



Literary Vibes

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Editorial

Literary Vibes, A Refereed National Journal in English Studies, is published twice in a year since 2012 with the objective to provide an integrated platform for research in English Literature and English Language Teaching and to deliver free access to the knowledge produced through research.

Most of the articles address the current issues in the field of English Literature thus making it possible to have a full length research on the discussed writers. A few papers touched upon the English Language Teaching.

We hope this issue of the journal will help teaching and research community in their research endeavour. On behalf of the members associated with this journal, we extend our gratitude to all those writers who have shared their creative taste and encouraging advice.

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Nirad C. Chaudhuri – An Enigma

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It is obvious to say that Nirad C. Chaudhuri (1897-1999) is an extraordinary creative artist in one sense because what appears appreciative in his hands turns to be depreciative simultaneously. So, to brand him as a visionary is very difficult for any reader from his works. The conflicts are present in his mood and temperament in every aspect. Thus, he is surmised as an enigma throughout his life till today. This dichotomy between precept and practice is one of the reasons why Chaudhuri becomes controversial. Here the question is whether he does produce with much clarity or vagueness in his approach. This paper enunciates his divergent personal conflicts in his life.

Nirad C. Chaudhuri's life journey mirrors his paradoxical nature right from his infancy to his later matured life evokes mixed feelings and compels the reader to estimate as an inscrutable personality in his aptitude to look at life. M. K. Naik observes, "He is fiercely honest and unsparing critic of men and morals and manners in contemporary India. The truth about him seems to be that he is at once more Indian than most Indians and more English than many Englishmen"¹. It is due to his over exuberance and hyper analytical mental caliber, for instance, Gandhiji's "My Experiments with truth" is an account of his true life impeccably presenting his life without any inhibition. But Nehru in his 'Autobiography' hides his follies and foibles and glorifies his personal feelings in a convincing manner. Whereas, Nirad C. Chaudhuri endeavors to suppress the reality with a view to exposing his contra-nature in his work 'An Autobiography of an Unknown Indian'.

Nirad C. Chaudhuri says that he is handicapped by an acute myopia. Nobody would take this handicap seriously who knows what a voracious reader he is. He has perhaps read more printed matter than anybody of his generation in India. Ironically, Fakrul Alam, describes

Chaudhuri's autobiography as "having achieved the status of a minor classic and as one of the canonical texts of Indian English literature"². Besides, he is incapable of congratulating his own achievements heartfully and feels inferior as an Indian writing in English unlike R. K. Narayan, Raja Rao and Mulk Raj Anand. Anand is audacious to confess his inferiority, whereas Raja Rao, who resided in America, glamorized the versions of Hinduism and R. K. Narayan almost enjoyed the elixir of Indian ethos and milieu throughout his creative journey.

Chaudhuri wittingly or unwittingly came under the overpowering influence of the British, in one way deceived himself in aping the language and culture in his thought. He himself notes that "despite the change in culture and morality, 'timeless England' and its spirit can never be extinguished"³. That is why many critics are of the view that he is an anglophile to the core throughout his life. Kushwant Singh is of the view, "his encyclopedic knowledge had made him somewhat of a legend; he is meticulously painstaking about what he writes and is particularly felicitous in expression. He is provocative and at times offensively anglophile at the expense of his countrymen"⁴.

Even in his private life, interestingly, when he was taken to bridal interview he could not look at the bride due to his self depravity as he was weak in physic and dark in complexion. He apparently left the choice of selection to the bride to proceed for the marriage suitable to the present day context relating to opting of boys by girls. Strangely, regarding man and woman relationship, he is sane and balanced since he came under the impact of Greek and medieval Europe. Chaudhuri's parents were very different from other Bengali parents in that his father was a liberal intellectual and his mother an uncompromising puritan very much under the reformatory influence of Brahmo Samaj. As a result, the Chaudhuris did away with many superstitious traditions. They preferred to live away from the malicious influence of their ancestral home and made a family in the English sense of the world, quite in contrast to the joint family structure followed by other Bengalis of the society. The joint-family, he says, was more like a tribal camp than a family. He shows his dislike for such joint homes because, in them, the family relations got so mixed up that the fathers were called brothers, the grand fathers and brother's fathers, mother's daughter-in-law, grandmother's mother, uncle's father, nephew's brother. There

was an indescribable confusion in the ideas of blood relationship and nobody could claim any exclusive right in a child. Mr. Chaudhuri reflects:

“I am doubtful whether Plato would have advocated the removal of children from the care of their parents and the extirpation of parental interest in the child if he had seen our system at work in its results- we went very far towards not only his system but also the modern system of... public crèches. We almost succeeded in eliminating the influence of the mother and the father, in abolishing parental exclusiveness, and throwing the child in the lap of the community and its Nomos. But what a Nomos it was. It was not only not sifted by Socratic criticism and unilluminated by Platonic idealism, it was a Nomos about which even the Sophists did not bother one way or the other. It was the pure collectivism and the unchallenged Nomos of the gregarious ruminants.”⁵.

Surprisingly though he has been brought up as a puritan, he was free to compliment and kiss beautiful young visitors and shared wines with them.

Amazingly Chaudhuri's attitude towards freedom movement appeared quite different as Gandhi became prominent with his potent weapon-non-violence; he condemned him for his approach as he got militant ideas to go against British. But at the same time Subhas Chandra Bose, who was idolized in Bengal for his revolutionary ideas to grill against the British; Chaudhuri disagreed with his militant approach. Yet another context, the British acclaimed Gandhi for his stiff resistance for accomplishing independence to India before leaving the country. Contrary to the expectation, Chaudhuri could not voice his support of praise which considered being a worthy acclaim for Gandhi as an Indian. Funnily, during the Second World War, he defended the attack on Hiroshima and Nagasaki, when the entire world raising its agony against the destruction.

Usually, a person is judged by his erudition and scholarship, despite tremendous learning and fund of knowledge Nirad C.

Chaudhuri is a victim of conflicting ideas and contradictions. How so ever, any reader can recreate his way of style, in writing and presenting his deep felt perceptions freely and frankly without any fear or favor. Just like his European contemporer G.B. Shaw, who dismantled dogmatic feelings of English society through his works, appeared negative in his approach though positive in his appeal in trying to reform the society with his scathing attack on the society and manners. C.R.Mandy applauds, “Nirad C. Chaudhuri is the grand solitary among our writers. I had hardly met an Indian Writer...I would always rate him cerebrally and stylistically in the top class of Indo-Anglian writer”⁶.

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Quest for Feminine Identity in the Short Stories of Alice Munroe and Shashi Deshpandey

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Feminism is known as a movement of women, and for women to achieve women's rights. It is also called women's liberation movement. It began in the late eighteenth century. It grows in Europe and America when women become conscious of their oppression and took steps to redress their oppression. At present, feminism has spread all over the globe although in many countries it has become tagged with different labels. Women's writing has proved itself, without any hesitation, to be one of the very major instruments in the propagation of the female sensibility. According to Barrow and Millburn, feminism is "a label for a commitment or movement to achieve equality for women"¹

Feminists seek to remove all the barriers to equal social, political and economic opportunities for women, and object to the notion that a woman's worth is determined principally by her gender and that women are inherently inferior, subservient or less intelligent than men. Thus feminist scholarship is aimed at 'deconstructing' the established predominant male paradigms and 'constructing' a female perspective which foregrounds the female experience. Deborah L.Madsen says that feminism deals with women and their status in society and asks questions about oppression, consciousness, gender. Madsen further states that the concerns of feminist theory are: "thus unique experience of women in history; the notion of female consciousness; the definition of gender that limit and oppress; and the cause of women's liberation from those restrictions"²

Canadian Feminists explore the power politics in interpersonal relationships and relate the women's crisis not only to the patriarchal structures of power and dominion but also to the woman's own

passivity and complexity in the power structures that subject and subjugate them. As a significant and unignorable literary force in the post-sixties, women's writings challenged not only the traditional male supreme authority and dominance in Canadian literature, but also the man-made centre-margin boundary concept wherein woman was marginalized and made inferior in both culture and literature. Women writers like Margaret Atwood, Alice Munro etc questioned the traditional notions of sex and gender roles and protested against the de-humanization of woman in patriarchal discourse.

Feminine identity or the consciousness of woman is rooted in her relationship with others. Carol Shields states that while Canadian men have written about "man and landscape, man and history, man and moral issues", women have written about "relationships between people and particularly between men and women"³ (1993:535). What Carol Shields mentions about Canadian women writing is to a great extent true of all postcolonial women's writing. In their writing, Alice Munro and Shashi Deshpande adopt a subversive style reflecting the strategies women writers employ to deal with oppression; they visualize characters who make compromises, or who try to gain respect and a sense of self actualization by reversing the general image of women in that society.

Canadian women are economically independent, and more educated, than their Indian counterparts. Nevertheless, they too, are dominated by the values of the male, at work and at home, and feel the categorization of class.

Shashi Deshpande is a well known figure in the Indian Literature. She was born in Dharwad in Karnataka. Her father, Sriranga, was a Kannada dramatist and Sanskrit scholar. She pursued her education in Dharwad, Bombay, and Bangalore. She wrote the short stories viz., *The Legacy* and other stories(1978), , *The Miracle* (1986), *It was the Nightingale* (1986), *it was Dark* (1986), and *The Intrusion and Other Stories*(1993).Her novels include *The Dark Holds No Terrors*(1980), *If I Die Today*(1982), *Come Up and Be Dead* (1983), *Roots and Shadow* (1983), *A Matter of Time*(1999), *That Long Silence* (1989) *Small Remedies*(2000), *The Binding Vine*(2002) *Narayanpur Incident*(2003), *Moving on* (2004). In 1990, she got Sahitya Akademy Award for the novel *That Long Silence*.

Alice Munro was born in Wingham, Ontario. She studied at the University of Western Ontario, and afterwards moved to Vancouver and Victoria. In 1972, she returned to Southwestern Ontario, and now lives in Clinton. Her first collection of short stories, *Dance of Happy Shades*, was published in 1968, and it got the Governor-General's award. Munro's notable short story collections include *Dance of the Happy Shades* (1968), *Lives of Girls and Women* (1971), *Something I've Been Meaning To Tell You* (1974), *Who do You Think You Are?* (1978), *The Moons of Jupiter* (1982), *The Progress of Love* (1987), and *Friend of My Youth* (1990).

Munro's stories revolve round female characters portrayed in the different stages of their lives with an emphasis on relationships as adolescent girls, young wives and mothers, middle-aged women, spinsters and widows. For Munro, "the experience of women is the most important thing and really the basis of feminism."⁴

Munro poignantly acknowledges that the raw material of her work comes from her own life. In her first collection *Dance of the Happy Shades* (1968) Munro has depicted the childhood and early adolescence of her protagonists and shows how their personalities are constructed. Beverly Rasp Rich says that the stories in this collection were mostly written when Munro herself was just "emerging from that period of her life as a young mother and dependent wife"⁵ (*Dance of the Sexes* 1990: 36).

Munro has addressed herself in the childhood and adolescent characters of her fiction as in *Boys and Girls*, *Walker Brothers Cowboy*, *Images* and *Red Dress-1946*. Munro discloses her chosen ideas about feminine sensibilities through these three stories, *Day of the Butterfly*, *Boys and Girls* and *Red Dress-1946*. These are chiefly written as a reaction against the sexist attitudes towards girls and women. Furthermore, these stories are written from the perspective of childhood and adolescence which explicitly denounce social taboos against a girl.

Alice Munroe in her short stories fictionalize the processes of the women protagonists' quest for distinctive feminine identity and, in as much as her short stories produce the contextual discourse on feminine identity obtaining in the post-sixties, she typifies the strong female voice that is heard in the post-sixties Canadian writing.

To a girl, in Munro's opinion, house is the place of unending impositions swaying over her head like a pendulum with an appalling implication limiting her to design the life of her choice.

Boys and Girls records the anguished psychology of an eleven year child who is conditioned by society and family to become a girl. The girl initially helps her father who is a fox farmer. She carries water to the pens of the foxes and besides carrying water she helps him when he cuts the long grass. The same is true of Alice Munro who helped her father in his work. The young narrator works "willingly under his eyes, and with a feeling of pride" (*Boys* 115-116).

