people travelling on Ibis have no idea of their future.

Through the character of Heeru, Ghosh has portrayed the plight of women left by their husband due to some inability to give male heir to the family. Her husband abandoned her in a fair due to her disease of forgetfulness. She decides to marry one of the indentured labour on the ship who is much older than her because she is told that it would be an insecure life in Mauritius to without a male support. As a result, Her marriage is for security to lead a peaceful life but she was unaware of the hardship in Mauritius.

The character of Sarju on the board of Ibis, one of the oldest women on the ship, a dai midwife in her village near Ara. She unknowingly commits a mistake in the delivery of a Thakur's son as a result she is driven away from her village to Mauritius. She gives Deeti poppy seeds, bhang and dhatura for future use in Mauritius to help herself. Sarju dies on the ship. Deeti realizes how important it is to take something to the future and as an agriculturalist seeds are most essential in their life. They are like a treasure for them which gives prosperity to humans.

Through the character of Neel's wife Malti, Ghosh exposed how his wife is a passive sufferer. Her life is controlled by patriarchal laws. She plays the role of mother and wife without any expectations from her husband while he enjoys with his mistress. She is just a silent observer, never questioning her husband and only performing the duties of the house. But when Neel is in jail, she comes to jail to meet him and did not show any sign of disaster which has completely shattered their life. She has to live in a small house as all his estate is confiscated and her only words to Neel are to take care of him. She suffers due to the mistake committed by her husband but never complains about it to anyone. Here Ghosh has to depict the nature of a typical Indian wife who performs her duties without expecting anything.

Mrs. Burnham and her daughter represent the superiority mindset and domination of britisher over Indians. They see Indian's inferior to them and anything belonging to Indian culture like people, dress or language is looked down. This is the reason why Paulette finds it difficult to live in Burnham's house and due to this she escapes to Mauritius. She is brought up in such an atmosphere where she learns to respect every culture.

The author effectively represents the issue of migration with the incredible characters who are facing similar dilemma. Ghosh tried to depict the hardships faced by women from all the sections of Indian society during nineteenth century. He exposed the social evils like sati, sexual assault, rape, stereotypical image of women in the colonial rule of

india. He disclosed the powerful and bold women character like Deeti, who elopes with a lower caste guy leaving behind all patriarchal bonds. Furthermore, the representation of dialogue, habits, tastes, costumes, objects etc. were creating excitement in the story. Ghosh has tried to narrate the reason of the character's sea voyage.

Amitav Ghosh's fiction portrays the two images of women: women as a life-giver, sustainer and continuer of the race as against women in search of an identity. Ghosh has tried to depict the sufferings of women from all sections of Indian society during the nineteenth century. He has dealt with social problems like sati, dowry system in India, discrimination between upper and lower caste and female exploitation as it is evident in the incident of Deeti's rape by brother of the groom in the name of marriage to cover impotency of the groom. The agony and isolation of widowhood with reference to Brahmin women in Calcutta who are sent to Brindavan is also reflected in the novel.

These are the women who have lived a life of fulfillment and achieved dignity through their actions. They imparted stability to society and gave civilization itself continuity. Ghosh develops women who are strong, who can express themselves, do things on their own, travel, to make an independent decision and live a life of content. They are out of the purposive control of men. They pursue ideals, which they as individuals value. They stand to symbolize growth, progress and forward movement.

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Restructuring Women’s Role in Shashi Deshpande’s
Roots and Shadows

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Abstract: *This paper deals with the restructuring women’s role in Indian fiction. Shashi Deshpande is an Indian author, she deals with the importance of women in her novel Roots and Shadows. It is one of the most influential novels which tell us how a married woman should come out from the male dominated society. Indu, the main protagonist of the novel narrates the entire novel in the flashback technique. She is a modern and western girl which leads her to take own decision of inter-caste marriage against her Akka. She thinks that marriage will give her a satisfied life and she can lead a happy life with her husband Jayant. But in reality it is not so. It does not give her a satisfied life. She comes out from the situation and builds herself as the powerful woman to lead a happy life and makes other women to come out from their fear without any fear and hesitation to make their life happy.*

Women's role in its varying forms is a topic and movement that has profoundly influenced Indian society and politics for more than a century. Most interesting about this, however, is not the longevity of its tenets, but rather the constantly changing nature and face of feminism itself. There is not a comprehensive definition for the term partly because of varied meanings but also because such a venture has been avoided. Nonetheless, feminism in the twentieth century has given way to discussions of post feminism for many different reasons. It is the intent of this dissertation to discuss and trace feminism in broad terms to assess and make sense of the elusive and confusing references to post feminism an ever-increasing volume of feminist literature. It is necessary to discuss the eras of feminism to assess whether there is indeed a new era and whether this era.

Shashi Deshpande was one of the most famous write in the Indian Literature and also an award winning novelist. She gives her first collection of short stories in the year 1978, and her first novel is “*The Dark Holds No Terror*” in the year 1980. *That Long Silence* in the year 1990 won the Sahitya Akademi Award that gives her the great fame in our literature. And also she got Padma shri award in the year 2009 for fantastic way of writing. Her play Shadow is shortlisted for *The Hindu Literary Prize* in the year 2014.

Roots and Shadows is one of the most influential novel written by Shashi Deshpande in the year 1983 which delt with the main character Indu’s interaction with others in her big family and it shows the manner of her life, that shows and helps to restore their future and brings happiness in their life based on their personal crises. The narrator of the novel is Indu the main protagonist and herself narrating the entire story to the audience in the manner flashback technique. The novel is the deep study of psychological working of women as it deals with minute study of how Indu falls on thinking about the retrospection past which shows inevitable and miserable. She writes with the luxurious way of diction in the spontaneous way that gives additional information to the novel and it enrich it worth writing and each word is crafted in the way of significance.

In the novel *Roots and Shadows*, Deshpande focuses on the conflict of tradition and modernity in relation between the real lives of women in the society. In this novel, the main character Indu, an educated and modern women who is always based on her career and she is a middle-class woman, who is very sensitive towards changing times and situations in her life. After eleven years of gap she is returning to her ancestral place for the funeral of Akka. Akka, a surrogate mother to Indu, is a dictatorial character in the novel. Indu fights against Akka’s authority and marries Jayant. She used to things that marriage will free her from all the ties and difficulties of her life but ironically, she realizes her senseless decision in her life miserable, “I think of the cries that had filled me earlier...I want to be loved, I want to be happy. The cries are now stilled. Not because I am satisfied, or yet hopeless, but because such demands now seem to me to be an exercise in futility. Neither love nor happiness comes to us for the asking. But they can sneak up on us when we least expect them” (23). It is interesting to say that Akka choose Indu as her predecessor. This incident makes Indu understand that she is seen as the “strong” one and that gives extra power to struggle for her life. She feels very powerful and holding the answers to everyone’s wishes in her hands. Her return to her ancestral place acts as an eye-opener to her and gives her some experience.

She realizes that she is following the shadows leaving her roots behind her life. She is independent, rational and logical but after her marriage is shocked her that she becomes submissive in her life. As she is obeying and listening to the words and wishes of her husband. "Have I become fluid, with no shape, no form of my own? At that moment a savage truth had stared me in the face...without wants there is no 'I'. And a still more frightful, a comically thought had occurred. Am I on my way to becoming an ideal woman? A woman who sheds her 'I' who loses her identity in her husband" (53). She is the luckiest woman who bears everything in her heart without a drop of tears from her eyes. Through the life of Indu, Deshpande voices her view of marriage: "It's a trap...that's what marriage is, a trap? Or a cage? May be the comic strip version of marriage...a cage with two trapped animals glaring hatred at each other...isn't so wrong after all. And it's not a joke, but a tragedy. But what animals would cage itself?" (60-61)

The larger predicament of woman in contemporary Indian society especially the new concepts of western education and economic independence have completely shaken the roots of old Indian culture and social values it destroys our culture. Indu, with her western thought education went for an inter-caste marriage with Jayant, of her own choice. Indu express her feeling of loneliness in her words. "This is my real sorrow that I can never complete in myself until I had met Jayant, I had not known it...that was somewhere outside me, a part of me without which I remained incomplete. Then I met Jayant and lost the ability to be alone. (34) Like her mother she has set apart from the family for challenging the traditional mode of settling marriages. Indu is interested in creative writing and art which articulate and raise her voice against social capture, but Jayant does not approve her writing. He betrays her hopes for her way of writing harmony and integration, for peace and happiness remains in their life, "It is this realization that allows Indu to take the kind of firm decisions that she takes regarding her career and her future towards the end of the story" (11).

She desires to establish that image of modern woman in the society. And it no longer a child can be under the control of man in the day to day life. Her dreams are to attain the state of feeling 'to her surprise, she finds herself involved in many ways. Her mind is rags between the two extremes of life, on the one hand she is so close to her house and family which became the important part in her life and on the other hand of her life she is like caged parrot.

Indu strengthen herself to face the social challenges on which she has been suffered. She loves to live as her desires to life without having any interference and obstacle in her personal life. She becomes completely strong to face the hindrance, thus she stands as a strong example for woman empowerment in her life and lives like a role model for every women in the society. The novelists pasteurize the fearful life of women, and panic-situation and helpless woman in the beginning and ends on a note of determination by the protagonist who resolved to take wheels and rounds her life into her hands. Even modern educated women wrap themselves with their traits and find themselves in a fixed form. The novel comes to an end with a note of compromise rather than revolt and revenge which is the basic attribute of Indian feminism and the life of women. The novel ends with a positive note with the hope of a new beginning to the life of women.

The novel pictures the permanent mark engraved on the psyche of woman by traditions, norms and conventions of the male dominated society which prohibit them from showing their true self. The paper discovers the pain of the protagonist Indu in the male-dominated society in the day to day. But she tries to escape from this life and discover her real 'self' of women and she tries to leads her life with full of liberty without any male dominated surroundings. Her companionship with Jayant disappoints her and helps her to realize her whole self; it is expressed in her following words. "What I feel for Jayant ... can I compress all of it within this word? It is much more, so overwhelming a response of the whole of me to him. Sometimes I wonder if I leave him one day and live by myself. The only way in which I can be myself, my whole self again (157).

The analysis of the novel highlights the protest by the Indu against the restrictions that leads and imposed upon her. It depicts her confrontation with the family, with the male dominated world and society. Deshpande proposes through the character of Indu that she can attain a kind of selfhood that leads her to a more secure, meaningful and independent life. Deshpande in her stories emphasizes the statement, "Life is nothing but a compromise." She allows her heroines to compromise as they do in real life. The situation and reason for compromise may differ from person to person that according to their personal life. But the core reason for all women to compromise is "security", if a woman has proper security in their life they can come across the entire world and they fly like a free bird in the society.

Shashi Deshpande proposes through the character Indu, that there is a countless chance of cheerfulness for women and they have build their self esteem in their own life and help other women to rebuilt their will in their life, if they learn to conquer their fears and assert themselves as powerful dictator to their family and society.

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Education as a Personal and Social Necessity in Arun Joshi's

The Foreigner

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Abstract: *The present paper Education as a Social Necessity in Arun Joshi's The Foreigner is an attempt to portray the role of education in amalgamation. Amalgamation in the education sector which presents significant strategic opportunities. It plays the role beyond geographical reach of an individual entity, including potential international reach and access significant to additional physical and human resources. This paper focuses on education as a social necessity because with the help of education man gets socialized, without education a society cannot attain stability and continuity. Education serves for delight in private users, for ornament in discourse and for ability in the judgment and disposition of business. Seminally the paper depicts the talent of the protagonist Sindi Oberoi, in The Foreigner who is educated in America. On his return to India with his professional talent, takes over the management of Mr. Khemka's business which was locked-out. This proves that the best education attained by Oberoi at M.I.T has served the real purpose of education in the upliftment of the society.*

Education is the most powerful weapon which you can use to change the world

- Nelson Mandela

Arun Joshi is a novelist of the younger generation to which, besides others, belong the two women novelists such as Nayantara Sagal and Anita Desai. The protagonist of the novel is educated and trained in the U.S.A and returns back to India to work in industrial concerns. The protagonist Sindi Oberoi in *The Foreigner* gets employed in the Khemka concern and due to his abroad education he grows and develops the drowning business of Mr. Khemka. His day-to-day life is guided both by his existence in the world of his business and also as individual.

In the novel there is a very suggestive analogy of the system of education prevailing in India and the U.S.A. Both Sindi Oberoi and Baburao Khemka had been to the U.S.A to qualify themselves as Engineers from the prestigious M.I.T in Boston. But while Sindi Oberoi gets through it with flying colors, Babu gets ploughed incidentally; the author himself had been a student of the prestigious institution. Joshi's declaration regarding his close acquaintance with the industrial world which according to him, has not so far been handled in a novel, is also a half-truth. The protagonist Sindi Oberoi is engrossed in industrial problems have also been mentioned and solved. Among other themes it deals with the truth and the problems related to the academic and the industrial world and hence an attempt has been made to study these together.

The fictional plot locates around the locale of four major continents. Africa, Europe, America and Asia. The protagonist Sindi Oberoi is familiar with all these regions. The novel commences in a thriller spirit, illustrating the mutilated dead body of Baburao Khemka who is a son of leading industrialist of Delhi. The scene is located in Boston. But soon shifts over to New Delhi and then again to different continents by carrying the flash-back techniques where Sindi Oberoi had stayed in the course of his early life education and profession.

Sindi Oberoi is a child of mixed parentage. Both his parents, settled in Nairobi, died early in an air-crash near Cairo. Being orphaned, he is brought up by his uncle. He completed his early education in London and he has been studying engineering at the M.I.T for six years. It is here that he gets acquainted with June Blyth whom Baburao Khemka

also loves later on his arrival in Boston. Sindi never feels at home during his stay either in the U.K or U.S and had no plans in mind except that he has to educate himself.

Mr. Khemka is very strict. His son Babu has been brought up under his strict supervision. Babu is sent to America to be an Engineer and after coming back with a degree to India to manage his factories but all this remains a dream. Babu failed in all his exams at the M.I.T and was removed from it. He then applied in about two dozen engineering institutions for his admission. He was never serious with his studies, but Sindi was just contrary to Babu. He studied hard to attain success in his education. Sindi slightly slips down in personal life, though not in the academic career.

Sindi leaves for India soon after the completion of his education. At New Delhi Sindi cannot reconcile himself to the manner in which he is received at the Khemka household. They knew him through Babu's letters and it was he that had cabled the news of Babu's death in a car-crash. Despite it all, they greeted him with a calm resignation with no sign of grief and offered him drink.

Mr.Ghosh, the income-tax officer while on his first contact with Sindi states about the revolution in the society that would bridge up all the gaps between different classes.He is of the opinion that:"it is only people like you, and Mr.Khemka who are holding back the revolution". He also says: "India is working towards a new age, Mr.Oberoi,"he said in a grand manner.

Though he accepts a job in Mr. Khemka's factory he does not see eye to eye with him. Mr. Khemka" is a modern Maharaja"⁽⁴⁵⁾ who makes electric kettles. He has three houses in New Delhi and a villa in Mussoorie and he earns thirty thousand per day. There is a chasm of misunderstanding between him and his employees. There was a reign of servility syndrome in his office and works. His employees looked upon both Mr.Khemka and his daughter with "the mortal dread" Sindi narrates: "The workers cringed before them as if the man and his daughter were malevolent spirits whose curse could be all- consuming. My life had carried me through strange places and I had seen man act from the end of the tethers but the servility I came across in Khemka's office is quite new to me"⁽⁴⁷⁾.

He boldly criticizes Mr.Khemka. He discovers that the industrialist maintains double accounts and imaginary records. He is not prepared to support the dishonest practices of the rich man. He tells him categorically, you can't label every dirty thing you do so as part of the game' ⁽¹⁷⁸⁾. Sindi is shocked at the chicanery of the Indian businessman and his indifference to the time honored values like honesty and sincerity. In this respect India does not seem to be any better than the states.

At one stage Khemka has only one end of his life to build an empire by flouting the company and tax laws which in the end puts him behind bars and factory under lock-out. Even Sindi has plans to leave it to get a new job either in Calcutta or Bombay but at the intervention of Muthu, Sindi becomes aware of his meaningful existence and the knowledge obtained through his abroad education. Sindi surrenders himself. Sindi takes over the management of the imprisoned Mr. Khemka business and becomes fully devoted to his task at hand. He decides to carry the sinking ship ashore and to achieve his goal, hurls himself head long into the battle of survival which the workers of the factory could not have won without his help, co-operation, knowledge and guidance. Now he calls himself 'surrender' instead of 'Surindra' as he has learnt the secret of genuine detachment. He works day and night forgetting his self-interest for the benefit of the workers of factory. Sindi's decision to save the ruined business of Mr.Khemka and to infuse new life into it is heroic one. Sindi leaving his self-interest aside and by his knowledge helps out all those employees who earn their family's daily bread by working in that factory. The journey from America to India though had been long, but Sindi ultimately reaches his destination by his well education.

To conclude one can assume through the life of Sindi Oberoi that the method of education obtained in abroad had been conducive to the development and progress of both as an individual and as a society.

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The Portrayal of Women in Manju Kapur's *Difficult Daughter*

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Abstract: *This paper deals with Manju Kapur's first novel Difficult Daughters. It describes the problems faced by women in the upper class Punjabi family in Amritsar. Manju Kapur explains a new vision of Indian women in her novel. The novel explains the story of a young woman, named Virmati who is born in Amritsar. She is an educated middle class girl who speaks out her rebellious ideas against the male dominated society and tries to gain her identity. This story tells how she is torn between family duties, the desire for education and illicit love. This novel figures out the three generations of women and brings out the sense of disillusionment. The three generation of women (Kasturi, Virmati and Ida) symbolize the three stages of Indian independence. Kasturi is an example of the typical feminine attitude to procreate in order to bring about life and pleasure. However in Virmati, there is a struggle between the head and the heart, the physical and the moral. Virmati's daughter Ida, who belongs to the post independence generation, is strong and clearheaded. She breaks up her marriage as she is denied maternity by her husband. She has that strength which Virmati lacks. Through these three female characters Manju Kapur proclaims the life circles of a woman.*

India has rich tradition of ancient tales and stories. The portrayal of in India English Fiction as the silent sufferer and upholder of India and tradition and traditional values of family and society has undergone tremendous changes. As a feminist writer Manju Kapur has been highly acclaimed as a renowned novelist writing in English by critics at home and abroad. Manju Kapur has very capably presented her characters during the period of transition that characterizes them with special distinctive traits. The novelist used the backdrop of partition to build a story of absorbing passion but it is partition in more than one way. A writer, worth the name must capture this time spirit because the time spirit expresses the general mood and temperament of that particular generation, quite distinctive from the one that proceeds and the one that follows. Her novel touches many issues like revolt against deep-rooted family tradition, the search for selfhood, women's rights, marriage and the battle for independence at both fronts--personal and national.

In her novel *Difficult Daughters* she describes the problems faced by women in the upper class Punjabi family in Amritsar. Manju Kapur explains a new vision of Indian women in her novel. The novel explains the story of a young woman, named Virmati who is born in Amritsar. She is an educated middle class girl who speaks out her seditious ideas against the male dominated society and tries to gain her identity. This story tells how she is torn between family duties, the desire for education and illicit love. This is a story of three generations of women: Ida, the narrator, who is a divorcee. Virmati, her mother, who marries an already married professor for love, and Kasturi, her grandmother, who come to terms with a difficult daughter, Virmati. This was not a fictional family, but the story of a real, middle class home with fathers, mothers and brothers and sisters that one had seen and lived with.

The story was narrated by Ida who started her journey to find the past of her mother. The story revolves around Virmati who is the protagonist of the novel, lives in a joint family with her eleven siblings. Her conduct with her brother-sisters is very hard, rigorous and fast. She has heavy responsibilities on her shoulders and never enjoys according to her own wish like other children. "She was only sister, but she acted bossy. we are scared of her. She never rested or played with us, she always had some work. She was so keen to study, bap re. First FA, then BA, then BT on top of that. Even after her marriage, she went for an MA to Government College, Lahore" (DD 5).

Kasturi, the mother represents the pre-independence and is shown as a victim of the offensive control of patriarchy. Kasturi is being presented as a model of motherhood that bears pain and suffering. Kasturi is an educated woman but totally depends upon husband for her identity. Kasturi wants her daughters to be educated not because to rebel against the traditional values but wants them to withstand all circumstances in the society. Kasturi and her husband Suraj Prakash believes only in the basic education of girls so that they can take care of their house and children Manju

Kapur focuses on the sufferings of the women in Indian society with the portrayal of Kasturi in 1940s. She always faces unwanted pregnancies resulting in continuous illness. "Her life seemed such a burden, her body so difficult to carry. Her sister-in-law's words echoed in her ears 'Breeding like cats and dogs; Harvest time again'" (DD 7).

Virmati has an illicit love with Harish, and she spoils her future. She cannot stop herself to fall in love with Harish because she does not have any attention from her mother or any other relative makes her feel that she is special but Harish does. Whenever Virmati requests professor to marry her, he ignores. As a result of her secret meetings she becomes pregnant. She tries to contact him, but he is not there. She finds herself alone at such a crucial time. "Like Lady Macbeth, she had murdered her sleep. How Harish face had glowed as he murmured, tasted almost the multitudinous sea incarnadine making the green one red; so that the stretched-out vowel sounds seemed to contain the mysteries of life. Given all that, she might as well wander around Lady Macbeth" (DD 162). Virmati tries to commit suicide because of her parent's pressure for marriage and they rescue her from the canal of Tarasikka.

The other option opens for Virmati decides to go to Shantiniketan to avoid open talk from others. She tried to change her mind towards spirituality. On the way of her journey to Shantiniketan, she meets professor's friend. There her fate changes and she marries Harish. Virmati doesn't realize her fate after marriage. Though Harish shows affection towards her, but the family never. After all the struggles from her family Virmati expect that a new family may console her. But the situation is quite opposite. The first wife of Harish does not allow her to mingle with the family and even she is not allowed to enter into the kitchen. She does not have any space for herself in the family. Because of the worst treatment of Ganga, Virmati is heartbroken. When Virmati's family bond is broken she is not allowed to attend her father's funeral ceremony, whereas her husband has accepted everywhere.

The next phase of the problem arises when Virmati gives birth to her girl baby. In our society, man is the decision maker; woman has no authority to take her own decisions as Virmati cannot take. Virmati suggests the name 'Bharati' for her daughter but Harish rejects her suggestion and names her Ida. "Bharati suggested virmati as a name. 'No' said Harish. 'No? But why? I thought with the birth of our country (DD 276). After marriage even the rights of naming for her own daughter is also completely ignored for Virmati.

Ida, the narrator of the novel, Virmati's daughter disagree the male dominance completely and spends her life as a single divorcee woman. Ida cannot develop an understanding with her mother during her life time and after that she decides to go to Amritsar to know about her mother's past. On the way to Amritsar, she realizes how lonely she is being a divorcee and childless. Kapur clearly shows that in the very beginning of the novel how Ida hates her mother "The only thing I had wanted was not to When Ida knows about Virmati's days in Lahore, she feels proud of her. Ida refuses to be what her father and mother want to make her. She refuses to compromise with her husband Prabhakar, though her mother insists her not to fight with him. Because for Virmati, he is a good man but Ida knows that he is not the person as he appears. He insists Ida to get aborted and she never conceives again in future. This makes her more hatred towards her husband and has got divorced be like my mother" (DD 1).

Some other women in this novel are Shakuntala, Swarnalata, and Ganga. Shakuntala; Virmati's cousin is of modernity whom Virmati inspires a lot. She does M.Sc. in Chemistry and a science teacher in a college in Lahore. Kapur portrays Shakuntala as an independent, defiant, and assertive girl. She does not have limitations towards the tradition of getting marriage and family relationship. This is shown through the voice of Shakuntala, "this people don't really understand Viru, how much satisfaction that can be in leading your own life, in being independent. Here we are fighting for the freedom of the Nation, but women are still suppose to marry, and nothing else" (DD17).

Shakuntala appears modern and independent women from the beginning. She studies, teaches and takes part in Gandhian movement. She shares her independent life style with a group of friends, whose activities she explains to cousin- "we travel, entertain ourself in the evening, follow each other's work, read papers, attend seminars" (DD 15). All activities of Shakuntala are crawling over Virmati's head. She wants to be like her cousin and an Independent life. Virmati wishes to be like Swarnalata, her roommate, who is doing M.A. she is a part of freedom fighter group and the captain of the college. Virmati is extremely impressed by her. She wants to be like swarnalata and Shakuntala. The following lines explain the conflict of her mind after meeting Swarna.

"Virmati stared at Swarna. What a girl! Her opinions seemed to come from inside herself. Her thoughts, ideas and feelings blended without any horrible sense of dislocation. She was committed articulate. Would the professor want her to be like swarna? She didn't want to do anything that would alter the professor's undying love for her. May be she could be like Swarna from the inside secretly" (DD135).

Through the voice of the character Swarnalata, Kapur says that women should also serve for the welfare of the society. In a college function, Virmati listens to the girls singing patriotic songs and Swarna's speech which is based

on the need of women's participation in freedom movement. Swarna compels Virmati to come but Virmati thinks how Harish and others will react to her bold step and she has no power and strength to join her, she shows her helplessness- "I wish I could come Swarna, but I'm married" (DD 252). Swarna compels her again by giving example that she is also married but still participating. She wants Virmati to join as it will increase the number of volunteers, but Virmati refuses to come.

Ganga is another character in the novel. Ganga is the wife of Harish who is not interested to introduce his wife in front of others. For him she is simply a wife, a mother and a homemaker. She is uneducated and cannot take part in the discussion. Manju Kapur emphasizes the need for education for a woman through the voice of Harish. "I do what I can for everybody .however to satisfy all of you, I am supposed to live my life tied to a woman with whom I have nothing in common. who can't even read. Who keeps a Ghungat in front of my friends" (DD 209). Virmati gradually knows the reality. She wonders how Ganga manages to do lots of work and even gets no appreciation. Ganga is not educated because her family. They think that a woman should only be an expert in household works. The second marriage of Harish shatters and humiliates Ganga that even after such a devotion towards him and his family.

Woman is not provided with liberty to take her own decisions and she has to do everything according to the choice of the man. Ganga is not allowed to wear things of her favourite colour. Virmati suggests Ganga to buy blue bangles but Ganga says, "He doesn't like blue. I wear nothing blue" (DD 42). This indicates that a woman must wear whatever her husband likes. The tragic part of Ganga is self-sacrificing and well accomplished in Household works, but fails to earn her husband's love and attention.

This story tells how Virmathi is torn between family duties, the desire for education and illicit love. This novel figures out the three generations of women and brings out the sense of disillusionment. The three generation of women (Kasturi, Virmati and Ida) symbolize the three stages of Indian independence. Kasturi is an example of the typical feminine attitude to procreate in order to bring about life and pleasure. However in Virmati, there is a struggle between the head and the heart, the physical and moral; Virmati gives way to her heart and body. Virmati's daughter Ida, who belongs to the post independence generation, is strong and clearheaded. She breaks up her marriage as she is denied maternity by her husband. She has that strength which Virmati lacks. Through these female characters Manju Kapur has proclaimed the life circle of the women.

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Sri Sarada College for Women, (Autonomous) Salem, Tamil Nadu, India

The Ever Told Story of Abuse in Shy Keenan's *Broken*

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Abstract: *Discrimination against women is the hottest topic in the modern scenario. It is often quoted by many speakers as well as the researchers who thrived to find the solution to end the sufferings undergone by women. Many organizations around the globe came forward to protect the victims. Generally, women undergo sufferings in the name of sexual abuse, domestic violence, abuse at workplace, rape, and acid attacks. Broken is about the long-term as well as the extreme state of sexual abuse which Shy Keenan experienced from her stepfather. Broken is the most shocking ever told true story of abuse. Voicing out the sufferings ceased the upcoming sufferings in the life of Keenan, but there are many women around the world who silently suffer in the patriarchal society.*

Discrimination of women, which states that discrimination against women, is an offense against human dignity and calls on states to abolish existing laws, customs, regulations and practices which are discriminatory against women. The gender discrimination is extensive across the world which is found to be all over the society. Society marked that male child is superior to the female child. Almost every girl child is being discriminated against boys from her childhood. The violence against women rages all over the world and is a crisis in almost all societies. In the earlier times the problem was called domestic violence.

There is a bias based on a person's sex, and that leads to defining the roles that *he* or *she* should play in society. An example of gender stereotypes exists in the belief that is the women's job, simply because of her sex to stay home and take care of the children. Another example is the belief that women are unable to make decisions as well as men because women are more emotional than men. Males are capable of being mechanics because they are bigger or stronger. In the United States, discriminating against anyone on the basis of their physical sex or gender is illegal, but it happens all the time.

Shy Keenan, she is a British author, child sexual abuse survivor and founder of Phoenix Survivors, an advocacy group of victims of sexual abuse. She discusses about the long term extreme sexual abuse from her stepfather Stanley Claridge. Shy Keenan has received Women of the Year Award in 2008 for her book, *BROKEN*. She has started a campaign called "Ayden's Law". She requested the Prime Minister to create a new anti-bullying law (these laws used to eliminate the bullying).

Her novel *Broken* is considered to be the painful and fearless book. It is the most uncompromising memoir of overcoming abuse. This novel is both a challenge and an inspiration. Her mother beat her severely that she was deaf and nearly blind by her first day in school. Her stepsister thought nothing of pouring boiling water over her, and virtually every day she was raped by her stepfather. At age 10 she was sold to a gang of dockworkers, viciously attacked, and left for dead in a field with a fractured skull. She finds it difficult to voice out her problems. Due to many problems she attempted Suicide. Even though she had spent years trying not to think about all of this, the blocking painful memory triggers to fight back. The fire inside her burnt like phoenix her to will survive.

Later Keenan was participated in an investigation about Stanley and her associates with journalist Sarah Macdonald. She is an Australian journalist. Macdonald stated that Keenan has send an explicit and disgusting tape recording of her stepfather about abusing children to the police and the social services where they did nothing against the abuse. Then the investigation was successful and her stepfather Stanley and his associates were sent to jail for the catalogue of crime against children. At present, she is an international respected advocate who is fighting for the justice

for victims for the child abuse. This success was achieved only after a journey through extensive psychiatric care, prison, and near – suicide. Shy Keenan experiences expose the extreme wickedness of which some are capable, but also tell a story of hope, strength, and courage.

The policy on gender equality and the empowerment of women, issued in the year 2009 and updated in 2015, sets out the Organization's gender equality commitments. Child abuse comes under the "Theory of Etiology" where it is said to be a psychological etiology. It is the study and the investigation into the root causes of a psychological disorders so that it might be resolved. Psychological disorders can be caused due to the environmental factors like poor nutrition, exposure to toxins, stressful life events, chronic stress, culture abuse etc. the genetic contribution to depressive disorders with a variety of environmental characteristics have been identified as risk factors of depression, early life stresses like childhood physical or sexual abuse, parental neglect etc. as the theory of etiology can be applied for the novel, 'BROKEN' where the protagonist undergoes since from her childhood.

Karen, she was brutally beaten and raped that only leads to depression and early life stresses from the age of four. She also faces many problems when her mother disbelieved she shared her worst part of her childhood that her stepfather was raping her, at that time, her mother beaten her and he was left to depression. Her childhood was terrible it ruined due to physical and the sexual abuse where she was beaten, sold, swapped, photographed, left for dead, betrayed, ignored, booted and orphaned into adulthood as she was left alone to face it.

The other theory that can be applied in the novel is, *Broken* is the 'Feminist theory'. This theory is used to understand the nature of gender equality for men and women. It also explained about the social role of women's experiences interested in many variety fields like sociological, media studies, philosophy, communication, anthropology, psychoanalysis, education etc.. There are the themes also detected in this feminist theory they are, objectification, discrimination, oppression, stereotyping etc.

In this novel, the theme of sexual objection is applied as Karen's stepfather treated her as an object to fulfill his sexual desire than a child. Though she voiced out to the police and the social service, as a female child they did not care about her. The gender inequality destroyed Karen's childhood as a girl. This shows an impact in the society that the male is superior to the female. It is one of the strongest aspect about the feminists is to emphasis on the breaking silence around rape as Karen voiced out for the justice without fear of the child abuse. The women should come over all the problems than men. There are some cases the truth are hidden but Karen won the justice over her case only after facing so many obstacles in her life, where nobody helps her. She herself decided her life and won the justice.

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Voice of Women in Literature

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Abstract: Anita Nair rightly says, —Literature has always been ambivalent in its representation of women. Good women as in ones who accepted societal norms were rewarded with happily ever after. Even feisty heroines eventually go onto find content and life's purpose in a good man's arms, be it Elizabeth Bennett (*Pride and Prejudice*) or Jane Eyre (*Jane Eyre*). Alternatively, they are left to rue their lot with a contrived courage as with Scarlett O'Hara (*Gone with the Wind*) or have to take their lives like Anna Karenina or Karuthamma (*Chemmeen*) or Emma Bovary (*Madame Bovary*).]

The subordinate state of woman is acquired at the very young age and it extends as she grows. Women undergo innumerable sufferings and a few have put it in writing. Initially women writers voiced their own suffering which they experienced in the name of class, gender and race. Later, they have gone one step forward by portraying the sufferings of women in their community and also around the globe.

“A woman is like a tea bag – you never know how strong she is until she gets in hot water.”

– Eleanor Roosevelt.

From time immemorial India has predominantly been a patriarchal society. Man occupied a predominant place in every sphere of life leaving woman as a fragile creature to depend upon him for everything beginning from her existence to her sustenance. A woman's struggle in a male dominated society can be but easily fathomed. She was considered good for nothing when it came to do something intellectual or artistic. Going to school or reading and writing were not something she was capable of. Her only work was to bring forth children, rear them up and look after household works. Operating with background, it was inconceivable that women were able to think, study or able to make decisions, could express themselves in the form of speech, poetry, storytelling, art etc.

The history of women's writing so interesting is that in ways it is a new area of study. Some of the first recorded attempts to note women's contributions to literature were catalogs published in the 18th century and were written by men. *Feminead*(1754) by John Duncombe and *Memories of Several Ladies of Great Britain Who Have Been celebrated for their Writing or skill in the Learned Languages, Arts and Sciences*(1752) by George Ballard are two such manuscripts.

The role of women in the society is always questioned and for the centuries, they have struggled to find their place in a world that is predominantly male orientated. The treatment of woman was extremely negative; they were expected to stay home and fulfill domestic duties. But slowly and gradually, situation being changed: “During the first half of the 19th century, women's roles in society evolved in the areas of occupational, moral, and social reform. Through efforts such as factory movements, social reform and women's rights, their aims were realized and foundations for further reform were established”. Feminist poets like Emily Dickinson and Anne Bradstreet talked substantially about feminism in different lights in the past two centuries.

The portrayal of woman in literature was without doubt biased. A lot of it has to be blamed on the fact that in the ancient world, literacy was strictly limited, and the majority of those who could write were male. During the Victorian era, there was an unending debate over the roles of women. The Era was dominated by writers who treated woman as angelic figures- innocent, physically weaker and nothing less than household commodities; Edwardian poetry spoke of women's rights gathering much attention, feminism and females getting out of their homes during the war times

Christina Rossetti's 'Goblin Market' and Lora Tennyson's Lady of Shallot from the Victorian era. Centered on women involved a quest to attain some higher knowledge, which is limited to men and how in their attempt, they lose their ability to get back to the womanhood they were proud of. The beginning of the Modernism, the novel also showcases characteristics of the modern women's rights by portraying an independent and gifted female protagonist's professional and personal coming-of-age.

According to author Anita Nair, "Literature has always been ambivalent in its representation of women. Good women as in ones who accepted societal norms were rewarded with happily ever after. Speaking depiction of women in Indian poetry, it was freedom-fighter, educationist and activist Mahadevi Varma who became the torchbearer of Hindi poetry on women issues. "The real independence which stems from taking decisions without deference to the canons of discourses, religious, social, patriarchal or feminist is missing", says Garg. The women in De's novels revive their lost fortunes, look glamorous, act different, break the norms are sexually liberated and free thinkers.

Although women feature strongly in Chaucer's earlier works, such as *The Boke of the Duchess* and *Troilus and Criseyde*, only find three women on the pilgrimage described in *The Canterbury Tales*:

The Wife of Bath

The Prioress

Another nun.

The Wife of Bath represents those whose skills, such as weaving, gave them financial independence, though Chaucer's character seems to have grown wealthy mainly by marrying a series of rich old men. Her tale brings out the idea that women should have mastery over men, but the wife is of course a character in a story written by a man. She has had five husbands.

The resurgence of drama in the 16th century allowed for the presentation of female roles on stage, and these reach their climax in the women portrayed by Shakespeare and Webster.

*Women were acted by young men, which meant there were fewer parts for them and they often had less to say – in the earlier plays.

*Shakespeare's later heroines have plenty to say for themselves. Some of them are most articulate when disguised as men, e.g.

1) Rosalind (As You Like It)

2) Viola (Twelfth Night)

3) Portia (The Merchant of Venice)

*To sum up the various female roles – it is hard to make generalizations about Beatrice, Lady Macbeth, Cleopatra and Desdemona. Most are seen as wives or daughters, and there is at least one dominant mother: Volumnia in Coriolanus

*Webster's women characters, notably the Duchess of Malfi and Vittoria Corombona, are the first to be overtly sexual, rather than just the objects of another's desire.

The seventeenth century:

There is a wide range of female representation in the literature of the era, although the common stereotypes are still prevalent:

- Mistress still appears to be coy, in the poems of such varied writers as Donne, Herrick and Marvell.
- Milton's portrayal of Eve, in *Paradise Lost*. His Eve had a human dignity that reflected Milton's deeply held Christian values, imperfect though her presentation may be by modern standards.
- Bunyan's *Pilgrim's Progress* is also part of the established literary canon. It is easily overlooked that part two of the book is about Christiana, the wife of the original pilgrim. She has her own moral strength, even though she has male protection for much of her pilgrimage.

The poem "Daystar" by Rita Dove is about a woman who is busy mother that is tired of the burdensome duties of motherhood because it makes her feel confined to her situation in life. Alternatively, the poem "Barbie Doll" by

Margie Piercy is a satirical poem that is about a girl who is intelligent and physically capable, but the characteristic that society places value on is her physical appearance. In the poem "Daystar", it focuses on that women are expected to fulfill their place in society by becoming wives and mothers. In the lines,

"She wanted a little room for thinking

But she saw diapers steaming on the line

A doll slumped behind the door"

After 1660, female actors were allowed on stage in England, and sexual intrigue became the staple of the theatre. The witty, intelligent heroines of the 18th century comedies of manners follow a tradition extending from Wycherley and Congreve through to Goldsmith and Sheridan. Theatre was an important tradition in medieval times too. There was still a perception in society that theatre was something that was better suited for men and not women. There were female play rights, females acting on stage, plays that gave female characters a predominant role, and also, many females in the theatre audience. Women were often featured in masculine roles. Playing crazy roles and reversing gender norms definitely did not create a respectable reputation for these women... but this was an important step for women because it allowed women to rebelliously break free of many restrictive social expectations.

There are many great deal of work on the issues that have to do with women character generally in life. Women had been portrayed as wicked, heartless, prostitute, mother, wife, sister, deceit, partner and confidants. Prose narrative emerged in the 18th century novel as a dominant literary form, and with it a much more nuanced portrayal of women.

- The novel depicted women as viewed by men, and the typical heroines were either the isparagon of virtue or of vice: for every Pamela Andrews or Clarissa Harlow there was a Moll Flanders or a Fanny Hill.
- Where Defoe, Richardson and Fielding had cleared a path, women novelist soon followed. Fanny Burney, Ann Radcliffe and supremely Jane Austen depicted life and society from a woman's perspective.
- Thackeray's Vanity Fair is noted for the strength of its female roles.

The story is a great summary of the cultural fear of female voices. In a society where men hold power, the most powerful thing a woman can do is to have influence over men. The idea of a member of an oppressed class influencing the powerful is fundamentally threatening to the existing order of society, because it puts some degree of power into the hands of those oppressed people. This is just one example of a significant theme in Greek mythology. Siren appears in several different stories from Greek myth, and those stories all reflect and reinforce our societal terror of the influence of women on powerful men.

In 1837, a man by the name of Hans Christian Anderson attempted to defang the developing Siren narrative by writing a story called "*The Little Mermaid*". His story is about an unnamed young mermaid who wants nothing in the world so much as a human soul, so that when she dies, that soul can live forever in the kingdom of God. She goes to sea, seduce herself a prince. If she marries the prince, she will be practically human. All she has to give up in exchange is her tongue and her voice. At the end, she doesn't get her prince – he is going to marry someone else and she is going to turn into sea foam.

The overarching theme of this classic children's tale is not love. Marriage is a factor, but it is secondary – it is a means to an end. The little mermaid really wants – she sacrifices everything to get is a soul. She has to give up her voice, and she has to endure agonizing pain, and she has to reject the company of her sisters. Her existing identity as a woman who wants things and can speak to that want is moral obstacle to be overcome; her only shot at redemption comes to her via silence and death.

Today, women are more present in broadcasting but they are still subject to consistent criticism focusing on the way their voice sound, and not because of they are shrill. It is vocal tic that reflects a woman's attempt to speak in a voice that is deeper and thus more masculine and as per the strictures of our society inherently more authoritative. They target women ranging from actress like Leslie Jones, who starred in Ghostbusters and dared to go on a publicity tour, to politicians like Jo Cox, a British Labour Party MP who was shot and stabbed to death in response to her advocacy for Syrian refugees, to feminist media critics like Anita Sarkeesian.

The problem of female role portrayal in advertisements has many dimensions. We intend to deal with only a selected few of these dimensions most viable role for the chief female actor, her relationship to interaction with

significant others and the relationship between role portrayal and selected product categories. Some dimension such as sexual innuendo, nudity and violence have been omitted from our discussion because, although they are important creative issues, they seem less germane to major strategic considerations.

The fear that woman will influence men, and the fear that they will influence culture on social and political levels- is pervasive, and leads directly to violence. Doing something that for centuries women have been told not to do: no matter what you are, no matter what you believe, regardless of our gender identity: listen when it makes you question the things you assume to be true about your life and the world you live in. you can be everything that those scared people don't want you to be. You can be outspoken and optioned and confident. You can use your mind and voice to change the way that people think, so that there's no fear and less hatred and less violence and less murder. Woman can be exactly as powerful as they fear and you can use that power to make the world safer for other women who are afraid to speak.

You can be a siren.

Your voice has power.

Use it.

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**Teaching Ernest Hemingway's *The Old Man and the Sea* to the
undergraduate learners: An Innovative Approach**

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Abstract: *The Old Man and the Sea* by Ernest Hemingway is an award winning novel which was published in 1952. The novel is prescribed in the American Literature segment to the B.A – III (English) students. With the advent in technology and a proliferation of learning resources, there is more scope to modify and upgrade our teaching techniques. Since the students come from the vernacular medium (Tamil, for that matter), it poses a severe impediment in comprehending the novel thoroughly and exclusively in English. We have adopted certain ground-breaking techniques to help the learners understand the novel and its themes, imbibe grammatical nuances and master the language skilfully. In this outcome oriented approach, the main impetus is on introducing a variety of teaching modules including the audio-visual approaches. ICT is an efficient means to translate the teacher's ideas into reality. Slides on the projector showing an old man, the sea, a marlin, a boat, fishing net, sharks etc, the learners came up with spontaneous responses. A concluding session on assessment of their performance showed brilliant results. All of them acquired not only the thematic aspects of the novel effectively but also managed to understand the linguistic elements, of course, in bits and pieces, as an initiative.