Munro opines that a girl of twelve or thirteen will be free and uninhibited and can see life in terms of action, heroism and power. When she grows older she changes herself and her attitude and realizes her sexual nature. This realization can be clearly seen in the characters of Violet (*Queer Street*), Del (*Lives of Girls and Women*), Rose (*FDT*) and the narrator in *Boys and Girls*. Munro further adds the girl "understands that for her, participation in the world of action is not impossible, but does hold great dangers, the greatest danger being that it will make her not splendid, but grotesque" (186). Thus, the girl realizes that she has to wait and instead of being courageous, learn to be beautiful. The full human powers are illusory and not as she expects it to be. She is forced to compromise in life.

Shashi Deshpande's women long for love and communion of the spirit which they perceive as the panacea of the ills of the world. Their refusal to compromise and surrender and the inability to accept the perspective of their partners inevitably results in isolation and loneliness. She presents her women as strives and aspires toward freedom, toward goodness, towards compassionate world.⁶ Her novels portray women who herald a new morality – a morality not confined to physical chastity. Her concept of free woman transcends the limits of economic or social freedom and becomes a mental or emotional attitude⁷

Shashi Deshpande's stories delineate the social and moral restrictions which Indian women have to contend with in life even after attaining motherhood with the result that they undergo the trauma of bearing and rearing children even when they are neglected and ignored

by their own grown up and mature children.

A classic case charged with irony is that of the mother in *Death of a Child*, who weighed down by the weariness of life, impulsively gets rid of her baby – the third in four years – before it is born only to feel an acute sense of loss caused by her own willful action. Initially, she considers her life to be a “triangle.” She feels that marriage destroys the “reserve,” the “secretiveness” and the “innocence” of a woman. She wants to preserve at least some part of herself and her life. But after the abortion has taken place, she wails:

I feel a heaviness in my own breasts. There is a hollow feeling within me.... I am conscious of a piercing pain in the place he had filled. Grief becomes real.... I feel that the ghost of my dead child walks with me. (*Death of a Child*, p. 62)

Obviously, she has loved her unborn baby and feels guilty of having sacrificed its life for avoiding the pain involved in bringing it up.

Why a Robin is another story of a mother who is isolated from her husband and her only daughter, because of her innocence and ignorance. She feels “foolish,” “stupid,” “inarticulate,” and “dull and brown” in their presence and feels that she has “lost, misplaced so many things” in her life. She longs for a better and closer relationship with her daughter. When her daughter wants to write an essay on a robin, she is not able to help her. But she volunteers to help her write one on peacock, which the daughter does not want. The mother feels I am a failure ... as a wife, as a companion, as a mother. At the same time, there is a perfect understanding between the father and the daughter and the mother feels estranged from these. However, the situation changes dramatically bringing mother and the daughter close to each other when the daughter, on reaching the brink of womanhood, seeks comfort in her mother’s company: the mother allays her fears:

I talk to her gently, trying to make her feel it is natural, a....Part of growing up, something to be welcomed, accepted. She listens to me silently, lying there, her knees drawn up to her chest like an unborn foetus, waiting to be born again. I feel the pangs of childbirth.

(Why a Robin, pg.46)

In an interview given to Vanamala, Shashi Deshpande was asked why it was not possible for women writers to create a *rounded* character of the opposite sex like Tolstoy's Anna; Deshpande replied that Tolstoy had *years of male writing* behind him and that the *Female Tolstoy* is yet to come. This underlines her being aware of her limitation as a restricted writer of the feminine world and her attempt to turn it into an advantage as Jane Austen does. However, she acknowledges the feeling of being trapped in this woman's world from which she hopes to emerge, so as to be able to write about human beings and not about women or men.⁸

Apart from the feministic issue, women writers have candidly voiced their wrath and reaction in their respective works their revolt against the patriarchal superiority and dominance that begot sex discrimination and led to marginalization of women in their social, cultural and familial relationship, their celebration of the body, their constant search for the root and the individual identity. Alice Munro and Shashi Deshpandey, in their works, attempt to fictionalize the processes of the women protagonists' quest for feminine identity.

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The Theme of Integration in Bhabani Bhattacharya's *Shadow from Ladakh*

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Bhabani Bhattacharya focused upon the great Indian tradition of synthesis of diverse and differing aspects, perspectives and cultures in his novels. His novels creatively represent in miniature the theme of integration originated from the compromise between the diverse aspects of life. It is worth to mention that the essential theme of his fictional writings is that of integration: integration of the old and the new, of the real and the ideal, of faith and skepticism, of asceticism and aestheticism, of East and West.

In its ordinary and broad sense, the term 'integration' may mean, as it does, merely the joining together of disparate things or ideas, but in relation to Bhattacharya's novels 'integration' does strictly mean the joining together and reconciliation of opposites, of opposed values, for achieving the goal of common good. On one hand, in Bhattacharya's novels, the reader comes face-to-face with orthodoxy and obscurantism and a number of other cramping phenomena that are the necessary concomitants of a tradition-bound society. On the other hand, one also encounters in them various forces that operate against long-entrenched socio-political, economic, religious and cultural norms.

The process of blending between two divergent ideals started in India during the British Empire. The cultural tradition of India, imbued with many socio-religious, economic and philosophical backgrounds, has an excellent integration. The impact of the colonial rule is reflected in life, literature and culture. Bhattacharya has witnessed the colonial and post-colonial situation in India. His writings have been greatly influenced by the political and social condition during the independent and post-independent India, which reflects a panoramic view of India's socio-cultural life. Bhattacharya, what Cromwell says, is a multi, cultural person who uniquely equipped to mediate between

several groups in a culturally diverse world (11).

The synthesis of the traditional and modernity is the most noticeable feature of Bhattacharya's writings. K. R. Chandrasekharan observes:

With his progressive ideas and his vision of a glorious future, he has also great admiration for the spiritual and cultural heritage of the country. Like the great men whom he admired, particularly Tagore and Gandhi, he is also a builder of bridges between the present and past (XV).

In the earlier novels, the theme of synthesis is dealt with indirectly and secondarily. But in the latest novel, entitled *Shadow from Ladakh*, it is conspicuous and dominant from the beginning to the end of the narrative. Throughout the novel, the novelist attempts to bring about the integration of large-scale industrialization and the small-scale industrialization, the East and the West, Gandhian asceticism and Tagorean aestheticism, the old and the new values, village and city, India and China, etc. The concern of the novelist is the Tagore's lifelong quest, "Integration—that was the poet's lifelong quest: integration of the simple and the sophisticated; the ancient and the modern; city and village; East and West" (SFL 215).

The novel deals in detail with conflict and compromise between two contrary modes of life represented by Gandhigram established by Satyajit and Steeltown founded by Bhashkar. In the beginning, the towns are two poles apart, incapable of meeting each other. Satyajit, Gandhi's true follower in the novel, has built another village, Gandhigram, based on the principles of Gandhi's Sevagram. Self-sufficiency of the country is one of the fundamental aspects of Gandhian philosophy so is of the Gandhigram's. Gandhigram comes in direct conflict with Steeltown that aims at rapid industrialisation for the economic self-sufficiency of the nation through heavy industry.

Satyajit and Bhashkar both aim at the same end but their means are poles apart and sharply opposed to each other. Satyajit believes in what Gandhi said:

Mechanisation, was inevitable when there was dearth of labour. It became needless and an evil when there

was a surplus of hands. The problem in India was not how to find leisure for the teeming millions in its villages, but how to utilise their idle hours (SFL 29).

The Chinese aggression of 1962 created the desperate need for modern weapons to face the Chinese army. To produce more weapons, Steeltown needed expansion at the expense of Gandhigram. Expansion of Steeltown surely annihilates the Gandhigram, Satyajit and what he stands for. Bhashkar aims at maximum production of steel to safeguard country's freedom, peace and prosperity. He tries to convince Satyajit:

Steel means economic progress. Machines, tools, tractors, big industrial plants, locomotives. Steel to fight poverty and hunger. But steel has gained a second meaning. It stands for our country's freedom (SFL 30).

Gandhigram is built upon the ideal of selfless service and love. When men from Steeltown begin to measure the parts of Gandhigram with a metal tape, the residents of the village are upset. They felt that people of Steeltown will never understand the values for which Gandhigram stands for. Satyajit, their leader, intends to transform the heart of Chinese army with the weapon of non-violence.

Bhashkar is of the view that Gandhian philosophy of non-violence is not relevant to the modern age. At the time of Chinese aggression, the sovereignty of India will be at danger if the country continues sleep on the cosy bed of love and non-violence. He is bent upon quickening the process of producing more steel for the nation's survival. In Bhashkar's opinion, Satyajit's way of thinking is the way of dangerous delusion (SFL 91).

Bhashkar and Satyajit meet each other to express their different points of view. Bhashkar is dressed in the westernized way. He emphasizes the relevance of steel for India. Asserting that steel is the means to economic progress, he says that India can fight poverty and hunger only with machine tools. On the other hand, Satyajit wants to move forward from the point where Gandhi left off. He is opposed to the Western way of life.

The philosophy of love and non-violence, in Bhashkar's opinion, is acceptable if it does not make us coward. The weapon of love and non-violence can be worthy only when the country

accumulates sufficient arsenal strength to fight against the enemy. India cannot escape from war by its blind acceptance of Gandhian philosophy of non-violence. He wants to annex Gandhigram, not because he does not have any other scope of expansion but because he wants to debunk the irrelevant ideals preached by Gandhigram.

Gandhigram has to be dismantled and replaced by the center of social communion. But Bhashkar does not desire to annihilate Gandhigram but to induct into it the features of a modern city. He feels that the people of Gandhigram will ultimately be attracted towards the Steeltown type of life. To materialize his plan, Bhashkar starts building Meadow House Gandhigram's dooryard. Both the Gandhigram's residents and Steeltown people can visit the Meadow House. Satyajit and his followers are surprised to see the healthy attitude of reconciliation of Bhashkar. They do not know what to do because they expected a headlong clash.

The clash between Gandhigram and Steeltown represents the clash between ancient and modern, spiritualism and materialism. The conflict reaches its peak when the government allows Bhashkar to expand his project by annexing Gandhigram to produce arms and ammunitions speedily. As soon as Satyajit knows about this, he declares the Gandhian method of protest, fast unto death, to preserve Gandhigram and his Gandhian ideas. The novelist writes, "The Challenge is not just between Gandhigram and Steeltown. It is between two contrary thoughts, two contrary ways of life. The spinning wheel set against the steel mill" (SFL 343).

Bhattacharya, throughout the novel, tries to bridge the gulf between the old and the new, East and West, and the different cultures. The chief aim of the novel is to bring about integration. The novelist reasserts the Gandhian preaching that Indians should not only follow the ancient culture of their land but also enrich their old traditions with the experience of the new times. However, the alien elements should be adapted by the spirit of the soil. Narendra Pratap Singh rightly points out:

Our blind and irrational adherence to our glorious past, decayed tradition and culture is mainly responsible for retardation of progress and healthy social change. The

novelist very clearly suggests that we may have respect for our traditional values and cultures but only to an extent. Our blind adherence to them would be dangerous and imperil our national liberty and prosperity (98).

But Satyajit thinks otherwise. He believes that there is no permanent gulf between the ways of life represented by Steeltown and Gandhigram. The two can be complementary and supplementary to each other. He remarks:

Steeltown belongs to the present. Gandhigram to the future. Steeltown must do its work. But when that work is done, when the material benefits of production have been fully attained, Steeltown, decrepit and soulless, will have to seek new moorings. Then it will be Gandhigram's turn to come forward (SFL 156).

Suruchi, the wife of Satyajit, is the first person to understand that neither the Gandhigram type of life nor the Steeltown mode of living deserves to be accepted or rejected totally. Owing to her thorough understanding of her husband, she knows that he does not completely discard Steeltown. Because he is aware of its significance. But she is disappointed to see that Bhashkar is not able to realise the importance of Gandhigram and its spiritual values for the fuller growth of human life and nation. Suruchi wants the integration of the two different ways of life and wishes that Bhashkar should realise the significance of Gandhigram:

He could not see values that lay beyond—values that Steeltown would do well to possess. The great city with its giant machines had something vital to gain from the small center of spiritual life. Productive power needed the balancing force of self-abnegation. Or else the rot of corruption would prevail. Materialism, the gospel of unlimited accumulation, could never be self-sufficient (SFL 273).

Suruchi is instrumental in putting the theory of cultural integration into practice. She encourages Sumita's love with Bhashkar Roy because she knows that there can be no better blending of East and West, ancient and modern than the marriage of Sumita and Bhashkar. Sumita, the symbol of ancient India, needs brilliant engineers and technocrats like Bhashkar to fight poverty and famine. Bhashkar Roy,

the symbol of modern technology, needs Sumita to make a controlled and judicious use of his scientific knowledge. Since knowledge without wisdom is dangerous and wisdom without knowledge is lame, the co-existence of knowledge and wisdom is inevitable to build a happy, peaceful and progressive nation.

The novelist shows how the gulf between Gandhigram and Steeltown, disappears gradually bringing about a true adjustment between them. The two contrary modes of ways of life come to terms with each other slowly. Bhashkar and Satyajit understand each other and this results in the ultimate integration of the two divergent ideas. Bireswar calls them phenomena and regards them as essential to each other in spite of their differences. He explains his views to Satyajit thus:

You and he, facing each other like night and day.....Night and day in the hour before the sun rises and in the hour of sunset. The eternal clash—light against dark-ness and darkness against light. Could we have one and not the other? Could we sleep if it is only light? Or waken if darkness is without end? You who think of yourself as the light, Satyajit, you are futile without Bhashkar. There's Bhashkar deep within you, Satyajit! And...there's you somewhere in Bhashkar, of that also I am sure (SFL 352).

As the novel ends, the crisis resulted from the assault on Gandhigram by the Steeltown is resolved. The people of Steeltown go to Gandhigram and announce that they do not have any opposition with the spinning wheel and that they are brothers of the men of the village. A large number of men and women go to Satyajit's house in procession and enquire about his health. They speak in friendly tone with the village folk. The people of Gandhigram cordially welcome them and show them the fields, small workshops, schools and the huts. As Bhattacharya writes:

There could be no easier intermingling... When the visitors had crossed the threshold of the homes, all barriers between city and village were gone. The slogan of brotherhood, enriched with emotional content, became real....The divisions were gone. Gandhigram was a frieze carved on one slab of rock. And it was rock that lived! And would make itself deathless through death! (SFL 352).

The love sprung between Bhashkar and Sumita also helps in pacifying the conflict between Steeltown and Gandhigram. Bhashkar is educated in the West. He has travelled widely in Europe. He understands only the body and mind as a westerner does. He is not for the soul and high morals. Naturally, he sometimes feels restless and finds it difficult to work continuously. At such moments, he would ask himself if he is a machine, a thing of steel. Apparently, he has a typically Westernized outlook on life.

On the other hand, Sumita is a typical Indian woman. She leads an ascetic's life just as her father. She has tremendous respect for Indian spiritual values. She belongs to the India of the epic age. A true follower of her father, she is an out-and-out Gandhian. When she meets Bhashkar, the two opposite poles irresistibly attract each other. When people see them drawing near to each other, they believe that they will never marry because of a wide unbridgeable gap between their ways of life.

Sumita's marriage with Bhashkar is symbolic of the integration of two different cultures and ways of living. In spite of the differences between them, she is drawn towards Bhashkar and loves him and ultimately marries. Thus, Sumita becomes the bridge of cultural synthesis between Gandhigram and Steeltown, between village and city. This amalgamation of large-scale industrialisation and small-scale industry such as cottage industry is essential for the peace and prosperity of the nation.

Bhattacharya also spotlights the synthesis of Gandhian asceticism and Tagore's aestheticism. Satyajit is an amalgam of the two modes of thinking. He is a true Gandhian who believes in and practices simplicity of life, social service, village uplift, non-violence, truthfulness, fast as a means of penance and spiritual strength, rejection of materialism, abstinence, etc. The marriage between Satyajit and Suruchi is significant as it symbolises the unification of asceticism and aestheticism. Satyajit, despite the powerful influence of Tagore on him, is a Gandhian.

On the other hand, Suruchi, devoted to her husband and to the vow of *brahmacharya* under his influence, is an embodiment of the aestheticism of Tagore. On the other hand, Satyajit has the essential

Tagore in him. When he returns to India after getting higher education at Cambridge, he, under the influence of Tagore, becomes a teacher at Santiniketan. Tagore has impressed on him the belief that there are other values as vital as Gandhian ideals and that want of happiness but not want of riches is man's greater concern.

Satyajit feels that happiness is creative and has a source of riches within itself, and that it is fullness of life which makes man happy, not fullness of possessions (SFL 14). Even when Satyajit rejects aestheticism, the novelist cleverly shows the defeat of his asceticism by aestheticism, resulting in a healthy and happy synthesis of the two.

Bhattacharya's concept of compromise and integration finds a convincing expression in this novel. In Bhattacharya's opinion, synthesis means the acquiescence of life in its wholeness. It is not the denial of life in any form or the suppression of identity. His idea of synthesis is clearly embodied in his observations on the adjustment between Gandhigram and Steeltown.

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**Women with A Heart of Gold: A Comparative Study of Gurajada
Apparao's *Madhuravani* and W. Somerset Maugham's *Lady
Frederick***

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During my recent readings, I have discovered that two playwrights, belonging to different times and different climes, have portrayed heroines possessing extraordinary similarity in their characters. That is they have a heart of gold. One is William Somerset Maugham, a British playwright. He belongs to the twentieth century. The heroine, he introduced in his play. "*Lady Frederick*" is Lady Frederick Berolles. The other is, Gurajada Venkata Apparao, an Indian playwright of nineteenth century. And his heroine is Madhuravani in his landmark play, "*Kanyasulkam*". There is a family likeness between the two heroines. I am sure it will be worth our while to highlight the similarity (positive) between Lady Frederick and Madhuravani.

It must be granted that Gurajada Apparao's play "*Kanyasulkam*" is a landmark in Telugu literature. It ranks as the first social play in Telugu. Appa Rao was a social reformer and visionary. He took a social evil of the time as the main theme. It was the system of bride – price – the practice of selling young girls as brides to old men. Besides the glaring social evil, he deals with two more prevalent evils – widow marriage and the "nautch" question, the profession of prostitution. The character of Madhuravani is part of the last issue, who ever may or may not be the hero of the play, undoubtedly Madhuravani is the heroine of the play after its expansion.

Focusing on the theme of prostitution, Appa Rao created a unique character, Madhuravani. Madhuravani emerges as "the irresistible nautch devil" (*Kanyasulkam*, 267).

Madhuravani belongs to the class of courtesans. The courtesans played a significant part in the social and cultural life of India in the eighteenth and nineteenth centuries. They danced for money at wedding

functions. With the passage of time, from the social status of dancing girls they descended to the position of “saanis” or “Vasyas” or prostitutes.

In the play, Madhuravani is a “saani” or prostitute or tart. It must be kept in mind that she is a woman with a past. Right now, when the play opens, she is the mistress of Ramappantulu. She has known Karataka Sastrulu professionally. Time was when Girisam had ‘kept’ her. She is willing to become the mistress of the son of the Deputy collector, or even the head constable. She always follows morals in her profession. With her professional earnings, she maintains her mother in the city. She has to live. So, she takes money for her sensual services. But, she repeats time and again, money is not the sole consideration. Once, she tells Ramappantulu, “Perhaps it appears to you that only money is important for me. I care a straw for money” (40). Another time she observes to Karataka Sastrulu “Because I am a prostitute by profession, I make money when I have to. But you thought Madhuravani has no kindness at all? When your own sister’s life is in trouble, will I aspire for money?”(53). She offers to help his sister’s family by using her charm with the head – constable and influencing him.

In the expanded second edition of the play, she emerges as the central character. She not only creates but also resolves, the conflicts of the play. She ups the ante against the proposed marriage of child girl with the old man, Lubdhavadhanulu. To foil this marriage, she suggests a few plans to Karnataka Sastrulu, like making use of Siddhanti, a keyperson in the whole affair. She offers her gold necklace too. It may come back or not, it doesn’t matter. From her intelligent brain come out many other ideas. For example, she exhorts Ramappantulu to fix up the boarding house woman to prepare the wedding feast. At the sight of her, the cheat Girisam, will run for his life. She is so foulmouthed. To wipe out all suspicions about her faithfulness to Ramappantulu, she offers to keep him company, wherever he goes on duty. She liberates Lubdhavadhanulu from a murder charge, by revealing that his escaped wife was not a girl, but a boy, named Mahesam.

It is towards the end of the play, in the Seventh Act, that Madhuravani wins our hearts, and also that of the good and honest lawyer, Saujanya Rao Pantulu. She visits in disguise as a man and as a

stranger. She fires of so many questions at him. He has no answers for many of her questions. For example “Prostitutes can go to the temple to see God. Can’t they go for the darshan of good people, like you? (257). The good lawyer is very much impressed by her intelligence. Madhuravani is a beautiful, saani or prostitute. When she meets the good lawyer in his house, he offers her one thousand rupees as fee for giving evidence. She spurns the offer because she does not care for money. She lays down one condition on which she offers help – that he should give her a small kiss. Though on principle he rejects her initially, she is so beautiful that he agrees when he is about to kiss her, she stops him, because her mom’s words come to her mind that she should never corrupt the innocent. She promises the good lawyer that she will get out of her “ Wretched profession “The lawyer, and we also, feel relieved. He showers eulogies and encomiums on Madhuravani “ You are a good woman. You must be the offspring of a virtuous man’s moral lapse” (261), he opines, she reveals the real nature of the self – styled Napoleon of anti-naught, Girisam. Thus, she saves the innocent widow, Butchamma, from his machinations. Alerted by her, the lawyer sends her to the window’s home in Poona. He points out to Girisam that she mentioned his duplicity only when she was pressurised to reveal facts. She has saved the life of an honest brahmin by freeing him from the charge of murder. Moreover, she has done himself a great favour by not insisting on his kissing her. Therefore, in his happiness, he shakes hands with Madhuravani. Only a short while ago he was not willing to touch a saani or speak or see, one. When she promises to get out of her ‘wretched profession’ he heaves a sigh of relief. We, too, feel relieved. That in brief, is profile of Madhuravani.

We shall now turn our attention to her counterpart, Lady Frederick, created by Somerset Maugham. Unlike Gurajada Venkata Apparao, he was not a social thinker. He was not motivated by social reform. He was a social entertainer. In the preface to his Collected Plays, he says. “ The aim of drama is not to instruct, but to please. Its object is delight” (Preface, C.P. Vol I).

Maugham wrote the play “Lady Frederick” in 1903. She is the pivotal or central character of the play. Maugham explains what consideration weighed with him in creating her character. “ I asked myself what sort of a woman the average woman would like to be. The

answer was obvious, the adventurous with a heart of gold: tickled for the sex is peculiarly susceptible to the glamour of romance; the charming, spendthrift and the wanton of impeccable virtue, the clever manager who twists all and sundry round her little finger and the kindly nad applauded wit. Having made up my mind upon this, the rest was easy. I wrote “Lady Frederick” (C.P. Vol I, IX).

In the above quotation Maugham has spotlighted the important traits in the character of Lady Frederick. The most important is that she is a woman with a heart of gold. To know whether the description of her is justified or not, we have to find out from her behaviour. This pucca entertainer play is named after its central character Lady Frederick. Lady Frederick Berolles is a thirty-sever – year old beautiful, Irish widow. She is very vivacious. Her married life does not seem to have been happy. She loved somebody, but had to marry somebody else because of her mother’s decision. Soon she discovered that her husband was a confirmed drunkard. For a decade she led a dog’s life with him. Even the child that was born to her died. Since then she has been living a life of reckless pleasure, visiting fashionable gambling resorts like Monte Carlo.

Lady frederick has got the quality of magnanimity. Examples can be cited. The young Lord Merston is infatuated with her, because of her extreme beauty. He is bent upon marrying her. His yearly income is fifty thousand pounds. But Lady Frederick realises the danger of marrying a person who is fifteen years younger than she. She doesnot care only for money. She does not capitilise on his infatuation for her. She disillusion him by permitting him into her boudoir while she is making up, and see for himself how much of her beauty is artificial. If she cared only for money, she would have married the stinking – rich Jewish social climber Captain Montgomerie.