INTRODUCTION:

With the advent of ICT in the teaching-learning process, the entire academic scenario has witnessed a tremendous transformation. This dynamic technology has proved to be a boon both for the teachers as well as the learners. The entire scholastic process has become so much viable that the teachers of English language have now many handy techniques in order to trigger their teaching and reap maximum benefits. Gone are the days when the Grammar-Translation Method and the Structural Method were in vogue. Since the introduction of the Communicative Approach in teaching in the 1970s innumerable changes and innovations were heralded. This has led to a proliferation of teaching techniques as a particular teacher can mould his/her teaching style, apparatus, method and approach as per his/her learners' demands.

ABOUT THE NOVEL OLD MAN AND THE SEA:

The novel *Old Man and the Sea* by Ernest Hemingway was published in 1952. This novel has received worldwide appreciation and awards. The main character is an old Cuban fisherman named Santiago, who has not caught a fish for 84 days. Manolin, his apprentice has been compelled by his parents to leave the old fisherman as they thought Santiago is unlucky. Manolin continues to encourage him with food and bait. Santiago is a mentor to the boy, who treasures the old man and the life lessons he conveyed. Committed that his misfortune must change, Santiago takes his boat far out into the deep waters of the Gulf Stream, where he soon hooks a giant marlin. With all his great practice and strength, he struggles with the fish for three days. He finally reels the marlin in and lashes it to his boat.

However, Santiago's arduous effort goes for zero. Sharks are drawn to the battered marlin, and the sharks eat the fish, leaving behind only its skeleton. After returning to the harbour, the discouraged Santiago goes to his home to sleep. In the meantime, others see the skeleton tied to his boat and are amazed. A concerned Manolin is relieved to find Santiago alive, and the two agree to go fishing together. The novel is all about the struggles of Santiago.

A BRIEF STORY WITH A UNIVERSAL MESSAGE:

The novel effectively explains the struggles and hardships of life. The novel is a wonderful testament and the warm relation that Santiago and Manolin share. While the other fishermen demonstrate feelings of pride, envy and prejudice it is Manolin who comes to the shack and feels happy that Santiago is alive. The sea in the novel represents and Santiago is symbolic of every human being. His enduring struggle with the sharks is characteristic of every human

being's effort for survival. Similarly, the marlin shows the wealth and prosperity that an individual has amassed. At some point in life, wealth may even go and a person may become pauper. We need to learn from Santiago to handle and adapt to the nitty-gritty of life.

Innovative Teaching Techniques:

The Old Man and the Sea by Ernest Hemingway is an award winning novel which was published in 1952. The novel is prescribed in the American Literature segment to the B.A – III (English) students. With the advent in technology and a proliferation of learning resources, there is more scope to modify and upgrade our teaching techniques. Since the students come from the vernacular medium (Tamil, for that matter), it poses a severe impediment in comprehending the novel thoroughly and exclusively in English. We have adopted certain ground-breaking techniques to help the learners understand the novel and its themes, imbibe grammatical nuances and master the language skilfully. In this outcome oriented approach, the main impetus is on introducing a variety of teaching modules including the audio-visual approaches.

ICT is an efficient means to translate the teacher's ideas into reality. Slides on the projector showing an old man, the sea, a marlin, a boat, fishing net, sharks etc, were shown and the learners came up with spontaneous responses. A concluding session on assessment of their performance showed brilliant results. All of them acquired not only the thematic aspects of the novel effectively but also managed to understand the linguistic elements, of course, in bits and pieces, as an initiative.

The following teaching techniques had been adopted in order to enhance the learners' competency.

1. Incorporation of ICT in regular teaching has proved to be a boon both for the learners as well as the teachers. PowerPoint presentations showing images of the sea, an old man, a big marlin, a shack, a small boat and a young boy were shown to the students.
2. Thereafter the learners were grouped into teams of three members and then were motivated to frame sentences seeing those images. In this approach, the teacher supervises the students as they keep framing the sentences one after the other.
3. Simultaneously, the teacher keeps engaging the students' attention by imparting the theme and message of the novel. As they keep seeing the slides, the theme gets grounded perfectly in their minds.
4. The major emphasis is on honing LSRW skills of the learners. As soon as listening, reading and writing portions are complete, they are then encouraged to speak the content framed by them.
5. Teaching antonyms and synonyms, stylistic and semantic analyses, words and phrases and a whole lot of idioms makes the students aware of the layers of the language.

ADVANTAGES OF THIS APPROACH:

1. This approach plays a pivotal role in boosting the morale of the learners.
2. Since, they come from the vernacular backgrounds; they feel elated once they frame words, phrases and sentences in English all by themselves.
3. Not only that, speaking in English itself is a matter of pride and self-esteem for the Indian learners. Hence, they are pleased as they have been able to render a few utterances in the target language.
4. For the teacher, this approach is convenient in many ways. The two-fold objective of delivering the content/theme of the novel in a skilful manner and enabling the learners to achieve the nuances of language is achieved with meticulousness.

CONCLUSION:

There are many ways of teaching a novel. It is the teacher's discretion to manipulate the resources available in order to acquire the maximum output. At the third year degree programme, the students are expected to possess a minimum competency in English language. Traditional methods using the "chalk-and-talk", Grammar-Translation, Structural emphasis, etc have become redundant and obsolete. As the saying goes, "Variety is the spice of life", with the dawn of the new age, latest trends related to a learner-centric process need to be incorporated so that the domain of teaching as well as learning gains fruition.

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Sri Sarada College for Women, (Autonomous) Salem, Tamil Nadu, India

**The Integration of Role-Play into EFL Teaching and its
Impact on Students Intrinsic Motivation**

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Abstract: Literature can act as a powerful change agent by developing learners' intercultural awareness, while at the same time nurturing empathy, a tolerance of diversity, and emotional intelligence. A teacher who combines poetry reading with both analytical and creative writing assignments will find that students make a natural bridge between cognitive learning and personal expression. At present researchers have found that role-play, despite the rarity of its use, has a lasting effect on students motivation.

In response to our research question —Why don't teachers put role-play into practice? 95 EFL teachers with an average age of 29 and at least five years of teaching experience in an EFL context by way of a questionnaire and interview found such reasons as lack of time, having other important things to do in class, and lacking the necessary skills and confidence to practice it in the classroom. In addition, there were 120 students, ranging from basic levels to advanced and having studied English between at least 3 months and 4 years, some of whom see role-playing as very effective and others just as an activity to add variety to classroom activities. We report on this study and end with some recommendations for teacher-trainers, classroom teachers and students, which might enhance their appreciation of the importance of role-play in teaching literature.

INTRODUCTION:

By using literature and role-play, one can motivate less motivated students and engage them more actively in classroom activities. The chapter's three parts cover literature, role-play, and intrinsic motivation. It begins with the importance of literature and some of its aspects, such as poetry, playwriting, songs, story and storytelling. Then there is a quick look at intrinsic motivation. The chapter ends with recommendations for different ways of using role play in the EFL classroom.

LITERATURE AND ITS DIFFERENT ASPECTS:

Since there has been much research on literature, it will suffice to summarize some of it in order to clarify the relationship between literature and two areas of language learning, role play and intrinsic motivation.

Language is not only a vehicle for thought, but also an instrument for shaping thought. Literature comprises the kind of language that not only carries but also shapes meaning. Literature is replete with examples of real-life language used in different situations. It constitutes a high point in language usage, reflecting perhaps the greatest skills a language user can demonstrate. Through the medium of literature, one can provide young EFL learners with language experiences that will contribute to motivating and fostering the use of oral language and to deepening their awareness of the target language in its written form. It is wrong to think that authentic literature can be effective only or mainly for advanced learners, since, by merely modifying the way we teach and the materials we choose, we can use it effectively, even with children.

One aspect of literature which in some ways includes role play is preparing a dialogue. Playwriting can play an important role in learning a language and more specifically in creating intrinsic motivation. Playwriting can occur either individually or as a group activity. Here are some results which may be gained by it.

1. Since the students talk and express their ideas, they practice speaking.
2. It is an important exercise because it engages students in writing a play, whose text is then corrected.
3. Students might be able to recall what they have learned more easily as there is much interaction and co-operation among them as they check and compare their work.
4. Most important are the self-confidence, motivation, interest, excitement and fun they experience by performing the above activities.

THE IMPORTANCE OF ROLE PLAY:

Role playing has become a fad term in the same way as communicative competence. It would therefore be helpful to give a definition and to justify its use in the classroom.

Basically, role play is seen when the members of a class assume roles other than those of themselves. It is a standard technique in teacher training, management training, psychotherapy, theatre rehearsals, and other fields. Learning a foreign language involves far more than simply learning skills, or a system of rules and grammar. Learning a language cannot be divorced from culture learning. Yet, in a foreign language-teaching situation, this can be quite difficult, since culture includes such aspects as how the native speakers hold their bodies, how far they stand apart, where they look when they talk, how men shake hands with each other, how children talk to their parents and so on. Role play can be a good way to reveal this aspect of language. Not only do students need to familiarize themselves with the culture, they should learn to put it in practice, be it in a conversation or when discussing a topic.

The atmosphere created by students and teachers is also of paramount importance in learning a language. The interaction among students which can improve through role play is highly effective in creating such an environment. Students learn much better if they take an interest in the subject they are learning. Role play can be a great way of achieving this.

1. Students practice speaking and thus have the opportunity to improve their accent.
2. They practice what has just been taught in an almost real life situation.
3. They learn to be autonomous.
4. They learn to handle cooperative tasks.
5. They learn to express themselves in front of others.
6. They have fun and enjoy being in the class.
7. It cultivates their imagination.
8. Above all, they enjoy the motivation created in them.

DIFFERENT ROLE PLAY ACTIVITIES:

Role play can be performed in different ways.

1. A simple conversation or the performance of an authentic play: There are many conversations in students books. However, our main focus here is on materials beyond the book, what students themselves have created.
2. Storytelling: A student narrates a story and the other students are asked to continue the story on their own and guess what will happen next. The narrators speak in place of all the characters, paying particular attention to tone and intonation. The students narrate what they have read and can be asked to write dialogues and, with the teacher's help, can create a conversation based on the text and its content.
3. Role playing movie parts or a TV program: Students watch, for example, an interview and then speak instead of the interviewer and interviewee, replicating their gestures, accents and body language. One of the benefits of this exercise is that students can compare their command of English with that of the native speakers in the interview and distinguish their weaknesses and strengths.
4. Imaginary interview with the director or writer of a movie: After watching the movie and surfing the net, students can write an interview and role play it by adding their own ideas and make up the dialogues without surfing the net.
5. Picture – based story creation: Students are given a set of pictures from the magazines which relate a single story and students themselves should create a story for the pictures and we will have the different stories which the students can enjoy comparing with the original before they pass on to the final step, role play.
6. Storybook role playing: Here the teacher introduces a book which the students should read and summarize. Then the teacher may ask some questions about the story such as the following:
 - a. How many characters does the story have and who are the main characters?
 - b. What are the main events?
 - c. How does story start and end?
 - d. What kind of story is it?

MOTIVATION:

Motivation is a property of the learner. But it is also a transitive concept. Just as coaches can motivate their clients, teachers can motivate their students. As teachers, we are always looking for ways to improve our classes and motivate our students. Motivation is the driving force which helps us to achieve our goals. Motivation is said to be extrinsic or intrinsic. Extrinsic motivation refers to motivation that comes from outside an individual. The motivating factors are external rewards such as money or grades. These provide satisfaction and pleasure that the task itself may not provide. Intrinsic motivation, on the other hand, comes from within an individual rather than from any external or outside rewards. Intrinsically motivated individuals will work on a math equation for example, because it is enjoyable.

Or they will work on a solution to a problem because the challenge of finding a solution provides a sense of pleasure. Our interpretation is that motivation itself is a significant factor in the learning process. As teachers, if we create intrinsic motivation inside our students, almost half of the learning process is complete. Literature could be very effective in creating a positive and motivating attitude. It is simply necessary that we understand our students, their feelings and emotions, and their interests.

One highly effective, practical and internal force-creating task is role-play. A role-play on an appropriate, entertaining, useful topic can help students to discover their competence, manifest their behavior patterns and create intrinsic motivation.

METHODOLOGY:

To find whether teachers know the benefits and hardships of applying role-play and the frequency of using this technique in their classes and how students might be motivated intrinsically to study English, the researchers took the following steps:

PARTICIPANTS:

For the sake of data collection 88 English teachers between 20 and 39 years of age, with an average age of 29, voluntarily participated in the present study. All participants had at least five years of teaching experience in an EFL classroom context. In addition, 120 students ranging from basic levels to advanced, having studied English between at least 3 months and 4 years, were interviewed to seek the effects of role-play from their viewpoint.

INSTRUMENTATION:

Based on the purpose of the study, a draft questionnaire was designed and four EFL faculty members were consulted to evaluate and comment on the items. The questionnaire consisted of three sections devoted namely to the use, the benefits, and the difficulties of role-play.

PROCEDURE:

Once the questionnaire was evaluated and finalized, the participants were asked to fill it in and share their ideas regarding the use, the benefits and the difficulties of role-play, expressing how far they agreed with the questionnaire items. Students also participated in conferencing interviews and shared their ideas.

CONCLUSION:

In our experience as English teachers, when we first suggested in our classes the idea of role-play, students agreed to take part because of the mark and not because what they could gain through this activity mattered to them. The students themselves helped and motivated each other through a simple task. Now the mark had lost its importance in favor of the fun, the joy of knowing, the courage, the confidence and in general the intrinsic motivation which was created by themselves and by reflecting on the activity.

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Geraldine Brooks' Years Of Wonder

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Abstract: *Year of Wonders* by Geraldine Brooks paints a disturbing, realistic picture of life in a small village in England in the year 1666 during the outbreak of bubonic plague. The tale of the life of the villagers and how they cope with the plague provides a backdrop for the emergence of unlikely leaders, testing of the traditional leaders within the society and revealing the weaknesses that have the potential to emerge in any leader. This is an examination of the characters within the novel and how their leadership characteristics and skills emerge and are tested. A variety of leadership theories and concepts can be seen in the leaders within the novel, including trait and process leadership; assigned and emergent leadership; the concept of power in society; path-goal theory; and transformational leadership. In this article, several characters in the novel are identified as leaders. Each of these identified characters is examined in terms of leadership theory and concepts.

Key words: strength, women's power, trust, religion.

Geraldine Brooks, the author of *Years of Wonders* always relates her story to real life. In our life today, during times of crisis, people cannot avoid doing bad things that are not really helping those people in need, instead they are abusing the people who need help, stealing their things or maybe their energy. They are abusing and taking advantage of the situation. But still, there are a few people out there who offer help, though at the same time they are in need.

'Anna Frith, a woman who had faced more terrors than many warriors...' It is the women in the text that prove to be stronger in the face of adversity. **Geraldine Brooks'** novel '*Year of Wonders*' discovers the strength of women throughout the year of the bubonic plague in 1666. Anna Frith, along with Elinor Mompellion and the Gowdie's, are all seen as heroine figures throughout the hardship. There are several female characters in '*Year of Wonders*,' who, partake in many key events, giving a perception of women being stronger when faced with adversity. Although, there are many women who cannot cope with the distress throughout that year and are quite clearly not proved to be stronger. '*Year of Wonders*' defines how some characters never completely recover from hardships, but others are strengthened and transformed by their experience. Anna Frith, a previously illiterate 18-year-old housemaid, becomes a scholar, midwife, and independent woman capable of supporting herself and her children over a series of events. Anna is a strong woman in the novel, who portrays a lot of courage. This is evident as Anna is the only one to stand up to the lynch mob who are intending on murdering the Gowdie's. Anna also demonstrates courage, as well as self-sacrifice when she decides to adopt Mrs. Bradford's illegitimate daughter, to prevent him from being murdered. Anna also shows compassion, as her maternal instincts show her unselfishly caring for others who suffer from the 'venom in the blood.' Even though she constantly puts herself at risk of infection daily, Anna continues to provide help to the community. Anna's bravery and knowledge of mining enables her to empower Merry Wickford to keep her mine. These character traits give Anna a strong role in the novel as being a caring and supportive member of Eyam.

In the story, Josiah Bont, father of Anna, during that time of the Plague, realized that he could make profit digging graves for the bodies of the victims. But his intention was not for good, he traded his actions for money and if they couldn't afford to pay him back, he would take things from them that he thought were worthy. Christopher Unwin, for instance, was a surviving victim of the Plague and had lain nine days in his bed. When the rector, Mr. Mompellion and Anna visited him in his house, they found out that Joss was digging a hole, waist-deep, for Christopher to follow his family into the ground, and Michael Mompellion decided to talk to her father. That decision of him to talk to Joss was not a good idea because it turned into a fight, and after that Michael returned toward the house. On that same day, Joss was at the tavern, drunk, which made him more violent. When the night came, he went back to the Unwins. Christopher woke in his bed and saw Joss's "spud", a digging instrument, bearing down him, and when he woke again, he found himself in his grave. Joss threw his body in the hole and covered him with dirt, but not enough to kill him. Christopher was lucky that he was a miner and not afraid to lie with his face in the ground. He was trying to escape from

the hole and headed toward to Anna's cottage. The following morning, Anna was shocked at what he saw. She soon realized that it was Christopher crawling on the ground, naked, covered with dried blood, dirt and mud. Her neighbors had come out of their own cottages when they heard Christopher's cry. Because of the sin that Joss has done, the band of miners headed toward the Barmore Court to make a decision if he was guilty or not or whether he should be punished or not. When they proved that he had sinned, their decision was a knife placed into the sinner's hand and left unguarded, so that one of his family members will save him and set him free. Days passed by and neither wife Aphra nor daughter Anna came for him until his last breath.

On the other hand, Brand, the pantry boy from Bradford Hall, has risen to the challenge during this time. He helped Maggie Cantwell, the cook from the Hall, escaped from the horrible incident that had happened in the town of Bakewell. She was at the market one noon, crowded, when suddenly one of the villagers recognized her and shout that she was a woman from the Plague village and that they have to beware of her. Then it happened; they started throwing bad apples at her and wanted her out of that town. Scared of what would happen to him, Brand ran off and left Maggie helpless. At first he was coward. but then he realized that Maggie had been good to him at the Bradford house. So he grabbed Maggie's arm and ran off. He had to steal a wheel borrow for him to carry her. While on their way, two of the children were throwing stones at them. And at last, they made it back to their village, Eyam. Brand did a very goodjob. He could have run for his own safety but his loyal heart taught him to do otherwise. For the braveness that he has done, Mr. Mompellion told him that, "This Plague will make heroes at us all, whether we will or no. But you are the first of them." (p.127)

In time of crisis, we have to remember that we are not the only ones that are suffering, and we are all equal during these times. We don't have to abuse each other, but instead, help, support and encourage each other that we will all survive.

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Portrayal of Women as the Inferior Other in Literature

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Abstract: *Much has been written of the abuses which have prevailed in the patriarchal society with regard to treatment of women. The pages of history document the exploitation, oppression, and suppression of the most vulnerable and fragile population in the social ladder of all communities. Women - the poorest among the poor – have almost always been subjected to unjust treatment in the society governed by men. They have always been at the receiving end – domestic violence, denial of certain basic rights, and the list goes on and on. It is a fact, universally acknowledged, that the portrayal of women in literature has largely been biased, prejudiced, and partial. From the very outset, most of the writers portrayed them as mere objects of pity and desire. The objective of such writers was to justify the confinement of women to the four walls of the house because they portrayed them as irrational and weak creatures who, if not taken care of by the more superior and relatively, more rational being – ‘man’, would not be able to live their life as they ought to be. Even the champions of human rights, liberty, freedom, and democracy have denied women their basic right of being who they really are. The paper as such, aims to highlight the exploitation of the downtrodden women at the hands of politicians, writers, philosophers, etc. The paper also attempts to bring to light the historical events that influenced the feminist movement and, ultimately, led to the empowerment of women. The purpose of the paper as such is to elucidate the phenomenon as to how women gradually gained public space by actively participating in the public affairs. The paper does not only attempt to highlight the oppression of women in the patriarchal society but also tries to present a deep insight into the present status and position of women vis-à-vis men.*

Keywords: *Women, literature, prejudice, oppression.*

INTRODUCTION:

“Prejudice based on gender has always been deeply rooted in all cultures. The degree may differ, but the bias and prejudice has always been there. The discourse about women and their miseries occupies a seminal position in the world literature. Women as the inferior ‘Other’ have always been marginalized by the so-called superior ‘Man’. They have been deprived of even their basic rights. The patriarchal bias and prejudice of the male-dominated society in general and the anti-feminist philosophers, authors and educators in particular, becomes evident from their portrayal of women as mere objects of desire and pity. From the very outset, they have greatly been wronged. They have been, in a way, forcibly enslaved by inculcating in them a sense of inferiority, weakness, submissiveness, passiveness, servility, and the like. Right from the outset, they have been taught to be submissive, subservient, coquettish, shy which represent ideal womanhood and feminine sensibility. Women have been greatly wronged by the male and biased members of the society. Women as the marginalized ‘Other’ have been denied freedom of choice, thought and decision making. Men have always been portrayed as beings of reason; and on the contrary, women are presented as mere creatures of affection who do not have an identity of their own.”¹

In order to understand any movement, we must know the causes/reasons for its origin and development - we need to thoroughly examine its background. And in order to get an accurate understanding of a particular movement, we need to focus on two questions: 1) What is?; and 2) What ought to be? ‘What is’ refers to the present condition and status, in our case the condition and status of women in the patriarchal society and, on the contrary, ‘what ought to be’ signifies and upholds social equality and what the situation or condition should have been at the moment. When we focus on these two significant and related questions, and if we notice that there is a difference, a gap between the answers of the questions, then we must realize and thereby acknowledge that, somewhere, there is a problem - there is a problem with our perception/understanding of things, problem with our treatment of women, problem with our ideology, and

problem with everything related to the issue. Having realized that there is a difference between what is and what the condition ought to be, then there is a need of the change in the status quo - there is an immense need to initiate a moment that subverts and dispels this biased, prejudiced representation of the oppressed, which in our case are women. Insofar as the status and position of women in the patriarchal society is concerned, when we apply these two basic questions to analyse their condition in the society, we come to the conclusion that there is a difference between how women are view and treated in society, and how they ought to be viewed and treated. Feminism as a movement against this distorted representation of women in literature, art and the media, aims to change the status quo. It tries to bridge the gap and thereby minimize discrimination, oppression and suppression of the downtrodden women in society. To be a little more technical and in order to get a fair idea of the treatment of women in the patriarchal society, we need to ask the downtrodden women themselves about their experiences in the society governed by men. And what really bears mentioning here is that, women often explain their experience in the patriarchal society, broadly, in terms of three conditions: subordination, discrimination, and oppression. However, it has to be taken into consideration and thereby acknowledged that, these terms may not be applicable to any particular woman but, in general, it is the case of every woman - almost every woman experiences this treatment in the society governed by the supposedly superior being – superior in terms of reason, imagination, intellect, emotions, and the list goes on and on.

The reason of this perception with regard to women as mere objects of pity and desire is this due to an age-old view that women, by nature, are weak and irrational. And because of their being naturally weak and irrational, they need to be put in the protection and guidance of men – the, supposedly, superior and rational being. A very seminal example of this biased and partial treatment of women can be seen in the works of one of the famous Greek scholars and philosophers, especially Aristotle. Aristotle in a very infamous statement states:

"The relation of male to female is, by nature, a relation of superior to inferior and of ruler to ruled."²

The prejudice based on gender in literature has very artistically been presented by Betty Friedan in her groundbreaking book *The Feminine Mystique*:

"For the women, in all the columns, books and articles by the experts telling women their role was to seek fulfillment as wives and mothers...Experts told them how to catch a man and keep him, how to breastfeed children and handle their toilet training...how to buy a dishwasher, bake bread, cook...how to dress, look, and act more feminine and make marriage exciting...They learned that truly feminine women do not want careers, higher education, political rights – the independence...A thousand expert voices applauded their femininity, their adjustment, their new maturity. All they had to do was to devote their lives from earliest girlhood to finding a husband and bearing children...They had no thought for the unfeminine problems of the world outside the home, they wanted the men to make the major decisions. They glorified in their role as women, and wrote proudly on the census blank 'Occupation: Housewife'."³

And here it is pertinent to mention that even the champions of human rights, natural rights and ideals of democracy have had similar ideas about the position and status of women vis-à-vis men in the patriarchal society. Thomas Jefferson, for instance, one of the founding fathers of American democracy believed that women's position is in house and not in politics and public offices. Charles Darwin, who brought about an intellectual revolution in the latter half of the 19th century, believed that men are intellectually superior to women. This implies that whenever and wherever you require imagination, reason, intellect and relational faculty only men can do it effectively. And this 'age-old view' about the position of women vis-à-vis men in the patriarchal society remains, largely, unchallenged till the 18th century.

Moreover, Plato, adhering to the principles laid down by the patriarchal society, in his book states:

"Women and men have the same nature in respect to the guardianship of the state, same insofar as the one is weaker and the other is stronger."⁴

Rousseau's stand about the relation of man and woman gets exemplified when he states:

"All the education of women should be relative to men...Woman is made to yield to man and to bear his injustices."⁵

However, things began to change because of the socio-economic and political changes that started taking place in America and Europe. Though a number of historical changes that took place in the 17th and the 18th century can be attributed with influencing and thereby bringing about a change in the mindset in the perception of people with regard to the position and status of women in society but the most important changes that are very seminal insofar as the discussion on the issue is concerned, are the American War of Independence and the French Revolution. With the advent of these revolutions the liberal ideas of liberty, equality, fraternity and dignity started spreading and gaining ground in the world and which, in turn, had a considerable influence on uplifting the status of women in the society. The American

War of Independence, the French Revolution and the Renaissance and Enlightenment and, to be precise, the democratic ideas associated with them, were very seminal as far as the upliftment and empowerment of women in society governed by men is concerned. These ideas had a very significant impact on the relation between the ruler and the ruled. The people who earlier used to be designated as the subjects began to be called citizens. And though the absolute authority or the divine right of the monarch/king began to be challenged but there was another authority which had never been challenged in the entire history i.e. the authority or the divine right of father/husband/patriarchy. The authority of the man governing the society had not been challenged yet. And it has to be mentioned that, no doubt people were considered citizens and not subjects, but citizenship and all other benefits associated with it were available only to men the so-called rational being. The condition of women was so pathetic and miserable that they were still called the secondary citizens - women, children and slaves were put in the same category. And, consequently, they faced social, political and economic discrimination in the society. To add insult to injury, this discrimination was not only socially accepted but also justified. Men - the representatives of the patriarchal force/authority - believed that the interests of women were represented in the best manner by them and therefore, there was no need to grant women the right to vote.

MONTAIGNE WHILE SUPPORTING WOMEN WROTE:

“Women are not wrong at all when they reject the rules of life that have been introduced into the world, inasmuch as it is the men who have made these without them. There is a natural plotting and scheming between them and us.”⁶

As has already been pointed out, with the advent of the 18th century and especially, because of the French Revolution and the American War of Independence, things or situations started to change. The absolute authority of the man/father/husband/brother and patriarchy in general, began to be challenged. The first woman to challenge this absurd gender distinction and discrimination was Mary Wollstonecraft. Her groundbreaking work, *Vindication of the Rights of Women* (1792) initiated, informally, the first wave of feminism. And in this seminal and significant work, Mary Wollstonecraft argued that women and men are equally capable and that, women also process reason, so they should also be given equal rights and, they should have all the rights that men have. Her work gave rise to the demand for equality and end of discrimination. These demands raised by Mary Wollstonecraft in her work took the form of an organized movement in 1848 in the Seneca Falls Convention of 1848 where the ‘Declaration of the Sentiments of Women’ was passed. And this declaration, in a way, formally established the first wave of feminism. It would be imperative to quote Michel Carrouges, in order to establish the fact that though there have been forces at work to subjugate and oppress women yet there have always been writers, philosophers, etc who voiced their views against this unjust oppression:

“Woman is not the useless repetition of man but the enchanted space where the living alliance of man and nature occurs. If she disappeared men would be alone, foreigners without passports in a glacial world. She is earth itself carried to life’s summit, the earth becomes sensitive and joyful; without her, for men, earth is mute and dead.”⁷

CONCLUSION:

To conclude, many things need to be brought together. Women have largely been oppressed by the more dominant men since aeon. They have been subjected to the unjust treatment by the patriarchal society. They have been denied of almost all basic rights – the right to decision making, the right to be who they really are, the right to freedom of speech and expression, the right to work, and the list goes on and on. Even in literature, they have been portrayed as mere objects of pity and desire who do not have a life of their own, a will of their own. However, with the concept of equality, liberty and fraternity, and dignity gaining ground in an otherwise male dominated society, their condition began to improve – they started subverting and dispelling the unjust depiction of the women as irrational and weak by writing back, by presenting a contrapuntal reading of the justification of the subjugation of women by the patriarchal society and, thereby, attacking the very foundations of the assumption that they are not equal to men. To wrap up the discussion it can be said that women have been successful in subverting their unjust depiction in literature and other forms of art, and the media. Ankita Shukla rightly states:

“Literature has witnessed the roles of women evolving through ages, but until recent times, most of the published writers were men, and the portrayal of women in literature was without doubt biased. A lot of it has to be blamed on the fact that in the ancient world, literacy was strictly limited, and the majority of those who could write were male. However, the contribution of women to oral folklore and in folk songs from stories, poetry in literature in general cannot be taken for granted.”⁸

I would conclude my paper with a quotation from John Stuart Mill:

“The principle which regulates the existing social relations between the two sexes – the legal subordination of one sex to the other – is wrong in itself...it ought to be replaced by a principle of perfect equality.”⁹

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Female Consciousness in *Faithless: Tales of Transgression*
by Joyce Carol Oates

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Abstract: *Female awareness, an issue starts from Eve, the primary female making of God, the Almighty. Eve tempts by Satan, when Eve understands the insubordination to Adam, the primary male production of God that once Eve eats the forbidden fruit and gets out the Garden of Eden. Eve knows the female personality and chooses to persuade Adam, to eat the fruit. With no options that Eve escapes from the Paradise, God may give another Eve to Adam. So Eve thinks deliberately and shrewdly that she needs to accomplish something to hold her personality. This is an example of female awareness in the fantasies. There begins the female consciousness in Eve's identity.*

*Literature has witnessed phenomenal success in women's writings in American literature. American female writers like Toni Morrison, Anne Tyler, Joyce Carol Oates, Jayne Anne Phillips, Marilynne Robinson and Gish Jen and others have chosen the problems and problems faced by the girls as their most important sources. They describe the world of ladies with sensible samples in their literary works. Female writers provide samples of the unexplored female psyche, which had no accessibility previously. In the decades, women's writing used to be regarded to be an effective medium of woman identity and feminist consciousness. American Literature is showcased a whole lot greater than in basic terms novels, short fictions. The female writers are presenting splendid literary studying substances to their readers to admire the female. Joyce Carol Oates is a short fiction writer, she has given outstanding identities of females via her short fictions and novels. Consciousness and Identity are influenced by the way of age, class, race and ethnicity, and sexual orientation; however it takes some diversion and altering historically. Oates handles excellently her feminist recognition that transcendent past the boundaries. This study will observe on the woman cognizance as portrayed via Joyce Carol Oates in her Short Fiction *Faithless: Tales of Transgression*.*

Keywords: *Joyce Carol Oates, Female, Identity, Consciousness, Femininity, Faithless.*

Literature is the fine art to express the inner experience from known to unknown. It is existed in oral language such as anecdotes, fables, fairy tales, and parables and later developed in the respective regional languages. Literature is to give the identity of the culture and its people of the region. It is focused on the American culture and its people called as American Literature. It is originated in the form of folk tales, the art of storytelling through the symbols, images, characters together form a story. American literature is as great as British literature and some of the American writers like Toni Morrison, Anne Tyler, and Joyce Carol Oates are renowned worldwide. Joyce Carol Oates is one among of them. She is an American novelist, Professor, Editor, journalist, short fiction writer, literary critic, and innovator. She is best known for her tales of mystery, macabre and attempts into genres such as horror, gothic and romance.

William Shakespeare in his play, *Twelfth Night*, Malvolio utters this quote as he reads a letter and said: “Some are born great, some achieve greatness and others have greatness thrust upon them”. Like men and women born with equal blessings and qualities, but somehow changes in the lives of women. Joyce Carol Oates is exactly the right person to match with this quote. Feminist consciousness is something like paranoia, especially when the female first begins to apprehend the full extent of sex discrimination and the subtle and various ways in which it is enforced. So, woman hates male support and wants to be free. Sometimes woman seeks another woman's support. In these ways, woman tries to establish her individual identity. It may be rephrased as the expression of female individual identity. The cause of female

consciousness may be the expression of female consciousness, the concepts of separatism, sisterhood, and self-empowerment.

Oates' *Faithless: Tales of Transgression* short fiction portrays the American society of the 21st century. They celebrate the value of female community and female culture. It directly addresses the highly controversial subject of female identity. Woman is predestined to play only three roles one after another during her sojourn on the Earth. Such roles are first as a child, then as a mother and third as a housewife. Oates portrays female characters as a child, adult, and mother through the prism of her writings in this short fiction. It gives an account of 21 stories dealing with the themes of female passion, loneliness, divorce, revenge and terror which insist the female consciousness and identity. She explores the mysterious private lives of women with vivid, unsparing precision and sympathy. She dissects the psyches of ordinary woman turn out into potential and lasting power to tackle the circumstances. Oates portrayed the theme of faithless in threefold view that the mother of her family, by her decision to leave her family; the father by murdering his wife; and the daughters' inability to imagine their mother's desperation and father's guilt.

Faithless: Tales of Transgression is a representation of contemporary America through the form of Short Fiction. In this collection has three sections, The first section contains seven stories, five discuss about the various alienated female points of view, all the incidents are taking place in a contemporary exurban hellscape. The second section, four stories revolve around their families and tend more towards settings in the country. In the third section consists of ten stories turn out to be ever-disintegrative, largely faithless in relationship of the current situation. However, Oates projects the feverish attitude of women in each story which ends in a murder or assault either by imminent or committed.

The title story *Faithless* has a predictable ending, but the narrative leads the readers to analyse multiple betrayals and distortions of the reality. The story is a multifocal commentary dissecting some cultural ideas relating to the female identity. Oates registers the social changes that society does allow for elasticity in gender roles. The title story *Faithless* records changes in hegemonic masculinity over time. The mother in the story is an abused woman, kept a virtual prisoner on her husband's farm. Decades after the fact that it is brought to the light by the granddaughters Connie, and Nelia. At last, they come to know that her husband (grandfather) murdered her while she attempted to escape from the house. Thus, Oates states that faithless in human's life and in religion lead to disappointment. She makes the readers to twist against their assumptions and perceptions. The readers of Oates are always seeking the suspense at the climax part.

Oates' Short Fictions are emphasizing differences in the importance of men and women's physical attractiveness. They argue that the physical attractiveness of a romantic partner is more important to men than it is to women. If true, this sex difference suggests that partner physical attractiveness should affect men's relationship outcomes more strongly than it affects women's relationship outcomes. In the story, *Ugly*, Alice, the cynical waitress is working at the Sandy Hook Inn, she is looking ugly, and she felt that the ugliness in a man does not matter, while ugliness in a woman is her life. He was ugly, himself. Weird-ugly. But ugliness in a man doesn't matter, much. Ugliness in a woman is her life (17). Oates pointed out intellectually the female consciousness and gender question of female ugliness. Alice lost her identity as a female in both from the family and working place. The implications are left her into loneliness;

"Loneliness is like starvation: you don't realize how hungry you are until you begin to eat." Lovers are like "great convulsing snakes." "She came to suppose she'd never really known him, except intimately" (21).

In the story, *Lover*, a beautiful young woman is entrapped into an obsessive love affair with a married man, but the man does not faithful to her. So she wants to take revenge in a bizarre, violent manner. One day, she met with an accident, which resulted in major fracture in spinal cord. She loses her strength in spinal cord that arched like a bow in a restlessness. She strongly feels the consciousness of female is equal to male. She is waiting for her turn that woman ends up by a married man. She decides to hunt him on the highway in her Saab, but being a woman, she is having a concern over him, but purposefully doesn't quite kill him. She waits for next time to fulfil her strong agitation. In this story, a woman is very serious about the female identity and consciousness taking matters into her own hands ends in fatal attraction-style. She purchased a new car to gift the lover who has pushed her aside and one he wouldn't associate with her. She plans well to make this car as a weapon. As in *Fatal Attraction*, the woman attempts suicide in a desperate attempt to reach him but only succeeds in repulsing him. Enraged at being ignored, she turns murderous and proceeds to stalk her ex-lover. Chaos and disaster ensue. At the end of Oates's narrative, the woman is not killed. She instead experiences unexpected ending that release behind the wheel of her brand new Saab, her chosen murder weapon. At high speeds, unhappiness is not a serious possibility (52). Woman has always been treated as the 'second sex', and 'the other' in the male-dominated society. Since within the wild society, females are defeated and suppressed their elementary rights curtailed, not only to form men additional oppressive role, however female to demean the vanity of ladies. Elaine Showalter, a Feminist has acknowledged in Joyce Carol Oates: *A Portrait*, stating,

"The community of lady isn't idyllic, however torn by rage, competition, primal jealousies, ambiguous need, and emotional violence, similar to the globe during which girls appear subordinate to and misused by men" (142).

Oates uses to satirize the decadence of middle and upper class suburbs; she questions the identity of women in the post war nuclear family, and the assumed prosperity. Female consciousness can be witnessed and understood in many ways irrespective of belief, religion and culture. It is observed that only, if you are a woman than you are a having female consciousness. Femininity is not the whole of a woman whereas Masculinity is also not the whole of the man. As women, we need to understand not only the feminine consciousness but also the identity of self. Female consciousness is examined only by the female memories of living in a woman's body, but the object is a gender - based transcends and obsessive into different forms and shapes.

From *The Scarf*, the story of a daughter gives a special scarf to her mother. She realizes that just to remember something is not to know if it really happened. In fact, the inner life is the most difficult fact with which we must live. With the exception of the scarf, in which a woman is on the verge of dying each of these stories involves an assault. Violence, after all, is as American as the nuclear family.

Since discriminatory sex-role is a major organizing principle of contemporary society, the list of its carriers and modes of communication will be unending. Oates, as a conscientious feminist, could not countenance this. In a talk with her friend Patricia Brunett, a veteran feminist and painter, Oates remarked that “women should be utterly independent in their marriage, and lead their own lives.

Sienna Powers, the reviewer was tempted to name Oates’ most perfectly rendered work, Oates depicts the harmful violations that occur in everyday life within partnerships, families, communities, and the nation; she vividly exposes the emotional and physical violence occurring daily between lovers, friends, the patriarchs of society and those they are supposed to protect, and between the individual’s own id and his or her self. In this collection, Oates continues her practice of portraying how emotional and physical violence affects its usual victims, women and children, but in certain stories she breaks this model as well. In *Faithless*, Oates departs from the norm by also examining female initiated violence.

Another of Oates’s characters, the narrator in *Gun Love*, does not experience such a freedom. In *Gun Love*, female aggression is performed, but not actualized. The narrator witnessed patriarchal oppression going on around her, for instance, her college friend murders his wife, and her own mother is raped by one man and then murdered some years later by her spouse. The narrator responds by developing an obsessive fascination for guns, symbolic in her mind of the power and security that she feels and other women lack. In fact, she behaves passively in all aspects of her life. At one purpose she says, “Target practice was like lovemaking with me, sometimes I hit the bull’s eye, but most of the time I miss. There was no logic to it. There was no design. My own wishes had nothing to do with it” (*Faithless* 121). Besides guns, her romantic and sexual passivity is mainly what the narrator focuses on in her flashbacks. Many men, like firearms, pass through her life, and she tends to always be at their mercy.

In the story *Secret, Silent* is narrated by an adolescent lady working at United Nations Agency. She travels far from home for the primary time to interview for getting the university scholarship. **After her father suddenly announces he won’t be able to drive her to the interview, the girl arranges to take a Greyhound bus and lies to her parents, who don’t want her to travel alone, by saying she will be riding with a friend.** On the bus the girl meets Karla, an attractive, high-strung woman with a knife in her purse. Karla compels the younger girl into accompanying her to her home, where they are interrupted in the middle of Karla’s packing up her things by her estranged spouse. In front of her young companion, Karla draws her knife from her purse and stabs the man. Female consciousness is depicted from these stories.

In *Lover, Gun Love*, and *Faithless*, Oates exposes the missing space for healthy, honest expressions of aggression within normalized conceptions of femininity the space that culture, with its divisive system for categorizing human qualities between an oppositional, hierarchical pair, does not provide for women. The consequences of this cultural failing are women’s repressed, camouflaged, and explosive destructively explosive aggression, all of which are harmful to women and those around them.

Oates depicts female consciousness and aggression more realistically. The women in these stories are not selfish, like Janessa, nor are they crazy, hysterical, or determined to be men, all of which are popular cultural perceptions of conscious women. Furthermore, Oates’ female characters in these short fiction are straight, white, middle- and upper-class women, which counters the elitist, sexist, and racist cultural assumptions that individual identity and conscious women tend to be poor, lesbians, and black or Hispanic.

In *Faithless*, Oates’s focus on female consciousness in America is objective; although she suggests that society’s outright disavowal of female aggression can transform healthy female aggression into distraction, she ultimately does not excuse female consciousness any more than she has excused male identity in her past works, and her stories do not celebrate any symbolic ‘liberation’ behind women’s acts of consciousness towards men.

Thus, Female consciousness gives the proud feel to the identity of female, but sometimes if it gives pride feel to make the contrary effect. The Fall of Man may be the cause of the female consciousness of Eve. This can be analysed through the view of feminine mystique in Oates’ short fictions.

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Voice of Women in Shirley Jackson's *We Have Always Lived in the Castle*

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Abstract: Shirley Jackson describes a new mother's sense of isolation and entrapment by comparing her to a caged bird, implying what is marriage, home and childbearing in her works. In most of Jackson's works, she portrays women as the central character. In Jackson's one of the important novel *We have Always Lived in the Castle*, she looks at ways female protagonist claim economic desire for their own, and looking more briefly at other women- authored novels. In this novel Jackson introduces 18 years old girl and she expose the voice of women through the character 'Constance'. *We Have Lived in the Castle* is a complex and violent novel which has been relegated to the realm of juvenile fiction where it's core of physical and psychic pain and it's transgressive forces have been reinscribed, silenced and made safe. Jackson also exposes the psychological view of women through her novels. Both Jonson's domestic stories and gothic novels reflect American white middle-aged class woman's lives in America. The paper analyses Shirley Jackson's description of female insanity as an escape from a patriarchal society in *We Have Always Lived in the Castle*. In this novel, she conveys her essential meaning to the reader through Merricat, a young girl inwardly living in a fantasy world of black magic.

Key Words: Society, woman, middle-class, Identity.

Shirley Jackson was one of the most popular writers working in America from the 1940 to the 1960s. During her period she published six novels, a collection of short stories, two books of non-fiction concentrate on her domestic life, and three books for children. Although it was not her early story in print her literary career was profitably started by the publication of her short story *The Lottery* in *The New Yorker* in June 1948 which dealt with the inner tensions cruelly erratic rules of what otherwise arose to be a 'civilized' community, and caused some ample controversy at the time. Her work is often either notably Gothic or contains a strong interest in the threatening. It is, however, only since the 1990s that critical passion in her work has bloom.