Another incident from the play may be cited to highlight her magnanimity and generosity. When Mimi la Bretonne, the singer is bed-ridden, the so called ladies abandom her. Lady Frederick nurses her throughout her illness. No wonder, the singer wants to gift her precious emeralds. The play reaches to climax in the confrontation between the two ladies, Lady Frederick and Lady Mereston. Lady Mereston provokes her by reading out the letter which she wrote to her brother-in-law, Peter Berolles. She wants to prove that Lady Frederick

is a woman of lax morals. Lady Frederick would have been well justified, if she took revenge on her by reading out the letter which that old humbug, Lady Mereston's late husband wrote Mimi la Bretonne, his mistress. Instead she flings all the letters into the fire. She also explains the circumstances that compelled her to write that letter to her brother – in – law. It is to save her sister – in – law from her husband's suspicion. The idea of using the letter for blackmailing purpose never enters her head.

She has received four marriage proposals from four persons. She wants someone who has known all her defects and still admires her. Such a man is her old admirer, Fouldes. So she accepts him in the end. He alone knows that “ behind that very artificial complexion there is a dear little woman called Betsy who is genuine to the bottom of her soul”. (C.P. Vol I, 89) Brander rightly says, “ She has all the good qualities of a bad woman, she has character, strength of will, wit, generosity, flair” (Brander, 46). As her creator himself says, she is a woman “With a heart of gold” (C.P. Vol I, IX). She is “ a real brick” (81).

To sum up when we make a comparative study of the two women with a past, by juxtaposing them, we light upon a few common qualities in both – captivating beauty and magnanimity. And both are averse to capitalising on their perfect beauty and turning it to their advantage. Both are magnanimous. When their foes are in their hands and when they could wreck vengeance on them, they let them off with a broad heart, or with a golden heart. And both of them do not attach importance to money. Money talks, no doubt, but not in the case of these two women characters.

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Language Acquisition in Language Lab

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Language Acquisition

There is an important distinction made by linguists between language acquisition and language learning. Children acquire language through a subconscious process during which they are unaware of grammatical rules. This is similar to the way they acquire their first language. They get a feel for what is and what isn't correct. In order to acquire language, the learner needs a source of natural communication. The emphasis is on the text of the communication and not on the form. Young students who are in the process of acquiring English get plenty of "on the job" practice. They readily acquire the language to communicate with classmates.

Learners need not only input ,but output :they need to use language in order to learn it (Swain 1985:249) Krashen ,as recently as 2009, stated that however, research done over the last three decades has shown that we acquire language by understanding whatever we hear and read. The ability to produce language is the result of language acquisition, not the cause. Forcing students to speak English will not improve their ability to speak English (Korea Times, 2009).

Language Learning

Language learning, on the other hand, is not communicative. It is the result of direct instruction in the rules of language. In language learning, students have conscious knowledge of the new language and can talk about that knowledge. They can fill in the blanks on a grammar page. Research has shown, however, that knowing grammar rules does not necessarily result in good speaking or writing. A student who has memorized the rules of the language may be able to succeed on a standardized test of English language but may not be able to speak or write correctly.

Hence, the English Language Teachers shall focus more on language acquisition methods and techniques like communicative aspects of the language rather than just on rules and patterns of language. The present day's Multimedia Language Lab gives ample scope for language acquisition as it can create a virtual world with audio video multimedia materials. The Second Language Learners can acquire language skills on getting exposed to the native speakers of English, provided the Lab is equipped with appropriate materials developed by language experts. The Multimedia Language Lab enables language acquisition because of the following features it has.

Multimedia Provides a Live Environment

Multimedia is a potentially powerful media that computers offer today . It is the provision for rich multi model input in the form of full motion video, text, sound and colour graphics. The sophistication of software with an increase in the speed, storage capacity and memory size of computers together with developments now enable computers to facilitate video, sound, text and graphics for language learning . Multimedia - This development has led to the rise of the acronym CALL (Computer-Assisted Language Learning) on the scene of English Language Teaching. Multimedia simulation software allows learners to enter into computerized microworlds with exposure to language and culture in a meaningful audio visual context. The best of these programmes allow learners a good deal of control and interactivity so they can better manipulate their linguistic input.

Meaningful and Supportive with Communicative Settings

The multimedia simulation technology supports the cognitive approach to language learning. Today, CALL provides highly interactive and communicative support for listening, speaking, reading and writing skills, including extensive use of the internet. By integrating technology into English language pedagogy, a large number of CALL applications have been designed and developed for the specific purpose of enhancing the English language skills of students. The goal of Computer Assisted Language Learning (CALL) is to provide students, the resources and experiences that will provide instruction and practice in speaking, reading, writing and listening to their target language, as well as cultural information necessary to a full understanding of the

people and the language they are studying.

Student-Centered

First of all, a more learning authentic environment is created, since listening is combined with seeing, just like in the real world. Secondly, the skills are easily integrated, since the variety of media makes it natural to combine reading, writing, speaking and listening in a single activity. Third, students have great control over their learning, since they cannot only go at their own pace but even on their own individual path, going forward and backwards to different parts of the program, honing in on a particular aspect and skipping other aspects all together. While the main lesson is in the foreground, students can have an access to a variety of background links which will allow them a rapid access to grammatical explanations or exercises, vocabulary glosses, pronunciation information or questions or prompts which encourage them to adopt an appropriate learning strategy. Hence, these labs not only help generate necessary environment where one listens to the language on a regular basis but also facilitate the practice required for its acquisition. Only the teacher's lecture oriented approach is not sufficient to solve the purpose which can be done through an interactive teaching and learning methodology. *Mark Warschauer* explains the importance of multimedia saying, 'Multimedia technology exemplified today by the CD-ROM allows a variety of media (text, graphics, sounds, animation and video) to be accessed on a single machine. What makes multimedia even more powerful is that it also entails hypermedia. That means that the multimedia resources are all linked together and that learners can navigate their own path simply by pointing and clicking a mouse.'

Effective Learning Takes Place

The Computer Assisted Language Learning also provides a platform for the second language learners to analyze their self progress and help them rate their own performance continuously, imparting valuable feedback. The course contents of such multimedia language labs are so designed that it pursues a parallel structure. Such structure allows the theory of the concept to be introduced through Instructor Led Training (ILT) sessions which is followed by practice sessions through innovative approaches in Computer Assisted Language Learning

(CALL) sessions. We cannot deny the fact that multimedia language laboratories certainly provides us with extraordinary gadgets and devices to organize, observe and converse with the pupils.

Focus on Needs and Interests of Students

These labs comprise the curriculum based content materials for all categories of learners, i.e. for the persons with no formal exposure to English or who have studied English only as a second language and who witness lot of problem in basic communication and expression of thought in routine situations. These labs offer various programmes suitable for beginners. These programs deliver remedies to vocabulary, grammar and pronunciation. The grammar sessions in these programs emphasize on basics of grammar and its constructs that allows a natural acquisition of grammar as well as vocabulary. Wide practice with audio visuals such as listen, speak and compare or speak, listen and compare helps them shun their mother tongue influences. As a result of going through this course the beginners can surely expect to develop the basic vocabulary and the structures to manage situations such as meeting new people, introducing self and people around, describing regular routine activities, participating in group activities, narrating incidents, expressing emotions and feelings and involve in most functional activities with fairly good amount of accuracy and fluency.

For the people who are almost intermediates and are equipped with functional vocabulary and structures, with just a need to perfect their pronunciation, accent correction, voice modulation with grammatical accuracy. These labs also offer certain programmes that help develop fluency, accuracy and confidence in using English.

For the people who can be categorized as advanced learners and have fairly good language range and just require an appropriate and effective usage of the language in professional situations, these labs offer programs to enhance verbal communication skills, to increase speech fluency and idea formulation, role plays , group discussions, mock interviews, presentations, telephonic etiquettes, listening comprehension etc.

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Om Prakash Valmiki's *Joothan*: a Dalit's Life - an echo of the voice of the unheard

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The aim of this paper is to show how a Dalit writer uses his autobiography as a means of assertion against untouchability. Traditionally, Indian literature has either ignored untouchables or portrayed them as victims of oppression and as objects without voice or agency. Om Prakash Valmiki's *Joothan* is the most powerful Dalit autobiography. He describes his life as an untouchable. It was first published in Hindi in 1997 and translated into English by Arun Prabha Mukherjee in 2003. It is 'an untouchable's narrative of an untouchable's life' and yet not merely for the untouchable but for everyone's reading. His voice is today recognized as an empowered voice of a writer who works on behalf of the subaltern. Valmiki's narrative voice in *Joothan* brims with a quiet sense of outrage at what he had to endure as a human being.

R. P. Singh says, "*Joothan* is constructed in the form of wave upon wave of memories that erupt in Valmiki's mind when triggered through a stimulus in the present. These are memories of trauma that Valmiki had kept suppressed. He uses the metaphors of *erupting lava*, *explosions*, *conflagrations* and *flooding* to denote their uncontrollable character. The text follows the logic of the recall of these memories."

¹

Valmiki begins his preface by stating that this autobiography is a record of his painful experiences which he has undergone as an untouchable. Valmiki concludes his novel by pointing out the fact that caste still remains an indispensable part of our lives. He talks about the demoralizing caste system: "Caste is a very important element of Indian society. As soon as a person is born, 'caste' determines his or her destiny. Being born is not in the control of a person. If it were in one's control, then why would I have been born in a bhangi household?" Valmiki's autobiography then, is not just a remembering of things of

past, but a shaping and structuring of them in such a way as to help understand one's life and the social order that shaped it and to arouse a passion for change in the Dalit reader.

The word *jootha* means polluted and *joothan* 'literally means food left on an eater's plate.' The word carries the connotations of ritual purity and pollution. The title encapsulates the pain, humiliation and poverty of Valmiki's community, which not only had to rely on *joothan* but also to relish it. Valmiki gives a detailed description of collecting, preserving and eating *joothan*. His community looked forward to marriage feasts in the village when they would gather outside with big baskets to collect *joothan*.

Om Prakash Valmiki was born into the *chuhra* caste, one of the very lowest of the Dalit castes. The members of this caste have been considered "untouchables" even by other untouchables. It is untouchability within untouchability. *Joothan* begins by a detailed description of the poor living surroundings of the *chuhra* community, where poverty reigned supreme. The lack of civic amenities and poor sanitation facilities were the curse of that dwelling place. Animals like pigs, dogs and human beings shared the same living place as there is no other place to go. His father and relatives mostly were employed in a variety of menial labours. The writer's childhood was spent here and it had a formative influence on his character.

The *chuhras* worked for the *tyagis*, an upper caste people who ill-treat the *chuhras* in a number of ways. The caste still remains an indispensable part of their lives. Valmiki describes the daily indignities that he and members of his caste were and still are forced to endure. It is a matter of privilege for the upper classes while it is a stigma attached to the low caste people. He gives a powerful account of oppression and resistance. But it is not an easy task. It involves a lot of courage and strength to shake off the age old fetters imposed on these innocent people.

Valmiki's father determined that his intelligent son would go to school, get an education and escape from the drudgery of the lives that most *chuhras* lived. The narrator describes the hardships he had to face in the educational institution. He writes about the ill treatment meted out to him because he was an untouchable. The upper caste boys

used to tease him in every possible way. They used to laugh at his clothes, which were nothing but rags. He always wished to go to school in neat ironed clothes. But the *dhobi* refused to wash clothes for a low caste *chuhra* boy. Thus, the writer realized that one can somehow get rid of poverty and depravation but it is not possible to get past caste. Even the teachers and the Headmaster were not different in this respect.

The *chuhras* are always entrusted the task of sweeping the homes and public places. It was considered their duty. Hence, the headmaster of the school asked the writer to sweep the school. He describes the trauma he went through, when he was asked to spend three days sweeping the school courtyard instead of going with his classmates of higher castes to the classroom. When the writer's father asked his fellow Dalits to send their children to school, the Dalits blatantly refused it. They felt that it was a waste of time to get their children educated. According to them, "What is the point of sending him to school? When has a crow become a swan?" (p.6)

Right from the early stages of his life, the writer was conscious of the importance of studies. He was bright and hence always stood first in the class in all the exams. His success was the root cause of jealousy in the eyes of the upper caste students and teachers. Brajeswar, a *tyagi* said to Valmiki, "*You will remain a chuhra....however much you study*" (p.13). His results bolstered his self-confidence. His seat was moved from the back of the class to the front and he was made class leader after the examination. The writer talks about the discrimination they had to face in the school at different points in the novel: "During the examinations we could not drink water from the glass when thirsty. To drink water, we had to cup our hands. The peon would pour water from way high up, lest our hands touch the glass." (p. 16)

While talking about his memories in school the writer talks about a number of teachers who encouraged him and also about the ones who ill treated him. He mentions the name of a teacher who was not able to understand the anguish of a child who was made to do menial services after promising him to clear his doubts. The incident made an indelible mark on his psyche. Thus, Valmiki struggled all through to complete his education.