Shirley Jackson has penned a mixture of works delve into the relationship between women and their society and how that relationship often leads to madness. Both her novels and short stories inspect how individual females come to term with the paternal system that conceal them, focusing mainly on mental disorder as a form of desertion. This despotism and desertion is chiefly visible in most of her thriller novels. Jackson dramatically argues through the lives of her characters that the patriarchy molests its female members and those women turn to mental disorder as a way of dealing with the domination; although some women fight back, Jackson continually comes to same closure none of the women are able to start normal lives because of the despotism which stifle them.

Jackson generates the clash between society and a woman whose fury will not allow her to promote living a control life to show the various reaction such domination can have. She sets her characters off on this fictitious journey with psychological fracas intact but does not allow any of them to outright it. Instead of standing back and watching her character move through the cycle and the clash, Jackson initiate an atmosphere in which no journey could flourish, thereby allowing her character to collapse under the control of an unimaginable journey, metaphorically collapsing under society. In using this approach, Jackson calls for a profound analysis of individual reactions to the present societal structure and its tension.

We Have Always Lived in the Castle is a mystery novel by American author Shirley Jackson. The novel is penned in the voice of eighteen year old Mary Katherine "Merricat" Blackwood, who lives with her sister and uncle on estate in Vermont. The uncle is disabled now because of the effects of the arsenic, and the old sister Constance takes care of him. The young Mary Katherine is the chronicler of the story. She is also called the dark woman of this novel, on the other hand, is the major character herself. And amusingly enough, she lives happily with her integral opposite her saintly half, in an erratic domestic situation free from social deception. In other words, the

'bad' part of the couple, the wicked sister, embodies in herself the senseless content of the good part, the saintly woman. The novel eulogizes and incarnates madness in Merricat, who is one of Jackson's "few young female protagonists who are fewer victims than victimizers."

Constance and Uncle Julian never leave the estate, so Mary Katherine walks into the village every week to buy new book at the library, and stop at the coffee shop. The Blackwoods' estate is closed off from the farther world with a fence, and the villagers have always avoided the Blackwood family. Jackson transfer her essential meaning to the reader through Merricat, a young girl inside living in a fantasy world of black magic while seemingly retreating with her sister Constance to a world of solitude because that remoteness fantasy world of reality which offers more love and sympathy than the world of reality which is full of cruelty and hate. Merricat's main absorption is with keeping her world safe, secure, and isolated through the use of arsenic, fire, physical safeguards, and black magic.

Six years earlier, when Constance was twenty- two and Merricat twelve, they had been part of pretty large family living in the Blackwood home. One spring night the family sat down to a dinner cooked, as were all their meals, by Constance. As penalty, probably for being disobedient, Mary Katherine had been sent to bed without supper. Desert consisted of blackberries which the family sweetened with sugar, all except for Constance who did not eat the berries. Within a few hours, the girl's father, mother, young brother, and aunt were dead as a decision of the arsenic which had been hidden in the sugar. The only residue were Uncle Julian Blackwood, whose helping of sugar had been so meager that he merely emerged as a decompose shell, a senile unsound in a wheelchair; Constance, who was tried for murder and clear; and Merricat, the real poisoned one.

Since then, Constance, Merricat, and Uncle Julian have lived unattended in the big house, deserted from a hateful village that still admit Constance to be guilty. As Jackson opens her story, Constance is on the brink of deciding to go out into the world again. Merricat, who sees this as a elimination of herself and a menace to her secret world of fantasy, is frightened, especially when Charles Blackwood, an unknown cousin, arrives to stay with them. Charles is a revolting, cruel person; interested only in the Blackwood fortune, but Merricat it is adequate that he is an invader. She did not happy of Charles visits to Blackwood; she wanted to stay alone with her sister without anybody's brawl, so she hates Charles throughout the novel. Merricat lives by formal, traditionalized arrangement, her kind of patterns, and Charles upset these.

Jackson's final concluded novel and a best seller, *We Have Always Lived in the Castle* is her most profound statement on the causes and result of female deception and seperation, a theme that runs throughout her work. When the book opens, masculine jurisdiction has already hurt a decisive blow at the hands of Mary Katherine Blackwood, its narrator although the integrity of poisoned is not affirm or confirmed until the decisive scene much later. The poisoning has ensue in a transfer of power from Blackwood men to Blackwood women. The aim of the poisoning is not clear at first, but we are given hint in the characterization of the victims throughout the narrative. Merricat pursue strict habit to get through her days. In fact, she plans how to fix up her house on the moon where she wants to live with her sister.

Merricat and her sister Constance are like night and day, different but complete. While Merricat is the churlish good woman with artistic power, "a virtual handmaiden of nature, raising and canning fruits and vegetables, and tending flowers all over the estate,"³²² and also caring for uncle Julian with patience. Merricat meander in the wood all day, Constance, on the hand, does the household duties and pleasing Merricat in the evenings. She plays harp, which Merricat applaud, and she can "put names to all the growing things."³²³ Michael L. Nardacci makes an interesting observation regarding the two sisters.

Even the women's names are suggestive: Instead of civilized "Mary Katherine," the narrator is usually called by the nickname that evokes a witch's companion spirit- "Merricat" "Constance on the other hand, emerges as a character who is trying to keep link with the past, maintaining her home and its occupants in the same style."³²⁴

Throughout the novel, Merricat checks her situation with Constance by saying, "I love you." If Constance answers, Merricat is assured that no trouble exists between them and that their little, isolated world will progress on as usual (68). Merricat finds that the world in which she lives is not to her delight; although her means of changing her position (murder) is morally wrong, Merricat takes her world and fate into her hands, changing it in the only way she found possible.

Although Merricat settle most of the novel fighting to keep the social arrangement she has created, she originally advertised her warrior state before the opening of the novel by reciprocate against the patriarchy which had inhibited her. Merricat acts as warrior because she purge herself of those who try to dominate her without her endorsement. She not only fights her dragon (the familial domination) but she charges it head on and without warning. Merricat is the only one of Jackson's three characters who accesses her situation not by looking inward to try to fix herself but by looking outward and accessing the societal problem.

The novel ends with Merricat's second prosperous battle against the patriarchy. Even though Jackson ends her story with a restitution of the new female ruling class, the structure is certainly not our which would plea to many people. But is it superior to being prevailed by men? Jackson may be saying yes quietly by ending the story in that light. However, *We Have Always Lived in the Castle* does say for convinced that while the patriarchy leads many women to grind under its power, some women fight back and literally succeed in off preclude the effects of that society's structure.

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Motherhood and Anti-Apartheid in Doris Lessing’s *The Good Terrorist* and *The Fifth Child*

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Abstract: *Doris Lessing holds a place of singular distinction in the history of post war English fiction described as the most fearless woman novelist in the world, bold ex-communist and uncompromising feminist. Lessing is one of the twentieth century’s most prominent writer. Using detailed realistic description, symbolism, and imagery to evoke a wide range of environments. The novel *The Good Terrorist* portray a middle class girls extreme liberal idealism leads her to arrange a group of would be counter culture revolutionaries who commit an act of terrorism, Lessing examines the role of such symbolic devices as political mottos in contemporary life. to some extent similarly *The Fifth Child* anxieties a violent, antisocial child who causes chaos on his family and society. The study will also evaluate a psychoanalytical interpretation based on the renowned father of humanistic psychology Abraham Harold Maslow’s Hierarchy of Needs. Maslow’s work comprises with the nature of human fulfillment and the importance of personal relationships with the novel characters.*

Key Words: *The Good Terrorist, The Fifth Child, Symbolism, Antisocial, Havoc.*

Doris Lessing, Winner of the Noble Prize for literature 2007, is one of the celebrated and distinguished writers of recent decades; Lessing has travel around most of the significant ideas, ideologies, and twentieth century’s social issues. Her political attention began in the year 1940s while she was in Southern Rhodesia. Her writings mainly concentrated on racial politics between whites and native people in Southern Rhodesia.

After the independence also South Africa’s varied ethnic constituents has not unified, and the difference in ethnic given a unequal relationship between the whites specially British and Boer. These moral and artistic challenges inbuilt in South Africa’s situation encouraged writing up to a point, but the race problems may ultimately have prove unfavorable to the creation of an authentic national literature. Finally the social disturbance and race history create and gives the opportunities for artistic development, Lessing also give her contribution to the society and literature.

The novel *The Grass is Singing* is her first and foremost prominent novel has created a sensation when it has published and became an instant success in Europe and the United States. Her works display a broad range of interests and concerns, including racism, feminism, and psychology. The major amalgamating theme of her work is the need for folks to confront their most primary hypothesis about life as a way of avoiding predetermined belief systems and achieving psychic and emotional wholeness.

Lessing’s novels are directly or indirectly related with culture and civilization of the colonized people. Here, literary texts function as efficient tools to represent the different cultures in a colonial context. Post colonialism is the period in which native people of the state, find themselves exploited, and trapped socially, politically, economically and moreover mentally. Self-identity and cultural complications begin at this stage and people living in this situation feel isolated, alienated, and aloofness.

The narrative techniques in Lessing’s novel bring out the innate psychological metamorphosis within the characters. Her characters face problems positively and are aware of the conflicting attitudes in a socio cultural society. Doris Lessing minutely presents characters from all walks of life in her novels. Her characters are dynamic and realistic. They grow and try to balance various possibilities and chances that they encounter in life.

It is a representation of a particular class, gender or race in Southern Rhodesia and UK, but they are universally and frankly represented in Lessing's novels. The author presents her characters as living in a motionless world, as there is no change in the discrimination of society, yet transformation takes place in their experience of the Afrikaner situation. Lessing's female protagonists are focused on the contribution to determine goodness of the human socio-culture and motherhood problems. It is indeed the augment from realism towards intolerance.

The Good Terrorist. It is a fine novel, inspired to write by the IRA bombing of the Harrods department store in London 1983. The novel depicts the condition of England, where London is crumbling and in the grip of hazardous ideologies. As ever, Lessing shows that love, for women, works against their political and rational advancement. The novel reflects her various nonfascinations with feminism, communism and Marxism. This suspicion of ideology, which so incensed many radicals is well fictionalized. Thus the novel examined with irony a militant left wing life style and the short distance between idealism and terrorism. The world described in this novel is characterized by a profound breakdown of the moral self. Lessing's realism achieves moral quality simply by placing this dissociation in a world packed with casual connection.

The novel depicts Alice Melling deeds to convert the group's chaos to familial collectivity, battling to supplant their extravagant take away with economical nourishing soups and stews. The story deals both threat and victim, Alice surrenders her will to her psychotic companion and devotes her considerable skills and energies to the physical good of the squat. however she attains a status and authority, generating her acclaimed soups with maternal, a middle class woman's extreme liberal idealism leads her to organize a group of which would be counter culture revolutionaries that commit an act of terrorism. Throughout the story, Lessing examines the role of rhetorical devices as political slogans in contemporary life.

Denis, Donoghue explains this in his famous article as:

It's not a book with a political statement.

It's...about a certain kind of political person, a kind of self styled revolutionary that can only be produced by affluent societies. There's a great deal of playacting that I don't think you'd find in extreme left revolutionaries in societies where they have an immediate challenge.

In spite of the pessimistic view of contemporary Britain *The Good Terrorist* presents with a certain comic irony, the reminiscent of *Martha Quest*, in the self- aggrandizement of the desperate to be included in the terrorist activities of the professionals. However, this comic irony turns into tragic irony when their ineptitude leads to a lethal car bombing. Nonetheless it reworks familiar subjects leftist politics, the British class structure, the nature of the family, the relations between men and women in an updated version of the world of *The Golden Notebook*

The Fifth Child is the next fine novel to prove motherhood problem. Lessing's preoccupation with the imperfect institution of the family and the relationships between parents and children, with the "good" woman who maintains domestic order and with the connections between the individual conscience and the collective, finds one of its most unexpected and disturbing expressions in this masterful novel *The Fifth Child*.

Harriet and David Lovatt, the novel's central characters, are in many ways anomalous in their generation. Where most of their contemporaries of the sixties experimented with alternative lifestyles and sexual freedom, they both are very traditional and honest to each other. Lessing suggests that Ben does indeed share the moral and emotional qualities of human beings, and is capable for both loyalty and affection. Yet, because he physically embodies the link between the human and the prehistoric past, Ben is rejected by his family and by society at large. He represents the return of the repressed, of those elements of our own being which we construct as animal, and other. Because he weakens classifications which are elemental to the contemporary social order, it seems inevitable that Ben will end up as the subject or object of scientific experimentation.

Lessing offers a myth of origin based on the idea that human beings were originally parthenogenetic, that is, produced by a sexual reproduction. These members of the species consist entirely of females. Suggesting an analogy between humans and other species plant and animal Lessing imagines an original all female human community peacefully inhabiting a world which poses no threat to their continued existence. Both these novels are blend together under one chapter depending on their thematic relations.

The system of apartheid in South Africa is based on the principle of inequality. It's chief aim is to Keep the white supremacy safe for ever. It is a system in which the non-whites are denied an opportunity to share power with white rulers in political and economic sphere. The South African Communist party describes this policy as the combination of imperialism and colonialism. The system contains all the features of an advanced capitalist state in its

final stage of imperialism and at the same time retaining the features of a colony. Thus, the combination of imperialism and colonialism determines the nature of racist regime of South Africa.

Lessing's engagement with the imaginative horizons opened up by modern genetics has been central to the development of her fiction and to shaping her perspective on what it means to be human in the context of late modernity. While Lessing's exploration of gender, (post) colonialism, and Eastern mysticism has received a great deal of attention, her engagement with twentieth century science has been largely neglected by critics.

Brought together evolutionary theory and genetic science Lessing's fiction offers a sustained engagement with this interpretive framework. Working with rather than against the grain of the modern synthesis, she engages with its central tenets in ways which are complex and provocative.

The thesis justifies and illustrates Lessing's Motherhood issues and Anti apartheid. All most all her characters are alive to the responsibility of enlightening humanity and fight against the modern despair in rebuilding the broken fragments of optimistic humanism, towards the eventual reconstruction of the human will.

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Woman's Voice in Shannon Hale's *The Goose Girl* and *Enna Burning*.

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Abstract: Women have been characterized throughout the history of literature. Women have played a very significant role in literature to be deemed as having a 'voice'. Comparing to male authors, female authors represent enough to have a voice and deal with issues unique to women. The women's voice in literature is immemorial. From Bayern series, *The Goose Girl* by Shannon Hale based on searching her identity. This Bayern deals with a person learning one of these powers and adventures and the challenges that come with that. The story of a princess sent off to marry a prince that she never met. Again the theme is a little different than *Princess Academy* but similar theme. Ani's friend who wants to take her place and jealous of her and tried to kill her and there is a massacre in the forest before she escape, but she had to hide as a girl who take care of geese. She has this dark secret that inside, she felt wrong and bad. She need get away from them, finally she fight for her identity.

Key word: Women's voice, Literature, Jealousy, Powers and Adventures.

The Goose Girl was based on a fairy tale and the enchanting system in these books is that everything has a language, animals, plants, people and also the elements of nature like fire, wind and water. They have language and there are certain people born with the ability to speak those languages and certain people born with the ability to speak those languages, to understand them. This Bayern series deals with a person learning one of these powers and adventures, challenges that come with that. Princess sent off to marry a prince that she was never know him and her friend, she is waiting to take her place as a princess and tries to kill her. Princess escapes, she had to bury as a goose girl. Which she tries to re-claim her authority and her name.

The Goose Girl our leading lady does not seem to fit in back in her home country of Kildenree. She is not a popular speaker like her mom and instead she's an animal speaker. So in other words, she did much rather attached with animals than drink tea and step like a princess. She does not know how to move or what to do when it comes to trifle her rough part. Ani's mom might want her to live by the noble part. Ani's mom might want her to live by the royal basis of separating uplift but Ani cannot seem to live up to her mom's symbol No matter how hard she shot being a princess just does not come freely to Ani, because she do not want to be regal and split from people. It is hard to drop in line when the line really does not claim to her. After all, Ani's disinterested to stately affairs flawless that, she does not even seem to responsible about having her 'crown princess' tirelessly quash and clearly not nearly as much as Selia cares. When her friend find out the news, she gets flash at Ani.

Though Ani is not elated about being adieu to Bayern to be married, faling her crown Princess title is not what bugs her. While Delian Iggy care about titles and crowns, Ani does not put much stock in them. Instead she is bother about being send off to marry someone as part of what amounts to a royal business pact. Seeing Ani in her native country helps to get an belief of what life is been like for leading up to her crucial trip to Bayern. Being a princess might sound grand to other folks but Ani, it is nothing special.

Its not long after Ani become a goose girl that she starts feeling more comfortable just being herself. We also don't think the book is about what class she is or how many fairy clothes she has, it is about counting out who she is and striking to it. In Ani's case, it takes a enforced change of scenery and having her status stolen to really get comfortable in her own skin. In Bayern, with pretending to be Princess, Ani finally gets to conclude who she wants to be. No longer forced to play the part of princess, Ani for the first time get to decide who she wants to be. She lacked the gift of speaking ability, the power to convince and curb that laced every word her mother utter, She did not detachment that grace and

beauty that all in a room turned to watch but had the queen even told a nursery tale to a room of captivated listeners? Or handled fifty head of geese

Though Ani's always known she is not alike her mom, her she prudent that this is totally okay and she can conceive her own identity all by herself. Ani realized they her mom has a cluster of great skills that Ani does not, but Ani got some Jung's going for her that the queen does not have this one. She is no deep defining herself in terms of what she is not and is origin to recognize all the different awesome things she is. At first Ani's pretty self absorbed and thinks her life is unfair because her mom is harsh and give her a hard time about acting more princess. Even through Ani does not want to admit it through, her life is pretty glorious which she accept once she is drooping out in Bayern. Despite realising how cushy things were back at the dwelling, through Ani is not interested in dispute back the crown that's rightfully hers at first- she only steps up once Selia has threatened a war against Kildenree. The little factoid is super important to how we understand the princess. She does not return to her role as princess. So while it takes Ani a while to recover her title, when she does, we understand that she would not abandon it again easily.

Enna Burning is an encouraging tale of heroically, self identity and friendship. Novel about the onerous decision a young girl must make learning art of fire-speaking. After her brother is consumed by fire due to using Thame gift, Enna also enrol fire—speaking, herself not to harm it and suffer her brother's fate. However as her country needs her help to gain the war, Enna begins to lose herself to the fire and must struggle against the elements to prevent it from consuming her as well, following the death of their mother, Enna and her brother Leifer on their own one night Enna sees her brother privately reading a piece of vellum. When she asks how he was able to get the bitter heart lit so rapidly, Leifer is vague and does not mention the vellum about the sudden change in Leifer's mood and his aloof to their country of Bayern. Later the day, Leifer's again sulky and unpredictable. When's bitter debates almost proves fatal, Enna awe what has become of the brother she once knew.

Soon, Enna is recited with her dear friend ISI, who married Geris, he prince of Bayern. ISI consulting Enna as her personal maiden and they oversee the first major battle between Bayern and the kingdom of Tira. The fighting is grim and bloody, with many lives lost, including that of the King of Bayern. When Leifer uses his fire power on the enemy, the result are both tightening and collapsed

Enna rushed towards the capital to battle for Bayern burning many of the Tiran forces. When Enna awakes, ISI takes her to Yasid to learn the secrets of the tata-rook, fireworkshop, hoping to find a cure. During the journey, Sileph comes for Enna, but he is executed by his own men. Finn also joins with Enna and ISI, caring to the two girls as they are tormented. Enna and ISI play with their elements during their journey. Upon reaching Yasid, they meet Fahil, the caretaker of the community of tata-rook, who believes ISI can blow the fire from Enna, but Enna suggests that she can teach the fire to ISI to help chase back the wind and allow her friend to find a balance. They then return to Bayern where ISI gives birth to a healthy son and Enna is made a member of Bayern's own. Geric's personal band of soldiers. Geric and ISI are now the ruling monarchs of Bayern and Enna must say good bye to her brother, who has died in the bonfire.

Wanting to know exactly what happened to Leifer, Enna reads the vellum. The words are almost a welcome comfort for her, but she asserts never to fall prey to the fire as her brother did. She is convinced that she can use her new strength to fight Tira, but as the potential of the fire grows active, Enna loses control in her reckless she is taking by the enemy she is fighting against as a prisoner Enna faced every greater challenge and must fight free her friends and her country.

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Modernism in *The Waste Land* by T.S.Eliot

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Abstract: Modernism is an artistic movement developed between late nineteenth and early twentieth century. This moment tries to depart from classical and traditional forms. The era of modernity is characterized by industrialization, loss of certainty provoked by the new scientific approaches bringing about an awakening of secularization and by reactions against cruelty caused by the First World War.

T.S.Eliot is one of the prominent modernist writer. He is also an essayist, publisher, playwright and literary and social critic. He was born in st.Louis, Missouri in the United States to a prominent Boston Elite family. He moved to England in 1914 at the age of 25 settling, working and marrying there. He has won Noble prize in literature and the order of merit in 1948.

He wrote the poem the waste Land while recovering from exhaustion. The allusion heavy poem went on to redefine the genre and become one of the most talked poem in literary history this poem reflects the society after the First World War. This work addresses modernity and lost connection to high culture and fine arts. This paper focuses on *The Waste Land* as a modernist poetry by analysing the forms and themes including the destruction of wart industrialization urban life etc.

"THE Waste Land" by T. S. Eliot is touchstone of modern poetry; it is a widely-known modern poem. Its style and content both reflect the literary movement of modernism. First of all, modernist literature is known for its fragmented forms. The modernists tended to break from traditional forms of writing and invent new forms or, at the very least, break or fragment more common forms. "The Waste Land" is a long poem made of five titled sections. Within these sections, there is no consistent rhyme scheme or meter, so we can refer to this style as free verse. The sections are not consistent in terms of length, either. In other words, there is not a set form. Many modernist works focus on psychology or the inner world of characters or speakers.