Once a teacher narrated the story of Drona's poverty where his

son Ashwatthama got the flour dissolved in the water in lieu of milk. The story has been written in the *Mahabharata*. Valmiki was listening very attentively to the story of Drona. He asked the teacher, “Master Saheb, Ashwatthama was given flour mixed in water instead of milk, but what about us who had to drink mar? How come we were never mentioned in any epic? Why didn’t any epic poet ever write a word on our lives?” (p. 22)

The teacher became furious when he listened to the questions of such types. He shouted, “Chuhreke, you dare compare yourself with Dronacharya? Here, take this, I will write an epic on your body. He had rapidly created an epic on my back with the swishes of his stick. That epic is still inscribed on my back.” (p. 23)

Thus, the Dalit children were tortured and abused everywhere except in their own homes. The writer was fortunate enough to be born in a household where everyone loved and cared for him. The support and encouragement he gained from the family enabled him to face the problems of being a Dalit. He remembered those hated days of hunger and hopelessness.

In spite of all the hardships that he endured, Valmiki managed to pass the High School examination with good marks. He was very happy to see his name in the newspaper. It was the first time that someone from the *chuhra* community passed the examination. It was indeed a time for celebration in the whole *basti*. He specially mentioned the name of *Chamanlal Tyagi*, who came to congratulate the writer on his hard earned success. This simple act of kindness from the part of an upper caste *tyagi* boosted the confidence of the narrator who began to feel that education can bring respect and self-dignity.

After passing the Board Examination, the writer went on to study further. He took Science as optional subject. But even at this stage, his low birth became the butt of ridicule. He talks about a teacher named *Omdatta Tyagi*, a caste minded teacher who insulted students based on their caste. Thus, the writer makes it very clear that education had not altered the degenerated mindset of the people. The assaults suffered by the *chuhras* and the other low caste people remained the same though the persons themselves changed. Thus, an educated teacher’s attitude towards the *chuhras* was no different than that of an

uneducated *tyagi*.

The writer transferred all his anger and frustration to his studies. When he reached class twelve, new problems began to crop up and this time it was in the form of a Chemistry teacher. This caste minded teacher didn't like the idea of an untouchable studying in the school. Hence, he decided to torture him by not allowing him to do lab practicals. When the results were announced, the writer's name featured in the list of failures. He had secured good marks in all other subjects but had failed in the Chemistry lab test. This turn of events had put a terrible obstacle in his path of continuing education. According to him, "I no longer felt interested in studying. I couldn't make up my mind as to what to do next. I felt surrounded by darkness." (p. 66)

Despite the barriers of caste which proved to be a hindrance at every step throughout his years in school and college, Valmiki determined to get better education. His elder brother Jasbir was working in Dehradun and he was the one who inspired him to study further. It was during his stay in Dehradun that he became acquainted with Dr. Ambedkar's writings. He had to suffer a lot during his stay in Dehradun right from the cold winter to the icy cold treatment he had to receive from the upper class chaste Hindus. However, his period of distress got lessened when he got a job.

When Valmiki informed his father that he had got the job, his father responded in a positive way. He said: "At last you have escaped caste." (p.78). According to his father one should improve one's caste by getting education. But the writer feels not the same way. He knows very well that no one can escape the intricate labyrinths of caste created by the upper class society. As he says, "Caste follows one right up to one's death." (p.78). He said that his father did not know that caste cannot be improved by education and it can only be improved by taking birth in the right caste.

He began to read voraciously and the ideas of those writers exhilarated him. The sparks of their writings inspired Valmiki to champion the cause of Dalits and the down trodden masses to which he too belonged. After reading the works of Dr. Ambedkar, he grew more restless; his '*stone-like silence*' began to melt. Ambedkar's books, he writes, '*had given voice to my muteness*' and raised his self-confidence.

He also started writing poetry, short one-act plays and to stage them and later to act in them. Thus, the writer, a poor *chuhra* boy was transformed from being an ugly duckling to a swan through his courage and perseverance. He says: “My speech patterns changed. My manners also changed. I made friends who were deeply interested in contemporary issues and constantly argued about them. I took part in seminars and cultural functions.” (p. 85)

Valmiki has travelled from illiteracy to literacy and from the village to the city. According to Radhaksishna Valmiki’s *Joothan* is also a remarkable record of a rare Indian journey, one that took a boy from extremely wretched socio-economic conditions to prominence. It is written from the personal experiences of a *chuhra* who rises to prominence from his marginalized presence. “It is a rare glimpse into that other history of India, of marginalized section of people about whom few talks and almost nobody writes.”²

While describing the events in Bombay much later in his life, Valmiki highlights the fact that many have been mistaken his adopted last name *Valmiki* for a Brahmin. He also talks about a Maharashtra Brahmin family who became very close to him thinking that he was a Brahmin. Savita had even fallen in love with Valmiki. When she realized that he was a *chuhra*, her attitude underwent a sea change. He found out that just the revelation of his real caste was received with a shock and a sudden change of attitude towards him. This incident created a deep scar in his mind. He understood that love, respectability, adoration and privileges were all attained only if the person is born in a high caste. Most of the untouchables are not treated as human beings and this was made clear by the attitude of the Brahmin girl who loved a chaste Hindu and not Valmiki as an individual. With deep wounds in his mind, Valmiki left the place when he was appointed as apprentice to the Ordnance Factory in Chandrapur. Valmiki married Chanda around this time and started a happy married life.

It is a story of survival, of oppression as grievous as slavery or apartheid, and of victory as well. It shows how his present is deeply scarred by his past, despite the great distance he has travelled to get away from it. The events are narrated in the present tense, capturing the intensity of the memory and suggesting that the subject has not yet healed from the past traumas so as to put them behind. It is the heroic

struggle that he wages against the oppression and exploitation to survive as an individual.

Thus in Valmiki's *Joothan*, "we witness that the past is re-visited, re-composed, re-assessed and recognised in the light that it finally shines at the moment of fulfilment."³ It voices the demand of the untouchables for their rightful place under the sun. He is a voice who echoes the woes of the Subaltern.

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Body Language: The Process of Wordless Communication

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Introduction

Language is the main medium of expression, and through language we reach out to others, express our ideas and needs, share information and knowledge, and transact business. This act of conveying our thoughts to others is not always spoken or written. There is a third kind of communication possible, that is, non-verbal communication or Body language. To communicate effectively, we need to make use of the verbal language skill and non-verbal symbols. Together they carry the message to the receiver. We believe the maxim, “Actions speak louder than words”. Research shows that 70 percent of communication is being done with non-verbal communication tools like facial expressions, eye contact, tone of voice, body posture and movements, gestures etc.

The success of a person, both in his/her personal life and professional life depends on the good use of body language. The ability to understand and use the body language, helps any person to build better relationships. The flow of communication stops, if the non-verbal cues and the spoken messages are incongruous. Right or wrong, the receiver of the communication tends to base the intentions of the sender on the non-verbal cues he receives.

What is Body Language?

Communication which is done without using words and with the help of signs and signals is called non-verbal communication or body language or Kinesics. When we interact with others, we continuously give and receive wordless signals. Communication is carried out in many ways through our body behavior like the gestures we make, the way we sit, how fast or how loud we talk, how close we

stand, how much eye contact we make, clothes we wear, action we make and so on.. If we want to improve our communication skills and become better communicators we have to be more sensitive not only towards the body language and nonverbal cues of others, but also to our own body language.

Importance of Body Language

Body Language or Non-verbal communication is very important in decoding a message as it is useful to make clear or to understand any message especially when we are communicating to person with different language. Body language is an integral part of the communication and functions as backbone to communication. It supports us during our oral communication and conveys intended meaning without using any words. We often quote the saying, “Face is the index of mind” as it conveys energy, grief, anger, jealousy, restlessness and host of other feelings. The common understanding results not only through transfer of information and idea but also from transmission of the attitude.

Types of Non-Verbal Communication

According to Siegman and Fieldstein (1978 cited in Woolflok & Brooks, 1983:105) non-verbal communication includes “all nonverbal behaviors that are included in the transmission of experience or information from one person to another.” The nonverbal communication includes a range of behaviors that can be divided into various areas such as “proxemics”(Space and distance used by humans, “coverable behavior” also known as “kinesics” (Smith, 1979) (gesture, facial expression and eye contact), “paralanguage” (behaviors accompanying speech such as voice tone, pitch, speech rate and length, etc.), “appearance” (attractiveness, the arrangement of physical environment etc.) Nonverbal communication is an important component of personal business interactions.

In short, the following are the types of Body Language:

1. Kinesics: associated with body movements and facial expressions
2. Proxemics: associated with nearness in thoughts(space)
3. Haptics: a touch that conveys various emotions
4. Vocalics: modulation of voice

5. **Physical Appearance:** decent physical appearance appeals more.

Apart from the above codes, chronemics (time) also plays a vital role in nonverbal cues.

Kinesics

Kinesics include postures, facial expressions, eye contact and gestures (hand movements). All these nonverbal cues play a significant role in communication.

Posture: Posture conveys a wealth of meaning in an economical way. It is an important part of body language and generally refers to the way one stands, sits and walks. The posture of sitting may send an indication of optimism, or despondency, or be indicative of a sense of failure or inattentiveness.

Facial Expressions: Face is the mirror of one's mind and heart. It is able to express countless emotions without saying single word. Smiling, frowning, browbeat, closing eyes, turning face, yawning, sneering, panting etc convey information. Facial expressions continually changes during interaction and are monitored constantly by the recipient. Moreover facial expressions are universal. The facial expressions for happiness, sadness, anger, surprise, fear, and disgust are the same across cultures.

Eye Contact: Eye contact with the listener is perhaps the most important aspect of body language. It has been rightly said that the eye is an extension of the brain and a window of the soul. Stress is laid on continuous eye contact between the speaker and the listener because

it tells whether the speaker is sincere and also whether the listener is interested. There are numerous messages that can be sent with the eyes.

Gestures: Gestures also play a significant role in making the communication effective. A well time gesture can drive a point home, similarly playing with a ring, twisting a key chain or clasp one's hand tightly rob a speaker of the effectiveness of his communication. Sometimes, gestures do not accompany oral delivery and are used to communicate certain elementary and short messages such as "yes", "no", "come here", "go there", "keep sitting", "be silent" etc. Waving hand is a universal gesture used to greet a person at a far off distance or

saying bye to the person.

Proxemics (Space)

This is the study of physical space in interpersonal relationships. We all have a physical space around us. Sometimes we find people invading that personal space. It may be to portray any of the following:

- Intimacy
- Affection
- Dominance
- Aggression

We move very closely with our friends, parents and relatives without maintaining much distance. But with strangers we keep some distance.

Haptics (Touch)

Touch is an important factor of communication. We communicate a great deal through touch. A weak handshake, a timid tap on the shoulder, a warm bear hug, a reassuring slap on the back, a patronizing pat on the head, or a controlling grip on your arm convey a direct message more clearly and powerfully than dozens of words. It is used not to send message only but to feel the emotional impact of the message as well.

Vocalics

Vocalics or paralinguistic features are non-verbal cues that help us to give urgency to our voice. Our voice adds human touch to our words. These include quality, volume, pace/rate, pitch, intonation, articulation, pronunciation, voice modulation, pauses and so on. Right tone and right voice influences others. Tone conveys the message more than words. It's not just what you say; it's how you say it. When we speak, other people "read" our voices in addition to listening to our words. As a communicator one should be sensitive to one's timing and pace, how loud you speak, your tone and inflection, and sounds that convey understanding. Tone of voice can indicate various things like sarcasm, anger, affection, confidence, self esteem, ego, orders, commands etc.

Physical Appearance

In oral forms of communication, the appearance of both the

speaker and the surroundings are vital to the successful conveyance of a message. Our style of dressing which consists of choice of clothes, colours and hairstyle, is a means of non verbal communication that contributes in a small but important way to our success as communicators. Further, knowing that we look neat and well dressed, gives us a lot of self confidence when we face an audience. Strong perfumes and dark or light make up also convey some message.

Chronemics

Chronemics is the study of how human beings communicate through their use of time. We must be always on time. Time language varies from culture to culture. In Germany, people are very punctual and time conscious where as in our country, we won't stick on to time. Understanding body language with the help of these non-verbal communication examples may help a lot to the communicators. If we try to understand various non-verbal cues of other nations, definitely we can minimize the chances of misconceptions and misunderstandings about others, and ourselves.

Tips to improve nonverbal communication skills

1. Pay attention to Nonverbal Signals:
2. Look for incongruent behaviours
3. Concentrate on your tone of voice when speaking
4. Use good eye contact
5. Ask questions about confused nonverbal signals
6. Use better body language to make communication effective
7. Practice, practice, practice

Nonverbal Communication Barriers

1. Flashing or rolling eyes
2. Quick or slow movements
3. Arms crossed, legs crossed
4. Gestures made with exasperation
5. Slouching, hunching over
6. Poor personal care
7. Doodling
8. Staring at people or avoiding eye contact
9. Excessive fidgeting with materials

If we learn to overcome the above barriers, surely we will become effective communicators.

Conclusion

A good communicator becomes successful in every field of life and she/he transforms herself/himself into a pleasant personality. Body language is very important to the development of personality in this globalized professional world. Like all other skills non verbal communication skills can be developed in stages and with practice. Our language skills and the art of delivering, with the right balance of nonverbal symbols, is the important recipe for effective communication.

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Impact of Colonization on India and Canada: A Comparative Study

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Invasion and settlement

Aboriginal population is minority in Canada. They live in every region of the country, migrated over the Bering Sea from Siberia after the last ice age, between 10,000 and 30,000 years ago. According to the 2011 National Household Survey, there were a total of 14, 00, 685 Aboriginal people in Canada, comprising 4.3% of the Canadian population. The *Constitution Act, 1982* recognized three main groups of Aboriginal peoples in Canada: the *First Nations* and the *Inuit* and the *Metis*, who emerged after the settlement of Canada. Later these natives were invaded by Europe and American traders and merged as one among them. The people of Indus Valley or Harappa Civilization were the native people of India and it was the largest civilization in the world during its reign from 3000 to 1500 BC. The civilization appears to have been very peaceful, with an emphasis on trade rather than agriculture or war. The Aryan intrusion had demolished this civilization around 2000 BC, with little of it remaining by 1500 BC. Now the *Dalits*, *Mulvasis* and *Adivasis* are, like aboriginals of Canada, have become homeless in the home land.

Colonization and Amalgamation

The earlier colonization process started with social amalgamation in Canada whereas it happened with social dissection in India. Many of the early French fur traders and some English traders married First Nations women. Their children and descendants are the *Métis* people. The *Metis* were an important part of the fur trade and they developed their own distinct culture on the prairies. A group of warrior nomads, the Aryans, began to migrate into the Indus Valley region around the time and created *Varna Dharma* which rejects

exogamy with native people in the name of *purity* and *pollution*. Though scholars disagree about whether the Aryans overtook the Harappan Civilization by force, or simply moved in and coexisted with them during their decline, the very existence of caste system of the day proves the fact. “Varnasrama” says Mahatma Gandhi” is inherent in human nature, and Hinduism has reduced it to a science. It does attach by birth. A man cannot change his *varna* by choice”. So, he asserts — “Prohibition against inter-marriage and inter dining is essential for a rapid evolution of the soul.”¹By forbidding intermarriage between the different castes the system of caste has rendered social fusion impossible. Therefore, the Aryans absorbed remnants of the *Harappan Civilization* and integrated them into their own culture to form the Vedic culture. If the caste system is the mainstay of the Hindu religion, endogamy is the driving force to sustain it.

Destruction and domination

When Europeans arrived in what is now Canada, they began to make agreements or treaties with Aboriginal peoples. The treaty making process meant that Aboriginal people gave up their title to lands in exchange for certain rights and benefits. Most of the agreements included reserving pieces of land to be used only by Aboriginal peoples. These pieces of land and called "reserves". Today, Aboriginal groups and the Canadian government continue to negotiate new agreements for land and the recognition of other rights. But what happened with the Aryans was different. They were a group of primitive nomads who came out of Central Asia with chariots, iron weapons, and superior battle tactics; and thus overthrew the Indus Valley culture. Aryans were undoubtedly a conquering people whose culture was oriented around warfare. Their religion also reflected their culture, as it was dominated by warring storm-gods and sky-gods. This warlike nature was preserved in the later Vedic religion where the god *Indra* was portrayed as a conquering deity who smashed cities and killed enemies. This became the basis for the socially stratified caste system. Perhaps the Aryans used this creation myth to subjugate the darker-skinned people they conquered. Further, the Aryans saw themselves as superiors to the people they conquered as evidenced in the Indo-European root word of their name, "ar", meaning "noble" or "superior".

Civilizing the Natives

The belief that it was Britain's duty to bring Christianity and agriculture to the First Nations people, these agents shifted their roles from solidifying military alliances towards encouraging First Nations people to abandon their traditional ways of life and to adopt a more agricultural and sedentary, more British, life style. These settlers projected their religion as superior and tried to educate then in the name of civilization and culture. The same happened with Aryans in India, in the name of divine decree, caste as hegemonic, has been conspicuously marginalized conduct and communication of the natives. In the name of *karma*, as a Machiavellian act of manipulation, the institution of property rights has achieved with great skill. As a result, society became frighteningly divided due to inequality.

Openness to Diversity and Nationalism

Canadians perceive themselves as becoming more open to diversity. Between 1991 and 2004, the proportion of Canadians who believed themselves to be more tolerant toward ethnic groups rose 6% (from 23% to 29%). Nonetheless, a sizable proportion of Canadians still feel uncomfortable or out of place because of their ethnicity, culture, race, skin color, language, accent, or religion, and experience discrimination. In 2002, in the ethnic diversity survey 10% of respondents felt uncomfortable or out of place sometimes, most of the time, or all of the time. Visible minorities were more likely to state that they felt uncomfortable or out of place sometimes, most of the time, or all of the time. The same is happening in India too! Every caste lives for itself with no feelings of commiseration and pity for the sufferings of other castes. This parceling of the Indian population has produced baneful results. As matter of manipulation, these Aryan cult has been propagating 'Hindu' should be one nation and all others should be merged in the main stream at the cost of extinguishing their own culture, religion and identity. These foreigners also project other ethics as intruders hence should be subjected to the majority².

The constitutional protection

Through The *Indian Act* Of 1876, the aboriginals were given greater authority to the Department of Indian Affairs by permitting it to intervene in a wide variety issues and to make sweeping policy decisions across the board such as determining who was an Indian,

managing Indian lands, resources and moneys, controlling the access to intoxicants and promoting "civilization". The principle behind *the Act* was that it was the Crown's responsibility to care for and protect interests of First Nations people by acting as their "guardians" until such time as they could reach a level of sophistication that allowed them to fully integrate into Canadian society. Indian Adivasis and Dalits were neglected their fundamental rights for centuries until British come and proposed some protection acts to natives by Indian government act of 1935. Along with western educated Dr .B. R.Ambedkar's determination, Simon Commission, positive affirmative actions were initiated to Dalits and Adivasis in the name of reservation. Even theses democratic actions have also been opposed by anti-democrats. 50% Aboriginal Hiring Policy plays an important role in promoting increased Aboriginal representation in the Public Service of Canada. In 1994, government announced its commitment to fill 50 per cent of the department's vacancies with Aboriginal peoples. In 1995, AANDC developed the *Employment Equity Recruitment Plan* which outlined the department's plans to increase Aboriginal representation through a 50 per cent Aboriginal hiring strategy. This plan was further strengthened on November 22, 1996 when a Letter of Understanding was signed between the Assembly of Manitoba Chiefs and AANDC. But in India, though first drafting committee proposed reservation to Dalits irrespective of their religion, in 1950, strategically Dalit christians reservations were removed and against to the spirit of the entire Indian constitution, 1950 Presidential Order was made.

Right on the lands and property:

The Royal Proclamation of 1763 and : "All the lands to the west became the "Indian Territories" where there could be no settlement or trade without the permission of the Indian Department and strictly control by the British Military". The Proclamation also established very strict protocols for all dealings with First Nations people. The Royal Proclamation became the first public recognition of First Nations rights to lands and title. But in India, 85% land is under 15% people. The main reason to resurge Naxalite movement in India is the outcome of Dalits and Adivasis struggle for their native and property. Land reformation has never been implemented in the land of *sanatana* dharma. The majority of Canadians (69% in May 2005) "worry that we are moving

to a more divided society of haves and have not's." However, between 1996 and 2002, there was a decline in the proportion of people who felt that Canada was moving toward a more divided society of haves and have-nots (polarization). In the past five years this sentiment has remained relatively stable.

Developmental actions

Though the process of colonization was the same on Canadian aboriginals and Indians, they had opposite effect on the lives of India. British including educators, civil servants, judges, and soldiers contributed to transforming a feudal India into a nursery of modern democracy. Vishal Mangalwadi observes:

British constructed Agricultural Universities and conducted Agricultural Melas, Indian kings constructed Ashrams and conducted Magh Melas. British constructed Dams across the rivers but Indian kings constructed temples. Colonizers followed the principle '*no representation, no taxation!*' But Indian kings with the copulation of religion, collected heavy taxes and built historical monuments with sweat of common men and women. The colonizers encouraged missionaries to educate people and built educational institutions. But Indian kings encouraged priests and poets to write flattery literature and felicitated them with great titles but never asked them to go to villages and educate the common men. Colonizers encouraged women priests (nuns) as medical assistants (nurses) and constructed hospitals. But Indian kings encouraged women priests and deva dasis and built dance centers. The colonizers brought new codified legal system replaced the old one dominated by restrictions. Modern strong army and military is the gift of British and modern democracy principles were the blessings of the west.

Satisfaction with Life

In general, Canadians are satisfied with their lives. In 2011, 92.3% of Canadians said they were satisfied or very satisfied with their

life, up from 91.3% in 2003. Quebec had the highest proportion (94.0%) and Manitoba had the lowest proportion (91.0%). Canada's Aboriginal population is growing faster than the general population; increasing by 20.1% from 2006 to 2011. Besides providing proper medicinal facilities, a higher fertility rate among Aboriginal within among other Canadian women. Every sixth human being in the world is an Indian, and every sixth Indian is an erstwhile untouchable, a Dalit. India's 3,500 –year old system remains a stigma on humanity. Around 200 million today, Adivasis are almost three times the population of the UK or France. The living conditions of these are shameful. They had no land to till nor could they follow any profession. They did menial work ordered by the Aryan people come rain or shine. Treated like animals, they lived apart from the village, and had to toil. Their physical contact was said to 'pollute'. Social inequality and caste system were convenient, indeed necessary for the earlier rulers and hence retained. Thus caste system lived a life full of poverty, starvation, ignorance, insult, injustice atrocities –practices totally against humanity.

Welfare activities of aboriginals and Dalits

About 4.4 million Canadians (14.3%) reported having a disability in 2006. The percentage of Canadians with disabilities increased with age, ranging from 3.7% for children 14 years and under 56.3% for those 75 years and over. Still children with a Disability, school dropouts, malnutrition are far lesser, and public participation in sports and games, cultural, media, politics, business and other employability rate is far greater than Indian Dalits. Along with the high proportion of women with children who are working, dual-income couples were the majority (61.9% of couples) in 2001. Most of the unorganized sector in Indian is occupied with Adivasis day wages, agricultural labors, mason workers, tillers, road and building workers, hotel workers, small scale industry labors are in desperate conditions in India. The labor force participation for males has declined from a high of 77.7% in 1976 to 72.8% in 2005. But in India child labor is rampant.

Optimism and Future

Canadians have a relatively high level of optimism about their personal future. In 2005, 79% of Canadians described themselves as optimistic about their personal future. Canadians optimism about the

future fluctuates a lot over time. Over the last 7 years it has fluctuated up and down from year to year and even within years. Canadians were also optimistic about their personal financial future. The proportion of Canadians who feel that they have lost control of their economic future declined from 43% in 1994 to 35% in 2005. Fear of losing one's job also declined (from 45% in 1995 to 29% in 2005). Canadians were confident that if they lost their job they could find an equivalent one within six months. This confidence increased from 50% in 1998 to 63% in 2005. Optimism about the country's future has also increased. In 2005, the majority of Canadians (62%) were optimistic about the country's future, compared with 51% in 1998.