Allusions are an interesting feature of modernist literary works because the modernists believed in Ezra Pound's motto "make it new." So referring to older works of literature or to the Bible or mythology could be new. Eliot is probably the modernist poet who refers classical texts in his work, especially "The Waste Land. We can see in his varied and numerous references to classical Greek myth and tragedy (Tiresias in Part III), to Shakespeare, to Carthage and Phoenicia, and so on, that Eliot is well-versed in the classics. He does, however, put a modern spin on these texts through his allusions. For instance the allusion to Tiresias, the blind prophet from the ancient Greek tragedy Oedipus Rex, is described as an androgynous figure who can "see" into the dissatisfied and dingy lives of modern Londoners. Line 308, "Burning burning burning burning" is an allusion to Buddha's fire sermon where he says that the world is burning in the fire of lust and hatred. Line 317 "He passed the stages of his age and youth" is allusion towards the captivation of the image of nice Osiris who gets old as he rises and falls on the waves, later he is reborn. Symbols play an important role in expressing bareness and sameness of life. For instance "son of man" symbolizes the Holy Christ. In line 22 "heap of broken images" symbolizes loss of spiritual values in the modern man. In line 23 "dead tree" symbolizes complete barrenness of modern civilization. Lines 177 and 178 are about the pollution of the river Thames, these lines symbolizes spiritual degeneration of the modern civilization. "Good night, ladies, good night, sweet ladies, good night, good night." This very line is taken from Ophelia's farewell in Shakespeare's play Hamlet, this line symbolizes the tragic life of lower class families after marriage.

The structure of fragmentation was popular with modern authors in general, who seemed convinced as a group that after the earth-shattering devastation of World War I, art was going to have to do something to convey the sense of shattered-ness that had affected the minds of everyone in Europe. Some writers would go on to embrace this sense of fragmentation as a good thing, since it opened the door to new ways of thinking about the world. Others like Eliot, though, chose to mourn for the past and to memorialize it as well as they could. And here, the fragmentation of the

speaker is the perfect way for Eliot to mourn and embody Dramatic Monologue, Refrains, Meters etc. We've got a speaker reflecting on memories and current experiences in a personal, often philosophical way, which means that for much of "The Waste Land," we're reading a dramatic monologue. What makes "The Waste Land" different from a normal dramatic monologue (like Eliot's earlier poem, "The Love Song of J. Alfred Prufrock") is that the speaker is constantly shifting between different personalities, cultures, and historical moments. This gives Eliot's poem a panoramic quality while also making it very fragmented. It's hard to keep track of who's saying what, but there's no doubt that for much of the poem, they're talking to *us*.

Every now and then, you'll find a rhyme or a consistent meter; but these moments are always fleeting. It's fitting, though. What good would perfect rhyme and meter do in a poem about the chaos and decay of the modern world? We get the sense that maybe the speakers trying to put together the pieces of a big, cultural puzzle, but we never quite see the overall picture that the pieces are supposed to create. And hey, maybe that picture doesn't exist anymore.

The second part of the poem starts off with a healthy and refreshing dash of blank verse : "The chair she sat in, like a burnished throne, / [...] / Held up by standards wrought with fruited vines" (77-79). These lines convey a proper sense of the classic beauty they're describing. But this beauty and meter quickly fall apart, eventually leading to the conversation between the two women in the pub, which seems not to fit in any poetic form (139-172).

In addition to his form and meter, Eliot pulls out almost every poetic technique in the book in order to convey his ideas about modernity in this poem. Overall, he wants to give us a sense of lives in the 20th century, and he believes that the main feeling of this time is a sense of meaninglessness and despair, combined with a lack of closure.

By using enjambment he creates this sense of meaninglessness. That keeps every line feeling like unfinished. "April is the cruellest month, breeding / Lilacs out of the dead land, stirring" (1-2) leaves us hanging on each line, with those participles dragging out the sentence. Eliot also loves to use the ellipsis to convey this same feeling, as is the case in line 182, where the speaker "sat down and wept...."

But he doesn't stop there. Another element of modern existence is the terrible sameness that seems to determine every day of people lives. You know, that awful feeling that life isn't going anywhere in particular? Eliot conveys this most in his description of woman chatting in the pub in lines 139-172. And he especially conveys it through his use of the refrain of "HURRY UP PLEASE ITS TIME." Every time you read this, you are reminded of the fact that this chatty Cathy has probably heard this phrase thousands of times, which means that she's probably spent a big chunk of her life wasting away the hours at the bottom of a bottle of sherry, rather than working toward any sort of goal.

With Eliot, you also get constant reminders that beauty that might still exist in the world, but unfortunately, these beautiful refrains fall on deaf ears. Remember that onomatopoeic refrain of "Jug jug jug"? That tells us that Philomela (who represents classic beauty) cannot be understood by modern people, because modern people lack the education or the good sense to recognize what they're hearing.

At its heart, this poem is a form unto itself. It's fragments, stories, allusions, and images. All these things get tossed into a poetic melting pot to invent a new form—one that Eliot finds suitable for the mess that is the modern world. The reason Eliot draws on all these poetic forms, traditions, and devices is that his poem is designed to be like a Wikipedia of sorts for Western culture. He's hoping the diversity within the poem might help reinvigorate the lost respect for high culture that pervades modernity.

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Cultural Translation, Hybridity and Transnationalism in Jumpa Lahiri's
The Lowland

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Abstract: Migration has become a universal phenomenon in the current world. Immigrants, the people who come to live permanently in a foreign land play a significant role in this process. A Diaspora is a group of people who are living away from their original homeland and share common experiences. Diasporic Indian English literature in the universal diasporic literature has gained much credits during the last few decades. There is a significant place for diasporic Indian English fiction in portraying mainly the Indian diaspora in a wide span.

Lahiri, taken through England and the United States as a second-generation immigrant has set a new pattern of bicultural experiences. Being a neo-class of immigrants, her ability to see the cross-cultural experiences, shows drastic shifts that focuses on transnational identities and their cultural acclimation.

The Lowland is the last creation of Jumpa Lahiri. This is the most ambitious and melancholic work where Lahiri explores the duties of parents to children and children to parents in the context of Bengali immigrants to America. Through the lives of one family *The Lowland* examines in detail the instances of cultural translation, hybridity and transnationalism that remains in India.

Migration has become a universal phenomenon in the current world. Immigrants, the people who come to live permanently in a foreign land play a significant role in this process. A Diaspora is a group of people who are living away from their original homeland and share common experiences. Diasporic literature or immigrant literature is generally referred to the literature work done by immigrants. Diasporic Indian English literature in the universal diasporic literature has gained much credits during last few decades. There is a significant place for Diasporic Indian English fiction in portraying mainly about Indian diaspora in a wide span.

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The Lowland is the last creation of Jumpa Lahiri. This is most ambitious and melancholy where Lahiri explores the duties of parents to children and children to parents in the context of Bengali immigrants to America. Through the lives of one family *The Lowland* examines in detail about the instances of cultural translation, hybridity and transnationalism that remains India.

The Lowland is the fourth book and the second novel of Jumpa Lahiri. It is a story of two brothers Subhash and Udayan Mitra. They both differ in their age only for fifteen months. While growing up both the brothers are inseparable. Subhash is careful in solving the problems in a practical way and leaves Calcutta to continue his academic career in the East Coast of the United States. His young brother is of the belief that changes should be brought in the society. He is driven by a sense of equality and justice, so he joins the Naxalite movement in the 1960s. As a result in the lowland behind his parental house Udayan is killed by the police, when he is caught in the middle of the communist movement in west Bengal. Subhash returns home to take care of the family and marries Udayan's widow, Gauri.

Scarred by feelings of nostalgia and guilt, Gauri and Shubash are not able to lead their present life happily in the alien land permanently. Thus the plot that starts in *The Lowland* is summarizes that the two important characters leave Calcutta only physically but they are always struck in Tollygunge. In the words of Mikhail Bakhtin, in chronotope "are the organizing centers for the fundamental narrative events of the novel. The chronotope in the place where the knots of narrative are tied and untied. It is said that without any qualifications the meaning shapes narrative" (250). Lahirian text deals with homeland and the terrible events that took place in the past in India.

Gauri's revolutionary thought and studying philosophy passionately identifies her with her beloved Udayan's ideology. She departs from the homeland after his death. Gauri really never gets away; of all the women characters of

Lahiri, she is considered to be the feminist. She becomes a philosophy professor at a college in California. Though her career empowers her, she chooses to lead her life alone by abandoning her daughter that do not make her happy in any sense. She is forever the prisoner of the past even though she travels between Calcutta and Rhoda Island. *The Lowland*, mainly focuses on the happening in India. The country is left behind and the characters move to a foreign country in search of a happy life.

Tollygunge is a poor neighborhood in 1950s. It is a place where lower middle class Indian families lived in simple huts, in contrast to the exclusive Tolly golf club. Subhash and Udayan frequently jumps on the walls of the Tolly Club in order to search and find out the restricted place. Being young Udayan is always the one who start entering the trespassing. Whereas Subhash prefers to spend his time studying about the plants and animals that was there in the nearby ponds. He is often annoyed with Udayan's brave and risky attitude. But he did not do without Udayan. In the flashback of his early memories Udayan was the only companion, "no sense of himself without Udayan. From his earliest memories, at every point, his brother was there" (6).

Subhash and Udayan look almost identical and their voices are nearly indistinguishable. But temperaments differ greatly. Udayan, the younger brother "was blind to self-constraints, like an animal incapable of perceiving certain colors. But Subhash strove to minimize his existence, as other animals merged with bark or blades of grass" (11). Udayan's most enduring transgression in disregarding the instructions to remain indoors the day the dirt is paved. Her steps leave his trail of footprints in the cement. Udayan leaves his prints on the life of his family members and on Gauri's existence.

The two brothers are admitted in two best colleges of the city. Udayan chooses to study physics and Subhash chooses chemical engineering for his study. Udayan is much interested in the day today happenings rather than what he hears. Still he never forgets to hear more news of the world than what comes through their parent's old radio or what is printed in a Bengali newspaper. So they put together a short wave radio. He always searches for foreign signal and listens to news bulletins from radio Moscow, voice of America, radio Peking, or the BBC. In one summer of 1966, they heard to the commentary of the World Cup football between England and Germany.

Udayan is impressed by the injustice of ruthless landowners against hardworking villagers in that faraway region. They were living in a feudal system; they denied revenue from the crops they grow. Some of them were starving for lack of food. For Udayan it represents "an inspiration, an impetus for change" (23). He was outraged that the government has turned the victims into criminals. From a young intellectual he genuinely concerned with the well-being of poorer countrymen. He imperceptibly changes into an accomplice to terrorist acts. Udayan feels excited: "the revolutionary situation was ripe, both at home and abroad A high tide of revolution was sweeping through the world" (33). While Subhash is applying for PhD in the United States, Udayan joins the guerilla warfare against the Indian state. He senses that Subhash once leaves will not return. He accuses Subhash that he is selfish, who not worried about the countries prosperity and is only about his personal career. So far the brothers lives in one thought and action. But now, their paths are different and parting.

In 1969 Subhash comes to Rhode Island to pursue his PhD in marine chemistry. In the beginning he suffered to adopt himself between the two cultures of Indian and American.

"The difference was so extreme that he could not accommodate the two places together in his mind. In the enormous new country, there seemed to be nowhere for the old reside. There is nothing to link them, he was the sole link. Here life ceased to obstruct or assault him. Here was a place where humanity was not always pushing, rushing as if with a fire at its back". (34)

In spite of many differences, Subhash sees many positive aspects of immigration because nobody knows him in the United States and he decided to start a new life. Subhash managed to find some common points between the two places like Rhode Island and Calcutta.

Udayan has stayed by his parents' side inspite of rebellious acts. He is attached to his motherland. On the other hand Subhash money is sent to his parents by Subhash to help them to renovate their house. In a year he did not return to his motherland to visit his parents. In the United States Subhash starts dating with Holly, an American woman ten years older than him. Subhash is very much interested by her skin color: "the range of tones and shades she contained not only the inverse shadows from tanning, Highlighting portions of her body he was seeing for the first time, but also an inherent, more subtle mixture, as quietly variegated as a handful of sand..." (72-73). Holly has lived in Rhode Island all her life. She lived isolated in a tiny cottage near the beach. The cottage in which lives belongs to Holly's grandparents. As a recent migrant, Subhash fascinated with her firm roots. Holly asks if he likes it here and replies: "There are times I think I have discovered the most beautiful place on earth" (65). He adds that only here, "in this minute but majestic corner of the world" (65), he can finally breathe.

The love of nature unites Holly and Subhash. She knows everything about seabirds. Subhash is also "aware of the great chasm that separates them" (68). Though there is difference in age and culture, the life experience of Holly is totally a contrast to that of Subhash. She is a mother to a son and she lives separately. But she is not divorced from

her husband who lives with another woman now. Only during the week ends Subhash establishes his relationship with Holly. This is so because during the weekends her son used to stay with his father. Both Subhash and Holly freak out to make love. If Subhash is in Calcutta, he would not have dated with any woman before marriage. By now Subhash has settled comfortably in Rhode Island. But he still feels somewhat uneasy for not obeying to the words of his parents to marry an Indian girl of their choice “fogging this new clandestine path” (77).

Suddenly Holly wants to break her relation with Subhash because she wanted to be reunited with her husband. Feeling disturbed Subhash decides to return home. At this instance, the news of Udayan's death reaches him and he returns to his mother land. When Subhash is pursuing his studying in the foreign country, Udayan develops friendship with a Naxalite, Manash. He later fell in love with his sister, Gauri. She is a student in philosophy. The love between Udayan and Gauri developed when they shared their love for Calcutta. Gauri's grandfather is a professor at the Sanskrit college, “died with a book on his chest” (57) and inspires her to study. Udayan becomes more involved in Naxalite activities. He loses his fingers in a bomb explosion when he placed at a safe house. Udayan and Gauri are married secretly without celebrations. Gauri loves Udayan so much that she even helps him in planning assassination. She observed a policeman time table from the window while tutoring two students in Sanskrit. She tells Udayan the fact that his day is off on Thursday. The comrades need him out of the way. On Thursday the officers are unarmed and he always takes his son home from school. They plan to attack and murder him on that day. Gauri meets the police man's widow and their boy before leaving for America. The police man's widow was already five months pregnant. Gauri who was at twenty three experiences a similar situation later after Udayan's death. She too is a widow and is about to become a mother too.

Gauri is pregnant and afraid: “Udayan's ghost was palpable within her, preserved in this room where she spent all her time” (99). The widow shudders even when she shuts the door. She tries to keep inside “whatever invisible particles of him floated in the atmosphere” (108). The whole city is in pooja mood and is celebrating and the house of Udayan is mourning his death. The pooja ends when Goddess Durga returns to her consort, and when lord Shiva appears in his yearly symbolic. In the same way Gauri gets separated from her first husband and is now preparing herself to get out of the place by marrying his brother, Subhash.

In three years, this is the first time that Subhash returns to Calcutta, after Udayan is killed by the police. The streets are clamorous and packed with people, just as he remembered them. On reading Tollygunge Subhash is “assaulted by the sour, septic smell of his neighborhood, of his childhood. The smell of standing water. The stink of open algae, of open drains” (89). Calcutta is the city with nothing and with everything is unchanged. The small house in which Subhash has grown up “had been replaced by something impressive, ungainly” (90). In the concrete the foot prints of Udayan are seen but they are different. The lay outs are confusing and the house seems unwelcome. There are confusions everywhere. There arises a feeling in Subhash that he does not belong to the place. On the top of the terrace his parents are always thoughtfully looking at the neighborhood. Every day his mother goes to the place where Udayan was killed. The parents of Udayan are shocked by the scene of their dead son: “their son being short, his body taken away in a van, never returned to them” (114). Subhash only thinks that his brother “had given his life to a movement that had been misguided, that had caused only damage, that had already been mismatched. The only thing he would alter was what their family had been” (115).

Though he Udayan's brother in the past Subhash is her husband at present. Subhash is

...the same height, a similar build. Counter parts companions though she would never seen them together. Subhash is a mild version. Compared to Udayan his face was like the slightly flawed impression the man at immigration had just stamped into her passport, indicating her arrival stamped again for emphasis” (123).

The eyes of Subhash is weak but his voice is exactly that of Udayan. Gauri marries Subhash to keep in touch with her first love. Nobody was interested in the marriage of Subhash and Gauri. Both Subhash and Gauri's opposed their marriage. Even Gauri knew that the marriage between them is an act that is useless, “just as it was useless to save a single earring when the other half of the pair was lost (127-28).

Gauri has a chance to put the ghastly events by marrying Subhash and leaving India. She felt that it will safe for the child when it is born. The town in which they reside is a Providence and Gauri knows the meaning of the noun: “foresight, the future be held before it was experienced” (125). Though she leaves to the foreign country carrying her future, she is not able to forget the memories of Udayan: “she felt as if she contained a ghost, as Udayan was. The child was a version of him, in that it was both present and absent. Both within her and remote” (124). Though she changes places it is unable to let go of the past. Even on the plane, indeed “it was time not space. She would be aware of traveling through.” (125)

Gauri love the freedom, private, and peace that she finds in America. Though she wears saree, she wanted to resemble like the other girls in the campus, “like a woman Udayan had never seen ” (134). So she started to transform herself by cutting her hair short, tearing all her Saree and she starts wearing slacks and sweaters. All these she does

without warning Subhash. Gauri is no longer following the tradition of Indian woman. She feels free to change to the foreign culture.

Subhash takes her to hospital when the pain begins in the library. and. However “[p] art of her wanted the pregnancy simply to continue, for the pain to subside but for the baby not to be born. To delay if only for a little longer, it’s arrival” (144). Gauri is unable to forget the past and deliver new self in the United States. Though she has delivered a baby she does not possess the feeling of a mother. She lives in the world before the baby is born and in the world in which Udayan is killed. Throughout her life she has the feeling of guilt and unresolved trauma. She does not visit India for nearly forty years. Gauri becomes more professional. So she travels in the United States and travels the world to attend various conferences. Thus Gauri is a representation of empowered and becomes a transnational citizen. But personally she is not empowered because she is not able to overcome her emotions that are more powerful. Not able to withstand she runs for the second time. When her daughter is twelve years old, Gauri dedicates herself completely to the field of teaching and research. In order to perform her act as a dedicated teacher she goes to California. The cold war that she had in her heart did not allow her to perform her duty as a mother. She imposed a punishment to her own self. She feels guilty for betraying Udayan and marrying his Subhash, his brother. Above all she has hidden Bela’s identity by not revealing to her about her biological father. For this she ran away from Bella for two decades. Both Subhash and Bela share a connection “at once false and true” (156). Bela is extremely attached to him. She is ignorant of the reality that he is “an uncle, an imposter” (146). In order to seclude herself, Gauri concentrates more to her research. By doing so she has detaching herself from both Subhash and Bela. She does not spend time with Bela. She rarely smiles and kisses her daughter. Gauri doesn’t share anything about her life to Subhash. She seems incapable to love both Subhash and Bela whole heartedly. In fact “it was as if she’d reversed their roles, as if Bela were a relative’s child and not her own” (159).

Subhash urges Gauri for another child, “to correct the imbalance” (160). He wanted to close up the distance between Gauri and him but Gauri is not interested in delivering a baby to Subhash. So to avoid child birth she takes pills. She sleeps with Subhash only, “to extinguish Udayan’s ghost. To smother what haunted her” (161). She “craves for Subhash’s body sometimes as she had craved odd combinations of food when she was pregnant” (161). She is angry on Subhash because he is free to go to work or attend conferences in other cities, while she has to take care of her daughter by sitting at home: “With Bela, she was aware of time not passing of the sky nevertheless darkening at the end of another day, she was aware of the perfect silence in the apartment, replete with the isolation she and Bela shared. When she was with Bela even if they were not interacting, it was as if they were one person, bound fast by a dependence that restricted her mentally, physically. At times it terrified her that she felt so entwined and also so alone” (163).

Gauri does not want to spend time with Bela, when she really needs her mother. On the part of Gauri, spending time for her daughter is a mere waste of time and that she can spend her time valuably in her research work. At the same time, Gauri feels that Bela is a constant reminder for Gauri for what had happened to her in India. Though Gauri, tries to escape by changing her place often, it is impossible to escape from the consequences of her past actions. At the age of twelve, Bela is taken by Subhash to Calcutta. Tollygunge has been completely changed by now. There is enough space to build a new house as the water is turned into land. Every day Udayan’s mother takes flowers to Udayan’s stone and tries to keep the place clean away from garbage. Though days have passed there is a feeling of Udayan’s ghost as its presence is felt throughout the novel. Udayan’s mother recalls how she loved the house and about the extension of the house so that their two sons can lead a happy life with their family. But at present “[t]he house stood practically empty. A mockery of the future assumed would unfold” (181). The parents of Subhash and Udayan were leading their lives thinking about the past and wishing that some good will happen in future. Still they are worried about their two sons, because one is no more and the other is away from then in a foreign land. Even Subhash and Gauri had unforgettable stories in *The Lowland* but that found in reality in the form of Bela.

Gauri had good relationship with her colleagues and students. But she lives like a widow though she is still wearing the wedding band. She has expanded her professional career so well that she has many contacts with the graduate at UCLA, many request her to be external reader for dissertation. She receives many chances to reinvent herself in the United States of America: “she had generated alternative version of herself, she had insisted at brutal cost on these conversions. Layering her life only to strip it bare, only to be alone in the end” (240). Thus Gauri, widow of Udayan is wife to Subhash and mother to Bela. By abandoning Bela, behaves like a childless woman, mingles with both men and women as if she is not divorcee. She leads the life in solitude leaving aside her family life making wrong choices and decisions. Though she has learned philosophy she doesn’t know the philosophy of happy life. Hiding from Bela is not the solution. It “had been her own act of killing. A connection she had severed, resulting in death that applied only to the two of them. It was a crime worse than anything Udayan had committed” (242).