The above statistics can never be applied to Indian Adivasis because of age-long oppression, exploitation and insults by the caste Hindus. By the theory of Karma the latter have become the eternal victims of a wounded psyche and leading lives of dissatisfaction.

The impact of treaty culture

This treaty-making process, which has evolved over more than 300 years between Aboriginal and European settlers made economic and military alliances, Canada began to take form. These diplomatic proceedings were the first steps in a long process that has led to today's comprehensive claims agreements between the Crown and Aboriginal groups. Treaty of Albany 1701 as a diplomatic manoeuvres, the Confederacy had gained protection from French attack, promises of British defense and access to the rich fur lands of the Great Lakes. In 1760 Treaty of Swegatchy and the Murray Treaty, through a mixture of military and diplomatic missions, they were able to establish peaceful, if somewhat uneasy, relations with the various First Nations peoples. But in India there is no scope for negotiations since kingdoms are always in the hands of *khsatriyas* in ancient India and political power was always in the hands of upper castes in the center and all the states since independence. As a response to increasing calls to greater First Nation autonomy and a growing recognition of an Aboriginal right to self-government, the Government of Canada launched in 1995 a new process, the Inherent Right to Self-Government Policy. In India one can hardly find Dalits having ownership in media, movie, television, news paper, educational institutes, hospitals, transpirations, business, industry, trade unions and any other areas of walk.

Still problem prevail

Although aboriginal of Canada establish their own education system and proposes standards for "school success plans," it denies the primary importance of First Nation languages and cultures and fails to affirm First Nation control over their education. Canada has still not narrowed social disparities between aboriginal and other Canadians in recent years. Even though Canada was one of the first countries to extend constitutional protection to the rights of indigenous people, has taken notable steps to repair the legacy of past injustices and has develop processes for land claims "that in many respects are models for the world to emulate", disputes over land and natural resources continue to be a source of tension and distrust. One in five indigenous Canadians live in dilapidated and often overcrowded homes and "funding for aboriginal housing is woefully inadequate." Although the arrival of the British and their establishment as rulers in India severely jolted the social system in India, brought with them a new knowledge; technology and production process which in turned to industrialization, most importantly, a new codified legal system replaced the old one dominated by restrictions , what British did to Adivasis was not up to the expected. Their reformations were confined to remove the effects of social evils. They simply picked up the garbage produced by Aryanism. They caught victims of insane killer and tried to heal them but they could not catch the culprit.

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Religious Identity and Struggle for Existence in the Short Stories of Shauna Singh Baldwin

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Shauna Singh Baldwin in her short stories focuses on interdependent relationships in the complex family structure, in the diasporic space. She highlights the racial prejudice rampant in Canada and USA, and the struggle Sikh families have to undergo for survival. Providing appealing visual details is the pertinent aspect of Baldwin's writing style. A number of her stories are fit for broadcasting straightaway.

In the short story “Montreal 1962” Baldwin refrains from naming either the Sikh narrator or her husband to drive home the point that it is not the story of just a Sikh couple but the saga of every Sikh immigrant in Canada in 1960s. The relationship between Canadian employer and the husband of the narrator is conditional. He tells his wife, “They said that I could have the job if I take off my turban and cut my hair short” (Baldwin 5).

The narrator's husband is in two minds, whether to accept the proposal or not. He does not condemn their views vehemently. He simply tolerates the views of his higher officials about his turban and beard which stand as a symbol for *Khalsa*¹ male. He is indecisive as his decision might change the economic equation.

Geetanjali Singh Chanda observes, “Religious identification such as the turban that bear the moral burden of older value systems and notions of masculinity and femininity collide with changing survival systems, and women and men may have to negotiate different moral compasses” (1).

The expectation of the narrator, the wife of a *khalsa* male, in the short story, “Montreal 1962” is in accordance to the brave Sikh women. She feels that her husband and she have been cheated by the sweet words of the employer at the time of emigration. Her relationship with her husband is cordial. She loves him intensely and does not want

him to succumb to the pressures of the Canadian employer. According to her, removing the turban, and cutting his hair short is unbecoming to a Sikh male even under the dire situation of losing a job. She believes that it is better losing his job rather than losing his religious identity. While washing and spreading the scarlet turban for drying, she identifies the scarlet colour for the blood spilled by the brave Sikh men who fought the Moghul invaders, not for their lives but for preserving the cultural traditions and for preserving the integrity of the nation. “I unfurled the gauzy scarlet on our bed and it seemed as though I’d poured a pool of the sainted blood of all the Sikh martyrs there” (Baldwin 7).

The narrator dons the turban, and her act suggests her determination in taking up the responsibility of the bread winner for the family if her husband loses his job. By wearing the turban, she ascertains her solidarity with the people of her religion. She loves her husband intensely and so she does not allow him to defy their cultural traditions like a coward. The strength of the relationship between them and her bold stance are explained symbolically. “And, so my love, I will not let you cut your strong rope of hair and go without a turban into this land of strangers. The knot my father tied between my chunni and your turban is still strong between us, and it shall not fail you now” (8).

Through this first person narrative in the form of a monologue, Baldwin highlights the significance of cultural codes and religious practices, and their historical importance. The story “Toronto 1984” shifts between the monologues of Piya and Bibiji and emphasizes the Canadian prejudice towards the immigrants from the Indian subcontinent, the determination of the Indian employee not to bow down to the British queen, and the plight of Sikhs in India following the assassination of Indian Prime Minister Indira Gandhi.

The Indians hired by the Canadian employers quite often find themselves in humiliating situations. Piya, a computer expert migrates to Canada and in a party before dinner, hosted by the company, which hires her services she refuses to stand in the honour of the British queen, despite the repeated instructions of her boss. To Piya, the British queen is the symbol for the colonial misrule. The queen reminds her of the Indian freedom struggle and the sacrifices her grandfathers made. To the protagonist, the act of rising on her feet, to say toast to the British queen, is nothing short of betraying the feelings of the noble souls of India, who have laid down their lives fighting against the British rule.

Her boss and other Canadians consider her uncivilized “Paki.” To Canadians, Indians, Pakistanis, and Bangladeshis are all “Pakis”, a derogatory expression about the people of Indian subcontinent. The insults and the advice of one of her colleagues strengthen Piya's views. “And as he is leaving, he says, as if imparting a warning—work hard. I will. I will. For now I am not only myself, but I am all of India and Pakistan and Bangladesh. I am a million and a half people sitting in one small office in Mississauga. I wear a label and will take pride in being a damn Paki” (61).

The relationship between the migrants from India and most of the white Canadians is strained by suspicion, prejudice and insecurity. Justice is the last thing to pay attention to, where the society is divided on the basis of ethnicity.

In the introduction to *Darkness*, Bharati Mukherjee through her personal experiences reveals the negative attitude of white Canadians towards coloured immigrants. “If I may put it in its harshest terms, it would be this: in Canada, I was frequently taken for a prostitute or shoplifter, frequently assumed to be a domestic, praised by astonished auditors that I didn't have a “sing-song” accent” (Xiv-xv).

Though Canadian racist tendencies are condemnable, Piya's attitude is debatable. She migrates to Canada from Independent India and need not find it wrong to respect the honorary head of Canada, the British Queen as India is no more under her rule, and the act need not be treated as a mark of subordination. When the Canadians and the British visit India, Indians expect them to respect the head of India. However, the historical facts of Indian freedom struggle are so fresh in the mind of Piya, she finds it difficult to observe the formality of honouring the queen.

While Piya is thinking of returning to India on leave for a few days' stay, the news of assassination of Indira Gandhi spreads making the lives of Sikhs in Delhi miserable as some criminals backed by political heavyweights attack Sikhs creating fissures in the relationships between Hindus and Sikhs. Selfish politicians with their secret agendas spread hatred and the killings that follow leave one more scar in the psyche of Sikh community.

In the story “Simran” Baldwin employs variable focalization for bringing out the fractured relationships between a young daughter and her mother. The attitude of her daughter, who returns from

America, towards their religion, irks her mother. Mirza, a university student in USA who befriends Simran looks at their relationship with an ulterior motive. Simran treats him as a friend from her ancestor's home town, Lahore. The narrative revolves around these three characters, Simran, her mother Amrit and Mirza. The character of Simran's father Veeru is not fully developed like most of the male characters in Baldwin's short stories.

The relationship between Simran and Mirza has no positive beginning. Mirza, the head of the Pakistani Cultural Society in the North Carolina University spots Simran sitting nervously in the residence hall lounge and befriends her. He comes to know that her ancestors migrated from Lahore to Delhi in 1947 after partition. He lies that his ancestors' home town too is Lahore to create the emotional bonding in her mind. He tells her that he majors in computer science just like her and volunteers to help her with her studies. Baldwin makes his motives clear. He is not a man of integrity at all. Harmony in thought, word and deed, is a virtue. In Mirza's life virtues find no place. "I also know the promise of protection is the easiest way to seduce a woman-at least, any woman from my part of the world. So I offered mine" (43).

Simran unaware of his motives starts depending on him for many things in the new world. She has a cordial relationship with her devoted Sikh parents Amrit and Veeru who are glad to sponsor her education. During the semester vacation, Simran visits her parents in Delhi and her mother finds a copy of the Koran in her baggage. Her religious feelings are deeply hurt creating fissures in their relationship. To her, Koran stands as a symbol for the tortures the Sikh gurus have undergone in the hands of the Moghuls, the brutal killings, and after partition the disgrace Sikh women have to face in the hands of the Muslims. The frequent phone calls from Mirza further strain the relationship between Simran and her parents. The letter she tries to get posted to Mirza drives her parents mad, and her father tells her that she cannot think of going back to America.

Mirza comes to know from the residence hall manager that Simran will not come back to America. He thinks that she might have been engaged to a Sikh businessman. However, he is sure of his influence over her and believes that she will contact him somehow. Will she? May or may not. Simran's career is badly affected due to the

interference of Mirza and her parents. However, if her parents have allowed her to go back to America, she may walk into the trap of Mirza.

Through this story, Baldwin highlights the Sikh history replete with sacrifices and the cultural divide between Muslims and Sikhs. She points out that innocent women become soft targets in the hands of people of their region. Similarities in the lifestyles bring people closer, and some migrants like Mirza take advantage of the situation and exploit the gullible. The story revolves around trustworthiness and its influence on human relationships. Simran trusts Mirza. Mirza has trust in his own abilities in seducing women. Amrit and Veeru stop trusting their daughter once they suspect her relationship with a Muslim. Amrit feels that the dissonance in her daughter's attitude is due to the bad influence of American culture. The story ends leaving everyone in a sad state. Simran loses the opportunity to pursue her studies. Veeru and Amrit are disturbed as they think that Simran has no hesitation in defying the age old noble traditions of Sikh religion preserved to posterity from centuries. Mirza too is tossed between hope and despair about the return of Simran.

The story “The Distance between Us” is about the relationship between a professor of economics in Santa Barbara, California and his offspring born out of Green Card marriage. Her birth is kept secret to him till her mother's death, and the revelation of the relationship from the 23 year old daughter jolts him.

Baldwin once again exposes the short cut methods some international students opt for and their possible consequences. She highlights the discrimination brown people especially the followers of Sikh religion face in the hands of the officials and the racist attacks. Some of the immigrants have to suffer from the constant fear of deportation. Three incidents- the partition of India, the massacre of Sikhs after the assassination of Indira Gandhi, and the destruction of the World Trade Centre change the lives of Sikhs globally.

In the story “The Distance between Us” Professor Karanbir Singh's fears are not baseless. He is afraid that the past will catch him up soon. More than two decades ago in 1980s he marries Rita Ginther, a German-American, for the sake of Green Card. It is a business deal of mutual interest. After the required two year period of staying together, they separate, and there has been no communication between them. He is not aware of any child out of that marriage till Uma sends an email

to him explaining her relationship with him. Karan feels intimidated and thinks of telling Uma that she is not his daughter. Then he suspects that she might inform the immigration officials about the Green Card marriage. He becomes nervous when he thinks of Homeland Security, FBI and CIA. “The real question: is Uma a benign or retributive being? And if she is some vengeful churail, can she be propitiated? At what price?” (217).