After Gauri had deserted Bela attains puberty and shuts Subhash out. She was blaming Subhash for her mother’s departure. She had no friends and dropped her grades. She attends for a suicide. After overcoming her tragic days: “she joins the marching band plays the clarinet and embraces ecology and recycling. She is never at home anymore and does not reconnect with her father. Bela goes to a small liberal arts college in the Midwest where she majors in environmental science. But she doesn’t want to spend her life in a university” (221). So she moves to western

Massachusetts to work on a farm, wedding and harvesting, cleaning animal pens. She opposes her parents instinctively and dismisses the academic life style to which they dedicated their lives to.

Bela is motherless and rootless. Being so she concentrates all her efforts on her work. She opposes consumerism and scolds Subhash when he gets fruit and vegetables from super market: "what we consume is what we support, she said, telling him he needed to do his part. She could be self-righteous, as Udayan had been" (224). Like her biological father, Udayan, Bela is rebellious and idealistic. At the same time she convinces Subhash and made him purchase things from local. In a way Subhash also had the thought of Gauri that Udayan, "would come back, claiming his place, claiming Bela from the grave as his own" (225). Subhash feels that his life is not a happy one in the foreign land. He also feels and worried his past life for marrying his brothers widow and for raising his daughter as if it were his own.

For over two decades, None of them knew anything about Gauri for: "on either side of the enormous country they lived apart, Bela roaming between them" (222). Bela is accepted by Subhash but does not take care of her future: "She had enched the stability he had worked to provide. She'd forget a rootless path, one which excluded him. But as with Gauri he'd let her go" (224-25). And Bela is surprisingly reborn and she is able to understand the meaning of her life. She fixes a goal to her own self by dedicating herself for the welfare of the community.

According to Shoma sent the novel "*The Lowland*" features two types of feminism one an individual kind of feminism as in the character of Gauri. She abandons everything to pursue a career in philosophy. Another feminism is a kind of eco-feminism in Gauri's daughter Bela. Immigration has radically transformed Gauri. When she was in Calcutta she does many things for others welfare, where as in the foreign land she is much focused only on her research. Even her daughter does not prefer higher education instead focuses in organic farming, this seems to be ironical. At the age of thirty four Bela is brown sturdy and unadorned. She becomes pregnant but does not give any information to tell Subhash about it. Moreover she doesn't want Subhash to involve in upbringing the child. Bela could not avoid Subhash completely, so she asks and seeks his help with raising her baby. "The coincidence cosrsed through him, numbing, bewildering. A pregnant woman, a fatherless child arriving in Rhode Island needing him. It was a reenactment of Bela's origins. A version of what had brought Gauri to him, years ago" (264).

Subhash leads an individual life by avoiding the American society and existence due to the burden by his past decisions. He has a stable job but otherwise he remains quite passive. He finally tells the truth to Bela about her parents because he does not wish to become a fraudulent grandfather. At first she is angry and leaves Subhash. But after a few months she returned to the house where she grew up in. She decides to live with Subhash, because he is her fatherly figure, raised her and love her like a father. She delivers a female baby and named her Meghna, in remembrance of the river that flows into the Bay of Bengal. At the age of 70, Subhash writes a letter that states that he needs a divorce from Gauri. After which he marries Elise. In the past he had an admiration for her as a PhD student. After their marriage they go to Ireland for honeymoon. It is now that Subhash realizes that he is ignorant of many things in the world. Bela reminded her about her mother's absence.

Towards the end, Gauri on her way to London conference she comes to Boston. There she had planned to sign in the divorce papers for Subhash. So she goes to the house of Subhash. But Subhash is not at home so he has gone out with Elise. Though the building is not altered, things seemed to be different to her. She finds Bela and her daughter at home. It was an embarrassing situation to both Gauri and Bela. Gauri commented that that Meghna resembles her mother. So saying she tries to communicate with the girl. But Bela interrupts brutally and says Meghna that her grandmother is no more and that she has passed away and that Gauri is just an aunt. She speaks with disappointment and hatred and that, her words are "like bullets" (312). After this incident Gauri leaves, "Bela felt the urge to strike her. To be rid of her, to kill her all over again" (314).

Both literally and metaphorically, "The purpose of her return was to take leave" (323). She thinks of committing suicide by jumping from the balcony of the temporally lodged guest house. She thinks "(h)er time would end, it was simple as that" (323). When she closes her eyes her mind becomes blank, holding "only the present moment nothing else. The moment that, until now she'd never been able to see" (323). When she recalls her past, she is able to remember "the way she'd removed her bangles after Udayan was killed, what she'd seen from the terrace in Tollygunge. What she'd done to Bela. The image of a policeman passing beneath a window, holding his son by the hand" (323).

She imagines as if she is standing Udayan on her balcony in North Calcutta. Two balconies are juxtaposed in such a way that she stands looking down at the street, thinking to end her life and the one is that which both of them leaning side by side looking down at the streets of Calcutta that as if the future is spreading before them. On another day the life in Calcutta goes as usual. Gauri opens her eyes and goes into the past. This time she leaves India without thinking.

Gauri experiences life throughout. Mikhail Bakhtin calls this as an 'extratemporal hiatus' between two biological moments. When Udayan dies Gauri leaves Calcutta and when she returns to her hometown she goes through the catharsis. Bakhtin calls it as 'empty time' because it leaves no trace of its passing. It is as if one is frozen in between two moments a real time sequence. The gap between them lies outside biographical time. But when Gauri eventually gets out of this loop. This time she is completely transformed.

Several months later ,in California,she receives a letter.The letter is from Bella. This letter states that Meghna is asking about her and and that Meghna might meet her when she is grown up. Once again the story revolves between the three. Gauri dreams about her life with her granddaughter, Subhash ,travels with his wife and Bela develops a relationship with Drew, having concern for her so called mother. Thus the story ends with an Indian flashback that revealed Udayan wrote the party's initials on the walls in the blood of the policeman and that he did not kill anybody.

Jumpa Lahiri ,shifted her family to Italy, in an interview with Megan O' Grany (2013) confesses that she is now trying to write in Italy she wanted to focus on things, places and other than Indian or American. Immigrants negotiating at last two words. She explains "I feel as though I've gotten to a point where I don't really want to send a book in any real place ever again. So I may write about Italy. But she refers to it much more obliquely. I don't want to write another book set in real geographical space, especially after "*The Lowland*". I can't do it anymore. I just can't do it" (O'Grany 2013 para 10). The novel "*The Lowland*" ends a temporal and spatial cycle; with "*The Lowland*" I've reached the end of something that I was trying to work out over four books. And now I just want to work with another set concerns and constraints. For whatever is coming next, an abstracted setting is the one thing I really feel certain about" (O' Grant, 2013, para 11).

Thus, Lahiri returns to India in her latest book only to close a circle and depart again for different fictional territories. The novel "*The Lowland*" is a novel in which the main characters migrate but their lives in the alien country does ends up happily. They sometimes still need the lap of their motherland for their concolance. The process of cultural translation and instances of hybridity are suspended by an overwhelming preoccupation with family secrets and unsolved traumas of the past that draws them back to their home country like a magnet.

Thus. Being a diaspora they face and undergo many problems and sufferings. They lose their Indian identity while receiving one from America. But still they makes many attempt to maintain their Indian identity. So in remembrance of their mother land they use objects from India like silks scarves, greeting cards, letters of parents, the recorded voices of their relatives and magazines. Due to their hybrid personality they inherit multiple identity. The objects like 'psychology, anxieties and behaviour play a major c role in shaping and influencing the immigrants'. The unresolved personal and cultural identity crises frequently encounter because of their inability to reconcile the American identity with that of the Indian identity. Since the second generation immigrants struggle with the Indo-American identity, the importance of a name and identity become central concept throughout the life so they rebel against parents. They have an urge for the similar cultural identity. Breaking of such identity lacks the essentialism of the purer types of identities . Women also struggle to create an identity in the family .They struggle much to create their identity in the cross-cultural society. They come out of their tradition in search of identity in the western world. After living the in between life in both the USA and India they assume their transnational identity by adjusting and adopting the life in a foreign land. Hence each story offers a different approach and different possibility to how the mother characters deal with their children and the host country's culture, very often trying to adjust in a foreign land.

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The Role of Foreign Terms that Reveals Culture in the Selected Novels of
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Abstract: Amy Tan is notably, one of the famous Chinese American writer whose works portray the truism of life, mother-daughter relationships and the Chinese American experiences. Tan's novels offer a holistic overview of life in China while developing the themes of mother-daughter relations and cultural adaptations. The Chinese people have the descent to keep their society pure from others. When foreigners entered into China and ruined the population with drugs, the culture was not able to stop the imminent alteration of their ways.

Tan offers her characters her characters life-altering opportunities, some of which derive from hardship and heartbreak. She uses number of foreign terms to express the emotions of the author and also to give the readers a real taste of literature. The words used by her also express the culture followed in China so that the real situation is also cleared explained. This article deals with the usage of foreign terms that expresses emotions in the select novels.

Key Words: Experience, Adaptation, Alteration, Hardship, Emotions, Situations.

Amy Tan's writings are the best examples of writer's truism that most of her subjects lies close to home. Her domestic issues have the ring of authenticity, in part because she draws material from anecdotes and events that impact her own family. Tan has used various foreign terms that reflects the importance of culture. Foreign terms are one of the main reasons of linguistic and cultural barriers. The terms were specially used to highlight the importance of Culture. The limitations of Chinese words cause a sort of difficulty in considering the otherness of Chinese foreign terms in English. The variance among Chinese dialects has also brought about challenges. *The Joy Luck Club* is the first and the finest novels by Chinese American writer Amy Tan, published in 1989. A key feature of *The Joy Luck Club* is its transliteration of Chinese words or phrases, which differ markedly from the body of the text.

A novel form of translating Chinese foreign terms in *The Joy Luck Club* was invented in order to improve the representation of otherness (their native as Chinese). There have been several translations made for the *The Joy Luck Club* till the recent. Numbers of changes have always been there about the novel (especially about the words used in Chinese). Based on the result-oriented analysis, this study discusses linguistic and non-linguistic factors in using Chinese foreign terms in English in *The Joy Luck Club* and other few novels. Reflecting otherness can provide an accurate translation whereas the translator's visibility can bring flexibility to the work on translation.

An important feature of *The Joy Luck Club* is its transliteration of Chinese words or phrases, which differ markedly from the body text. The translated terms appear in italics, followed by literal English translations without clear syntactic signs. For example, *baobei* which means "treasure", *butong* which means "the better half of mixed intentions", the frequently used word *hakka* which means "the northern Chinese tribe", *gwan deng shweijyau* which means "close light sleep", *heimongmong* means "foggy". Current Chinese versions of *The Joy Luck Club* have certain defects in the translation of foreign terms because of the invisibility of these original foreign terms affects the genuineness of the Chinese translations. A type of amalgamation done is used in *The Joy Luck Club*, which mixes foreign terms from the Mandarin, Cantonese or Shanghai dialects into the English narrative. These foreign Chinese terms used in the novel not only create a different foreign impression but also contemplate the real life of Chinese American immigrants, as Tan was instituted by her own experience as Chinese American of a second generation.

Difficulties in Translating Cantonese Loanwords (borrowing the words) in English is different from the Chinese terms in *The Joy Luck Club*, which can be divided into two types, namely, Chinese loanwords united into English and Chinese terms that are not much familiar to the English readers of the book. Majority of the former types of foreign terms are Cantonese, they are new and less comprehensible to Mandarin speakers, the speakers of other Chinese dialects

or Japanese speakers; such a situation causes mistranslation. For example: Hoisin sauce meant of “soy source,” “strong scent,” etc according to Tian’s, Cheng’s and Yu’s versions.

The Chinese versions take advantage to translate to adapt the loanwords into Chinese. In other words, changing expressions with different sounds but similar functions are used in their target languages. For example: Aiii-ya: Chinese exclama). Fewer cases of mistranslation and the usage of annotations enable Li’s version to restore the Chinese-American culture in the text. The usage of such words made Tan to bring out the realistic emotions inside her (even happiness or sadness). However, other Chinese versions reflect their own Chinese culture. At this point of view, the other Chinese versions fail to bring back the Chinese-American culture to a greater extent. At the level of discussion, Tan’s version achieves the effect of repellent reading by copying the sound and retaining the script of the foreign terms. Moreover, Tan’s creation can be seen as a kind of implementation of the translator’s autonomy. Departing from the main format in the Chinese versions, where the translator introduces the literary theme of *The Joy Luck Club*, written by a well known literary critic is included in the Japanese version.

Tan’s parents held high behavioral and intellectual standards for their three bilingual children. While living the life of standard American childhood, Tan lead a dual life by following the Chinese customs at home, which was made compulsory to be followed by them. However, this result is less favorable when compared to the loss of otherness. The sort of differentiation shows that foreignization (changing to American) creates more accurate translation results. This reflects conceptual barriers; different domains affect translation strategies. In other words, the translator’s native language transfer affects their translation. From the result drawn, that the close connection of Chinese cultures is more likely to create an accurate translation. In addition, this study assumes there is no direct link between transcoding and foreignization, and foreignization is achieved to a reduced extent in the Japanese and Chinese versions of Amy Tan’s novels.

Cultural Ties is one of the major themes in Amy Tan’s works. One such reason that reflects such Cultural tie is the usage of foreign terms, (especially Chinese) so that the expression of her emotions can be well-portrayed to give the readers a real taste of experiencing the reality.

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Social Evils in *A Tale of Two Cities*

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Abstract: *Social evils are the issues which in one way or another affects the members of a society. The author used literature to protest against social evils. This paper deals with the portrayal of social evils in A Tale of Two Cities by Charles Dickens. The novel is set in Paris and London during the French Revolution, from 1775 to 1792. The French aristocrats abused and suppressed the poor. It led to French Revolution. Charles Dickens in his novel A Tale of Two Cities insists upon the meaningless horrors of revolution and the injustice. There was a conflict between powerful aristocrats and the poor people. This paper discusses how the power turns to evil. The aristocrats with their power, instead of helping the poor, suppressed them. Power should be used for the development of society instead of destroying it.*

The novel *A Tale of Two Cities* is written by Charles Dickens. He was an English writer and a social critic. Dickens literary success begins with the publication of *The Pickwick Paper*. He has become an international literary celebrity, famous for his humour, satire and keen observation of character and society. He was regarded as the literary colossus of his age. The term Dickensian is used to describe something that is reminiscent of Dickens and his writings, such as poor social conditions or comically repulsive characters. This paper deals with social evils in *A Tale of Two Cities*.

Social evil is anything that could be considered harmful or dangerous to a society. Charles Dickens in his novel *A Tale of Two Cities* protest against the social evil. The novel is set during the French revolution. The French aristocrats suppressed the poor in all possible ways. The character Marquis St Evremonde in *A Tale of Two Cities* is the true version of French aristocracy who commits evils in society. He does not have any pity towards the poor. His nephew Charles Darnay refuses to live with him because of his cruel nature. Darnay cannot bear to be associated with the cruel injustices of the French social system and so he chooses to live in England, without revealing his identity as a French aristocrat.

One day Charles Darnay returns from England to meet his uncle Evremonde. During that time Evremonde, while returning to the estate through his carriage, he carelessly kills a child of a peasant named Gaspard. After killing the child he is more concerned about his horse than the child. He pays no value to the dead soul because it was poor. Charles Darnay hates the cruel nature of the French aristocrat. When he meets Evremonde, he advises him to change his cruel nature. But Evremonde refuses to change his nature. As a result he was killed by Gaspard, a peasant. Gaspard took revenge on Evremonde for killing his child. Evremonde was killed for his cruel nature.

On the other hand, a character Madame Defarge is shown as a true revolutionists. She is a wine shop owner who fight against the injustice of French aristocracy. Madame Defarge family has been suffered greatly at the hands of the Evremonde family. Before many years, Evremonde brothers raped her sister which led to the death of not only her sister, but also her unborn child, her brother, brother-in-law and father. As a result of this tragedy, Madame Defarge decides to take revenge on Evremonde family.

During French revolution, the poor people raised against the French aristocrat. Though Charles Darnay belongs to aristocrat family, he has a kind and noble nature. By knowing the arrest of Gabelle, a servant of Evremonde estate, Darnay arrives in Paris to save him. But Darnay was arrested for being an emigrant aristocrat. The French revolutionaries took revenge against the aristocrat. Sydney Carton was a brilliant lawyer. He resembles Darnay in appearance. He loves Lucie Manette but she marries Charles Darnay. After the arrest of Darnay, Sydney visits Paris to

rescue Darnay. At this time Madame Defarge decides to take revenge on Darnay because he belongs to Evremonde family.

During the trial of Darnay, Madame Defarge provides all the evidences against the Evremonde family. As a result, Charles Darnay was sentenced to death. Sydney Carton, the lawyer of Darnay decides to save him. He is ready to sacrifice anything for the happiness of Lucie and Darnay. So being the look-alike of Darnay, he decides to take the place of him. He goes to prison and rescues Darnay. He accepts death for the happiness of Darnay and Lucie. The French aristocrat with their power suppressed the poor instead of helping them. There was famine and suffering all over the country. As a result the poor people raised against the aristocrats. It leads to French revolution. The aim of the revolution is to improve the economic conditions of the poor. The people should use their power for the development of society, instead of destroying it.

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Two Day National Conference on
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A Cultural of Kiran Nagarkar's *God's Little Solider*

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Abstract: Kiran Nagarkar brings both cultural and religion in to one aspect using a protagonist named Zia. He uses perfect situation in all the places to change the religion. His literary work is fluently mingles the lyric, creation, and learning. Zia's life is depart from one place to another, his beliefs also clash from his ideas. But his life is finally became a soft natured as a Buddhist. In the novel Zia khan is gods little solider as a terrorist. Zia khan moves from Bombay to Cambridge, USA, Afghanistan. He changes his community from liberal Muslim to terrorist Muslim and to Christian and to Buddhist. The novel traces the journey of Zia through his cultural confusion of beliefs. Zia's brother Amanat is more parallel to the rational thought in the novel.

Key Words: Cultural, Religion, Community, Muslim, Terrorist.

Kiran Nagarkar is a versatile writer, all his novels brings some general ideas based on religion and culture. He brings the protagonist Zia khan in the novel to prove that the human is there in the society to die for culture. He introduces the character that often changes his religion. Kiran Nagarkar brings the situation in the novel is to explain the merits of the religion and relation with culture. He proved that religion and culture is important aspect in human life. Zia khan is man who is going to die for his beliefs. He is the man kills the man who is comes in his way. Zia khan is Gods little solider: a terrorist. Zia's life is linked with his brother Amanat, who is linked with his life as a middle path. Their lives diverge and their beliefs clash in many times with lot of interactions. Their ways with the dilemmas of faith and betrayal, god and morality are the fusion in the novel.

Gods little solider is a master piece of Kiran Nagarkar that familiar through the ways of storytelling. Zia wanted the sea inside his house because he is a lover of nature. He wanted his window the view of rocks, ocean, sun, sky and moon. He wanted all these in his house as an ever changing picture. He introduces all the three religion in the novel as Hindus, Christians, and Muslims. The novel naturally combines lyricism and learning, imagination and authenticity. As a modern-day symbol it places of interest the dangers of religious fanaticism of all varieties, and is a thoughtful and unwavering enquiry into the most pressing issues of our time. Kiran Nagarkar uses the character to denote the reasons and to prove the variations of the culture. But he does not give importance to the community:

It did not matter whether the person was a Hindu, Christian, and Muslim. All these years, everybody had said that she lived only for Zia. But all that had changed now. There was not a word of recrimination of remonstrance from her. Instead, Zubeida khaala was especially civil with him. (Kiran Nagarkar 22)

Zia is the character to lend a hand others to liberate from the problem. He helps his aunty to set free from his problems. Zia tried his at most level to help. God knows everything about Zia. He learns almost half the Koran in English to win to defeat his problems. The novel is divided into three sections and set in different locations across the world. Sometimes these worlds are found within the same city, and within the same family. It is a story about Zia Khan who is protagonist in the novel. He is born in a liberal family in Bombay. He is an brilliant student in the school. Particularly he is most excellent in mathematics in the school.

The family of Zia is very liberal in which his father, mother, and brother are open-minded, whereas his aunt, Zubeida Khaala is very extreme and compulsive. She loves Allah and hates other religions. The novel deals with radicalism and global terrorism. Zia Khan tries to guard Islam and its preaching. He wanders across the world and keeps changing his identity as Muslim, Christian, and Hindu. He observes the three religions and compares them with each other. Every kind of belief is examined and questioned by Zia Khan. Nagarkar patiently pursues his quest for contemporary terror world and various religious beliefs. At present the world is in front of a highly structured terrorism which is very difficult to remove. Fundamentalism is one of the terrorisms which stems out from cultural keeping out

and most significantly from religious unrest. The common denominator of fundamentalism is the enemy of rational discussion and intellectual inquiry.

The protagonist, Zia Khan belongs to extremely educated, liberal, and middle class Muslim family. He is an authority, scholar, and genius in mathematics. His brother Amanat is a well known novelist. Obsession, extremism, fanaticism, and terrorism are the themes of the novel. In the beginning chapters, author highlights Islamic rites, culture, and customs. Every religion has its rites, ritual, and traditions.

Zubeida, Zia's aunt, tries to pursue him towards obsessive ideology. She preaches him that he is a willful child and future of Islam. Zia's aunt is obsessive and fanatic of her religion and intolerant towards the other religions. Ramadan is a holy month for Islamic community and everyone keeps the Rojās in the month. Zia also keeps fast and prays with his aunt. He tastes Islamic cuisine like the tandoori chicken, tangadi kebabs, bund gosh, the sherbets, the bhajias and kachoris.

Ramadan permits to believer two time meals as after sunset and before sunrise. In the end of second week of Ramadan, Zia realizes that his monumental starvation and dehydration are in vain. He comes to home from school and his teacher forces him to drink a solution of water, salt, sugar and lemon juice. Zia becomes sick due to keeping fast of Rojās and his father and mother know that he had kept Rojās. Zubeida is ever distressed about the condition of her own people whose faith in Islam is flawed. She thinks that Allah has chosen her, the meek and submissive; it is her holy responsibility 193 to mould and guide the little boy into a great pir and saint.

Amanat is a brother of Zia who writes a novel called 'The Arsonist'. He sends a copy of the novel to his brother Zia for reading. The novel deals with the love, bickering, and friendship between a man and his God. It is the story of India's great medieval Bhakti poet Kabir. We see in the novel that The Budha, Christ, and Mohammad sit up and rethink their belief and sacred dogmas. It is also a metaphysical journey of man's eternal search for meaning and his attempt to make sense of his life and of the world around him. It is a short novel, just of a hundred and seventy pages. Zia reads the novel raises questions in his mind about Kabir whether he is a Hindu or Muslim. But actually nobody knows whether he was a Hindu or a Muslim, little or nothing is known about his ancestors, his parents, or his birth. People call him, Ram, Rahim or by any other name. The Arsonist describes unlikely tale of a weaver, but this is no ordinary weaver. Amanat tries to find answers to the questions pertaining to religion and God. He focuses on sages from Hindu, maulanas from Islam and monks from Buddhist religion. He asks many questions about presence of God to his disciple in the novel. Mukherji comments on the novel in following opinion:

Nagarkar's journey into the heart of fundamentalist darkness and the psyche of a full-blown fanatic has a range and depth none of the peaks of Indian literary achievement so far posses. It tackles profound questions of faith and choices and commitment; it mixes realism and fantasy, politics and metaphysics in a manner never done before (Mukherji 2006:1).

Nagarkar depicts dark side of the monasteries in America. It is observed that some monks keep illicit relations with women in the monastery. For instance Jonathan Christophe is a famous painter and has his painted frame hanged on the wall in his photo studio. Jonathan keeps illicit sexual relation with women in the Abbey. When chief father comes to know about this relation, he becomes depressed and commits suicide in the photo studio. Police arrive in the monastery for inquiry and they know the reason of the suicide. Jonathan leaves a suicide note in which he mentions his sin. Reverend Father tells mystery of the suicide in the following words:

Suicide can never be endorsed by the Church and it is not my intention to defend it in any way either. And yet let us understand that suicide is a response to what a man or woman found unbearable. Unbearable pain, unbearable hurt, unbearable rejection and loneliness and unbearable depression. He or she found it that like Judas who betrayed our Lord and peter who disowned him not once but twice, Jonathan Christophe too may find peace and succor in the arms of our Lord (Kiran Nagarkar 305).

The novel has many rooms: here, there are spaces set aside for satire and irony; areas demarcated for psychological reality and yet other corners occupied by work that is socially engaged. In the last phase Zia's identity is a Hindu name Tejas Nirantar and he provides weapons to the terrorists in the Kashmir territory. Shakta Muni is shown as modern swami and deceiver of his devotees in the ashram. Author has shown that every religion has extremists and these extremists are responsible of spreading intolerance in the society. According to me reasons why one becomes a terrorist may include poverty, illiteracy, and unemployment, difficult situation in family and obsessive faith. These aspects may be responsible for provoking one to this violent path of fundamentalism.

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**Gender Equity for Social Development in Kiran Nagarkar's *Extras* and
Margret Atwood's "Helen of Troy Does Countertop Dancing"**

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Abstract: Gender Equity has been the cry of the underprivileged and oppressed gender since they started voicing out what they felt they needed. Based on gender there are various issues raised and developed from era to era. In the golden age people fought for freedom to lead their life peacefully and liberally. After that they fought for freedom for women. Women equality is the biggest issue in the post-colonial period. Giving importance and respect to transgender is the next issue. From generation to generation equity and benevolence to gender have been praised and valued by the people. Kiran Nagarkar's novel *Extras* and Margret Atwood's poem —Helen of Troy Does Countertop Dancing” have valuable points supporting and fighting for gender equity. In *Extras* the character Eddie suffers a lot in the hands of a lady director Sapna for getting a chance in movie. He was seduced by Sapna and hospitalised. In —Helen of Troy Does Countertop Dancing” Margret Atwood says about her own past of life where she and other girls suffered a lot for getting money. Sometimes the girls were even seduced on pub where they work. The general theme in these two works is poverty. Poverty induce people in illegal work. Not only girls but also boys were seduced to fulfil the need of rich crocodiles. Gender equity is the need for both male and female. Respect and decorum are everyone's right.

Key words: Gender, feminism, culture, poverty, society, humanity.

Gender Equity for Social Development is one such greatest event to be followed by the people in the modern era. Gender plays an important role in the society. Various issues were raised on the basis of gender equity. In the ancient age there were many issues based on giving equality to women in society. Gender equity is not only on giving voice to female alone. The word 'Gender' is common to both male and female. Men suffers a lot in the hands of women in many places. They lose their identity and be as handmade toy for women. At the same time there were another gender issue known as Transgender issue. These Transgender people must be respected and honoured in the society. All such issues comes under the title known as “Gender Equity”, how these people were restricted in society and how they run their life in this society were discussed in this forum. There were many stalwart, legends and fighters who fought for the equity to women's freedom. Many writers expose their thoughts and happenings of their contemporary society.

Tamil poet Mahakavi Bharathiyar fought for the freedom of women rights. His works provoke everyone to think about what is the need of gender equity. He not only speaks about women freedom but also of treating human beings in right manner. According to him every human being is equal in this world. He fought for equity of men and manners. There is no higher caste or lower caste, everyone should be treated equally is his only policy. He visualised women as an emanation of Shakti, a willing helpmate of man to build a new earth through co-operative endeavour. He talks about unity in diversity. He indulges about the caste system followed in India. He voiced against the starvation of people in India. Bharathiyar quotes were very realistic and aggravate in nature. His song, “*Thani oru manithanakku unavu illayenil intha jagaththinai azhithiduvom*” translated as “If one single man suffers from starvation, we will destroy the entire world”. His poem on indicating the equity for gender is given below:

ஆணும்பெண்ணும்நிகரெனக்கொள்வதால்

அறிவிலோங்கி, இவ்வையத்தழைக்குமாம்; (Bharathiyar, 25-26)

Many writers talk about the gender equity on their works. One such writer was Kiran Nagarkar and Margaret Atwood. They both belong to different regions and they talk about different points of view. Kiran Nagarkar is an Indian writer born in Maharashtra. His works generally mean about culture, religion, poverty and various societal issues. Kiran Nagarkar's *Extras* has a character known as Eddie Coutinho, who belongs to the Christian family. He lives in a chawl with his mother, sister and grandmother. He belongs to a poor middle class family. In chawl people were filled in a congested room. Where they lived a peaceful life by earning their money by doing their daily wage. They lived their life by fulfilling their basic needs like food, clothing and shelter and nothing else.

They obey each other in the near-by home, they give respect to the elders, they know what culture is, and they behave in the right manner. They help immediately of not thinking about the future termination. But there were many drawbacks of treating people in that chawl too. People were classified and separated according to caste and religion on that Chawl. Higher class people and Christians occupied fourth floor of the Chawl. Hindus occupied third floor. Other community people occupied second and first floor. Finally the ground floor was occupied by Dalit's and low class people. Here gender equity fails. People should know the real status of their residence where they live because, they all live in same roof. They survive in same place where the Dalit's live. They buy the same vegetables what the low class people buy, they took water with them when the lorry comes to the Chawl, the children's mingle and play without any variation, and like that many incidents were common to them. But what is the need to classify people. Gender equity must be raised over here, no class or race should be followed.

Eddie Coutinho though born in Christian family, he loves to learn Hindu rituals and traditions more. He never sees the variation of caste and gender. He moves freely with everyone. He works in bar and sometimes he goes as an Extra in cinema shooting. But he lies his mother as he works in mechanic shed. Often he used to go to shoot as an extra. Extras in shooting used to dance behind the hero, heroines or act in some scenes in group. They were not shown specifically on the film. One day he acts in the shoot of Sapnaji a great director. She like his performance and gives him her number to make a call for her next film shoot. She assured him of giving a chance on her next film. He tried many times and days to call her but she is too busy to speak with him. One day by his luck she picked his call. She do not able to recognize him immediately. Then she asks to be in her home on the next day evening.

Eddie went happily to her home. There she misused him. She seduced him. She let her dog to bite him. She says, "And you, Coutinho, don't just stand there looking aggrieved, as if your manhood has been bitten off. It's just few nicks, that's all." (323, Kiran Nagarkar, *Extras*) She never cares about him. She told him that "Chi Chi's just had his anti-rabies and distemper injections." (323, Kiran Nagarkar, *Extras*) She never considers Eddie as a human being. He suffers and shouts a lot from pain, but she never cares about him. She patted and petted the dog and talked some more drivel to him. She told that dog "he was the only one who loved her and she lived for him and him alone." (323, Kiran Nagarkar, *Extras*) Not even considering a human being as a human being but giving more importance to dog. This is the actual status of many people in society. Dogs must be prevented, nothing wrong in it, but should know its place where it should be. Human being should treat in right manner. Though being a lady she treats a man in a wrong manner. There was no gender equity in this contemporary society. Because of poverty and to get a chance in a cinematic field he has been defeated by a lady. Though people speak about female rights and female freedom, no one is there to talk about male freedom and their struggles. Even men suffers a lot in the society to survive. Men has more responsibility in this society to take care of their family. Men should be respected and honoured by everyone. They are the pillars of the society.

Margaret Atwood is a Canadian writer. She is a feminist writer. She supports and encourage women in all her works. She incites women has the capacity of handling difficult situations to achieve her goal. Her works were also mythological, ethical and social based in themes. The works of Margaret Atwood looks like a fairy-tale. Sometimes the gothic theme would also be there in her works. She praises women in all her works.

Margaret Atwood's poem "Helen of Troy Does Countertop Dancing" is about the feminine concept. Helen is a marvellous character in history who attracts everyone by her beauty. Here in this poem Helen of Troy is an excellent dancer and in general she is unpleasant woman. The female should be respected by the men in society. Instead of that they harass and tortures female by using their men power. The poem starts with the lines of saying the equity raised for women in society. It is about "The world is full of women" (1), it indicates the world is fully surrounded by women in one angle and in another way the world itself is considered as a woman. Though there were powerful men in the society women is praised and respected by everyone.

Female should be respected is the perfect point but in the same time she is treated badly in hands of men. Helen sells her body in front of every man to fulfil her poverty. She sacrifices herself to earn money. People may curse Helen for doing such illegal work but no one knows the pain she felt in her mind. She never cares on anyone because no one is good in this world. They may suggest her to quit her job and to gain self-respect by doing some other day jobs. Doing

night job in pub is not her wish, but the fate had made her or pushed her to do such job. Only she knows the pain and sufferings she faced in her life but even though she do that job to run her family.

Helen's struggles a lot by standing a whole night in front of the unknown men nakedly. She has been a treat for their eyes. People on outside may ponder her as a demoralised woman. She never give her ears to their wordings. Gender equity dies on this place because a woman has been treated as a treat for the eyes of every men on the pub. Helen dances and entertain the men in pub. She helps men to clear all his doubts on the organ of female part.

Like preachers, I sell vision,
like perfume ads, desire
or its facsimile. Like jokes
or war, it's all in the timing.
I sell men back their worse suspicions:
that everything's for sale, (Atwood, 20-26)

All men who surrounds there gazed at her they behave in worse manner. They were eagerly waiting to touch her, they stare like dogs on seeing her ankles. Generally female are considered as Goddess, on the other hand she may even consider as a lord of earth. The earth tolerates everything whatever mischievous things happen to her. In the same case here Helen to tolerate all the misbehaviour activities performed against her.

Men never respect the feeling of women in society. They try to satisfy their needs with the name known as women. Though men who are married comes to pub. He do not think of his family or his wife, he thinks only his happiness. Women like Helen were in society to accomplish the wish of such worse characters known as men. They not only enjoy their dance but also about the every nook and corner of female organs. Sometimes they try to get it to pacify their hunger. She describes her work as a countertop dancer with the aftermath of a village raid. They get nothing but the bloody, brutal, inhuman leftovers of loot.

Helen maintains distance with those illegal persons. She maintains the decorum of not even a single person should touch her fingers too. The men who gathers there is not good in characters they all were lying and cheating personalities. All third rated persons were assembled there to fulfil their fantasies and lust. She never hides anything behind them she is more transparent. Towards the end of the poem, her duplicity is revealed as she openly admits to using feigned honesty to conceal her true self. In the last four lines of the poem, the emotions has been exposed clearly by the author. Helen at end of the poem reveals her anger in genuine manner. Helen of Troy is powerful and she knows it, going so far as to end the poem with a warning:

You think I'm not a goddess?
Try me.
This is a torch song.
Touch me and you'll burn. (Margret Atwood, 80-84)

"Beauty is to be Beautified" She sells her body, but not as a prostitute. Just as a beautiful things are to be look and never try to get it.

In both these works gender is not even evaluated. Every human being is selfish in thought. Their need and necessity is the only point of view to them to achieve. They never respect other gender. In some case male chauvinism plays an important role. Sometimes female acts a male and destroys the whole nation. There were lot ego problems between male and female. In the works poverty is the main reason for their miseries. The reason behind poverty is not based on gender equity but because of respecting the gender. Understanding the needs of human being is the basic need of people. Men should respect women and women should obey men. Gender equity must well-heeled in society to have a flourishing Nation.

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New Perspective in Teaching English Language and Literature
Recent Approaches in ELT

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Abstract: *In recent times, language teaching, is undergoing sea changes. What to teach what not to teach is being debated by all academicians. The percentage of syllabus in theory and percentage to be allotted for practice is the next big question. In theory there is no difference between theory and practice but in practice there is. As teachers of ELT as second language will say with conviction a gram of practice is equal to a ton of theory. An ELT classroom should treat practice as theory and make the classroom student centric. Language teaching is vibrant and the outcome of each class is application in real life and day to day situations. Earlier teaching English was a question of theory Vs practice whereas now it is theory = practice. When it comes to English Language Teaching practice with proper guidance is the new theory. Language learning is a performance skill and its applications and repercussions are instant and life-long. Once you learn a language you need to apply it in various situations and face the consequences immediately whether it is right or wrong because Language is all about communication. People or receivers of your communication judge, respond and react instantaneously when you use your language skill. It may be favourable, humorous, rude or misunderstood based on your language skill. Hence an English classroom is the best place to practice your Language skills without being judged for Language skills and the necessary learning can happen in the right direction. An English Classroom is the bridge that makes your transition from practice to real life application smooth and effective.*

INTRODUCTION:

When discussing about the difference between theory and practice we can humourously say that in theory there is no difference between theory and practice but in practice there is. Meaning that theory states the facts about a practice and so it is the same but since practice is actually doing something it cannot be put down as a statement. The Google Dictionary defines 'theory' as a set of principles on which the practice of an activity is based and 'Practice' is defined as the actual application or use of an idea, belief, or method, as opposed to theories relating to it. So, it is clear that theory is based on rules, regulations and constraints to do a particular action and practice is actually doing an action after understanding the rules, regulations and constraints. If we look at it from the viewpoint of Blooms Taxonomy theory is the basic level of remembering and understanding a process while practice is a higher level of learning which can come under categories like application and creativity. So practice requires greater cognitive skills than remembering or understanding a theory.

In the process of learning a new language the old school of teachers (Traditionalists) believed in explaining the rules i.e Grammar, Spelling, Vocabulary, Sentence Structures etc before allowing the students to practice their speech. Students were asked give more importance to Reading and Writing than Speaking and Listening. But now the modern methods of teaching gives equal importance to all the four language skills. So it is clear that the Traditional teachers believed in theory and the Modern teachers give more importance to practice. Another major difference is that theory is a teacher centric method of teaching and practice is student centric. It has been largely accepted nowadays that language learning has to be student centric for reaching the required outcome. Since our application of practicing our language skill is analysed and evaluated by other people immediately there is larger scope for correcting the mistakes and miscommunications. The reaction of the audience will give information on the correctness of a particular person's language usage, especially in the spoken form.

PRACTICE MAKES PERFECT:

Practice makes perfect is an old proverb and holds true to language teaching. As teachers of ELT as second language will say with conviction, a gram of practice is equal to a ton of theory. An ELT classroom should treat practice

as theory and make the classroom student centric. A student centric classroom will allow the students to practice, make mistakes and correct their miscommunication in a controlled manner. The teachers can become facilitators instead of lecturers and guide the students in using their language skills in given situations.

In this juncture it should be very clear that we did not learn our mother tongue in the traditional way, but we first listened to people talking, imitated our elders, learned new words by exposure to outsiders and language seeped into our brain by practice. But when it comes to teaching a second language this system is forgotten and more importance is given to theoretical rules and regulations. Since the spoken language is more vibrant and differs vastly from the formal written language, students of traditional methods of learning are more comfortable with reading and writing but hesitate to speak or listen.

The written word is memorised based on spelling and is normally pronounced very differently from native speakers. Hence the students who learn English as second language in the traditional method speak very differently from native speakers. To validate this we can look at students who have Tamil as their mother tongue. Since Tamil is phonetic language where all the syllables are pronounced clearly, students find it difficult to understand the fluid movement of English sounds, the difference in pronunciation of the same letter in different words (eg. put, but) and the concept of silent letters.

The only option is repeated exposure to native speakers and practice by imitation. This will imbibe the language in their mind naturally just as it happens in their mother tongue. It is not easy for a student in rural Tamil Nadu or any other Indian state to meet native speakers regularly. Here technology gives us a helping hand. Students can get unlimited content of native speakers on television and popular apps like Youtube. Once they start listening to native speakers they will get the confidence to imitate and learn the correct pronunciation, sentence structures and their vocabulary of informal words will greatly increase. Since this is the desired outcome of learning a second language it can be encouraged.

OUTCOME BASED LEARNING:

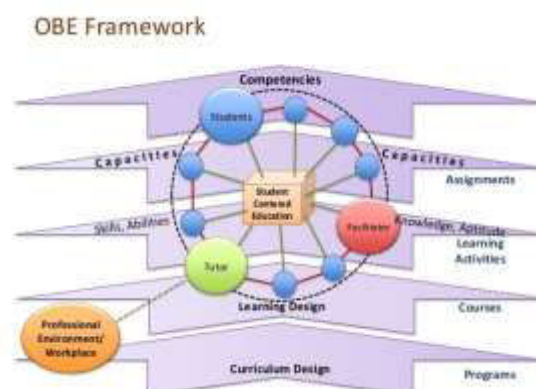
This brings us to the concept of Outcome Based Learning. According to Dr. Muhammad H Rashid, University of West Florida in his paper “THE PROCESS OF OUTCOME-BASED EDUCATION - Implementation, Assessment and Evaluations”, “an outcome-based education (OBE) program generally includes the following activities:

- Define educational objectives or goals what graduates are expected to attain within a few years of graduation.
- Define educational outcomes what the graduates would be able to do at the time of graduation.
- Identifying the stakeholders and their involvement in articulating and evaluating the education objectives and outcomes.
- A well-designed curriculum that will produce the desired objectives and outcomes.
- Mapping of the curricular courses how they contribute to the educational objectives and outcomes.
- Development of continuous improvement educational processes for assessing and evaluating the degree of achievements of the educational objectives and outcomes for program improvements.”

In this process learning is all about bring desired outcomes in the student. The teacher has to set a syllabus with a pre-determined objective of what the students will do after finishing a particular educational programme or course. Once this is determined the syllabus and teaching methodology is set to help the students achieve the objective. This will make the students move in a particular direction to realize the programme or course objective. Once the student finishes the course his educational outcomes are evaluated and in case of unsatisfactory outcome the syllabus is realigned to bring the desired outcome.

This system of Outcome Based Education accepts that no two students are the same and setting a syllabus does make a student qualified in a particular programme.

DIAGRAMATIC REPRESENTATION OF OUTCOME BASED EDUCATION:



When it comes to language teaching the outcome is for the students to be able to reasonably practice all the four language skills (LSRW) in any given situation. Language teaching is vibrant and the outcome of each class is application in real life and day to day situations. So, the teachers take on the role of facilitators or tutors who will allow the student to practice his language skills in real life situations or they will create an imaginary situation inside the classroom so the students can enact their language skills. This allows the teacher to correct the students and prepare them for real life.

Since Language teaching is a life skill and not a subject to be learned for getting a certificate or degree it has to be practiced continuously in different situations. Earlier teaching English was a question of theory Vs practice whereas now it is theory = practice.

Outcome based education or application of practice over theory is a bridge to make learning a language meaningful, application based and useful for development of personal skills.

THE BRIDGE BETWEEN THEORY AND PRACTICE:

A bridge can have two functions i.e bridging a gap or nullifying the difference between two things. When it comes to English Language Teaching a bridge called outcome based learning nullifies the gap between Theory and Practice and makes it one and the same. Practice with proper guidance is the new theory. Language learning is a performance skill and its applications and repercussions are instant and life-long. Once you learn a language you need to apply it in various situations and face the consequences immediately whether it is right or wrong because Language is all about communication. People or receivers of your communication, judge, respond and react instantaneously when you use your language skill. It may be favourable, humourous, rude or misunderstood based on your language skill. Hence an English classroom is the best place to practice your Language skills without being judged for Language skills and the necessary learning can happen in the right direction.

An English teacher who uses outcome based educational goals in the classroom is also the bridge that makes your transition from practice to real life application smooth and effective. They take on the role of trainers, mentors, facilitators, tutors, evaluators, guides, language gurus and creators of successful learners. They make the students achieve their goals in studying a particular programme through proper practice.

CONCLUSION:

When it comes to the rift between theory and practice it is the outcome produced by a student which determines the nature of teaching methodology. Everybody understands the need for theory but theory on its own will only provide knowledge whereas practice will provide working knowledge, a professional application and a career path. Practice will help the students realise the necessary outcome of their course. When a desired outcome is experienced by a student their interest in the particular subject will drastically increase. The benefits of a positive outcome will be cherished by students and they will search for more information. Learning becomes a gathering of skills and education becomes skill development and application of knowledge. This will prove to be fruitful not only for the student but the society at large. Application of knowledge will create a society willing to make use of its skills for productive purposes.

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