A couple of days later he happens to see the photo of one of his colleague's “long unknown half-Vietnamese son, now 35 years old” (217). Influenced by his colleague's comment, and with the intention of buying peace, he decides to invite Uma. However, it is not a warm union between father and daughter. He has his apprehensions and suspicions, and she has hers. The meeting lacks enthusiasm and they approach each other cautiously.

While having dinner in a restaurant Karan requests Uma not to leak his motive behind marrying her mother to the immigrant officials. This irritates Uma. “Karan, her dad Karan, only invited her to visit so he could keep her quiet. She should get up and walk out right now. Except that she doesn't have enough money for a fucking hotel” (245).

Uma has her own reasons for not reporting the fraud. She loves her mother, and she does not want to tarnish her reputation. Karan's behaviour may seem to be selfish and mean. However, through his character Baldwin explores the psyche of the Sikh immigrants in USA who live in the periphery under the constant fear of persecution. Karan has a bitter experience earlier. He is picked up by officials and is kept in a solitary cell for five days to make sure that he is not a terrorist, despite the fact that he is able to prove on the first day that he is a legal resident of America. During those days of interrogation no one, including the dean who notices his absence and his family friend who is from the Indian subcontinent, try to find out his whereabouts. He knows that he cannot rely on anyone as they are not ready to spend a dollar or take a risk for his sake. The relationship between them is nothing but a mutual interest and conditional. He is isolated amidst his students, colleagues and neighbours.

The teenager in the neighbourhood of Karan is aggressive. He torches Karan's house and Karan in a fit of anger attacks him. As usual the American police officials refuse to register a case against the boy with the excuse that there is no proof and dismiss the idea of racism.

They warn Karan and he has to face charges of assault. Baldwin explores the partisan attitude of the police while dealing with hate crimes.

The incident scares Uma. However, in a couple of days the feeling of togetherness is strengthened between the father and daughter. “On impulse, he holds out his arms. She comes into them. Her scent- so different from his own. Then the solidness of her arms closing around his waist” (262).

The distance between the father and daughter might have been reduced, but the distance between Americans and ethnic minorities still remains the same. Karan in this story says that it is due to ignorance, ignorance of the visible cultural practices of Sikhs. Shauna Singh Baldwin is proud of her Sikh religious identity and through these stories vehemently opposes the discrimination shown towards the visible cultural signs of Sikhs.

An in depth analysis of human nature reveals that erosion of human values is the main reason for the widespread hate crimes. There is no place for negative traits like prejudice and racism in a value oriented life. Stringent laws may be able to contain racism and hate crimes to some extent, but they cannot enforce harmony between different races in a multicultural society. Laws alone cannot nullify the feelings of antagonism. Despite all the laws, binary oppositions like east, west, and man and woman continue to exist in the 21st century. Cultivation of the human values is the answer for the challenges of the world.

Note

1. The expression Khalsa stands for the initiated Sikhs. The meanings associated with the term are sovereign, free, pure and genuine. The 10th Sikh Guru Gobind Singh in 1699 on Vaisakhi day inaugurated the Khalsa system. A Sikh male initiated into Khalsa is supposed to strive for conquering the senses, gain complete control over his mind and take oath to fight for those who cannot fight for themselves. The Sikh women too are equally brave and encourage their husbands to rush to the battle fields to protect the sovereignty and integrity of their homeland and for preserving the cultural traditions. They do not hesitate to bear the burden of widowhood. Sikhs believe in God but do not usually participate in rituals.

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Shaw's Socialism and his Dramatic Vision

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“In Widowers’ Houses I have shewn middle class respectability and younger son gentility fattening on the poverty of the slum as flies fatten on filth. That is not a pleasant theme.” (George Bernard Shaw, in the preface to “Plays Unpleasant”)

George Bernard Shaw is not, primarily, either a character-drawer or a psychologist but a dealer in personified ideas. Shawian plays bear unmistakable evidence of the new direction in which he was already trying to go in the 1890s toward a more organic, dialectical, musical form of composition focused squarely on a conflict of unsettled ideals. For Shaw, a play had to be a vital growth and not a mechanical construction. He believed that “a play should need no plot, because if it has any natural life in it, it will construct itself, like a flowering plant, far more wonderfully than the author can possibly construct it.”¹

Widowers’ Houses written in 1892 is a play of a very different sort, unpleasant rather than pleasant. It is a propagandist play saturated with the vulgarity of the life it represents. Its theme is the ruthless exploitation of the destitute and homeless by the mercantile and the upper classes. The tenants were treated like pigs and insects. The owners never gave their ears to the problems or improved the basic living standards. Shaw through his brilliant characters in the play has beautifully assembled the shocking situations of life in the streets of London in the late eighteenth century. The bitterness of the play may be suitable to expose the hypocrisy of a class viewing itself as guardian of higher values while violating them continuously. However, it is not suitable to attract a theatre-going audience, and most certainly not to cause doubt about their income on their part, mainly because the attack is too frontal (Strauss: 126) and hence they almost rioted on the night of the first performance (Peters: 137).

Mr. Sartorius is a self-made businessman and depends on his most notorious and run-down tenement houses of rent-collection from slums where he gives slum-housing for rents to the poorest of the poor of London. Shaw comments: "Sartorius is absolutely typical in his unconscious villainy. He lacks conviction of sin, now, the didactic object of my play is to bring conviction of sin-to make the Pharisee ... recognize that Sartorius is his own photograph."² Thus, behind the absurd antics of his reconstituted stereotypes-the sweet reasonableness of the rent-gouging slumlord, the foul-tempered eroticism of his daughter, the ineffectual contrition of the good-natured but spineless hero remains the condemnation implicit in Shaw's farfetched Scriptural title, with its allusion to "the greater damnation which Jesus calls down on the Pharises and hypocrites who devour widows' houses" (Mathew 23:14). His assistant-friend Mr. Lickcheese, an unctuous, melancholy rent-collector of Dickensian format is an accomplice in rent-collecting with Sartorius. Harry is a young doctor who relies on his small income who was kept on high moral grounds in the beginning of the play but is made realized that his own income is a tainted one, as his salary comes from the interest from mortgaged tenements. William Cokane is a friend of Harry who binds with Lickcheese and both of them in their dialogue to please Harry, discusses and puts Shaw's idea forward:

Cokane: Ah, my dear fellow, the love of money is the root of all evil.

Lickcheese: Yes, sir, and we'd all like to have the tree growing in our garden. (p. 31)

The cynical humour of the wisecrack captures the growing sense of universal corruption that invades the play and ultimately engulfs it. The crucial scene in Shaw's reconstituted version that the lovers' quarrel over money but the ensuing confrontation between the naive idealist and the cunning and unscrupulous Sartorius, who blandly justifies his iron-handed treatment of his tenants as the best means to provide additional houses for the homeless, and to lay by a little for Blanche, the daughter of Sartorius. Charity is impractical, he reasons: when people are very poor, you cannot help them, no matter how much you may sympathize with them. So his course of action is not only reasonable but inevitable: Every man who has a heart must wish that a better state of things was practicable. But unhappily it is not. Harry learns nothing save his own guilt and his powerlessness to change

society and shut his eyes to the most villainous abuses if his own welfare is threatened.

Blanche's contempt for the poor is exaggerated and unrealistic. Most of all, though, the play lacks a proletarian representative. Lickcheese may serve as one, but he turns into a capitalist himself. The criticism of economic and social conditions comes from above and considers those above. In an approach that could almost be described as patronizing, Fabianism is not about workers' self-organisation, but about organizing on their behalf (Davis: 13), and next to its lack of political and ideological coherence, this is probably Fabianism's weakest point.

Henry Mayhew was an investigative journalist who wrote a series of articles for the 'Morning Chronicle' about the way the poor of London lived and worked. In an article published on 24th September 1849 he described a London Street "with a tidal ditch running through it, into which drains and sewers emptied. The ditch contained the only water the people in the street had to drink, and it was 'the colour of strong green tea', in fact it was 'more like watery mud than muddy water'."³ Many people could not afford the rents that were being charged and so they rented out space in their room to one or two lodgers who paid between two-pence and four-pence a day. Great wealth and extreme poverty lived side by side because the tenements, slums, rookeries were only a stones throw from the large elegant houses of the rich and people lived without separate living accommodation for each family.

In his book *The Victorian Underworld*, Kellow Chesney gives a graphic description of the conditions in which many were living: "Hideous slums, some of them acres wide, some no more than crannies of obscure misery, make up a substantial part of the metropolis ... In big, once handsome houses, thirty or more people of all ages may inhabit a single room."⁴ Consequently available housing became scarce and therefore expensive, resulting in extremely overcrowded conditions. All these problems were magnified in London where the population grew at a record rate. Large houses were turned into flats and tenements and the landlords who owned them, were not concerned about the upkeep or the condition of these dwellings.

Shavian drama is the type of politically and socially charged "discussion play" made popular by George Bernard Shaw and his

contemporary, Oscar Wilde. Shawian theater is in direct contrast to the simplistic fare deplored by Shaw and typically found on the Victorian stage. For background on Shaw's philosophical and literary ideals, ask students to read Richard H. Goldstone's "Introduction" and "George Bernard Shaw: Pygmalion" in the Signet Classics Edition of *Pygmalion*.

Shaw, an established critic in his own right, took issue with the notices he received, and answered them in letters to various newspapers and in appendices to the original published edition of the play: "I do not hesitate to say that many of my critics have been completely beaten by the play simply because they are ignorant of society."⁵

Shaw's attacks had worked: Confronted with his world, in which even the protagonist was far from heroic and the antagonist was given sympathetic shadings, the critics blinked. Shaw, an established critic in his own right, took issue with the notices he received, and answered them in letters to various newspapers and in appendices to the original published edition of the play. "I do not hesitate to say that many of my critics have been completely beaten by the play simply because they are ignorant of society."

Progressive reform is then not only carried out in the workers' interests, but very much for the middle classes and those even higher to remain above. Concessions are made, but only to prevent the threat from below, and, even worse, could be reversed once the threat is no longer acute. Having worked in an estate office in Dublin as a young man, where he 'made collections of weekly rents from very poor tenants,' he was familiar with the conditions and attitudes towards slum housing. His portrayals of Sartorius, the slum landlord, and Trench, the protagonist who finds his money is tainted by the exploitation of the poor, suggested less that they were at fault due to their actions and more that they failed as citizens because, once conscious of their unwitting participation in a society that exploited the poor to their benefit, they did not seek to change anything.

Along similar lines, and to return from the political sphere to that of drama, *Widowers' Houses* is a play about the poor without any poor in it; it is a play about socialism without a socialist in it. Shaw remedied this shortcoming in future plays or at least gave plays a more entertaining character, but *Widowers' Houses* lacks such elements. This is to arguing against the use of the stage for political or even

propagandistic purposes in general. On the contrary, many dramatists and writers followed and follow a political agenda. However, even though audiences do not necessarily always want to see pleasant plays, the contrary, i.e. unpleasant plays, are bound to fail, at least if their success is in part to be measured at the box office. May be this was not Shaw's first criterion for a play, but even Shaw the writer must live, Shaw the propagandist must reach an audience if he wishes to make an impact, and Shaw the socialist, when writing about the working class, should avoid making the same mistake as the bourgeois: blending the poor out and leaving the discourse among those already equipped with all the commodities they can hope for.

In the Victorian Era, the British attitude towards the poorest classes was shaped by two seemingly paradoxical beliefs. As God-fearing Protestants, they were obliged to provide help as their Christian duty. Yet the ideas of Charles Darwin and Samuel Smiles whose best-seller *Self-Help* was published in 1859, suggested that God helped those who helped themselves.

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**Loss of Idealism in the Characters of Ernest Hemingway's
*For Whom the Bell Tolls***

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Ernest Hemingway, an American Nobel Laureate, has revolutionized the fiction writing of modern American literature. The most imitated novelist for his self-style narrative and characterization, the selection of settings for his novel create a unique atmosphere and mood in his works. The story of life and death - the recurring motifs in his works offer an inimitable plot and interior structure to his works. Well-known for his life like characterization, Ernest Hemingway appears to adopt two methods in presenting his characters in the verisimilitude world of his fiction - dramatic and subjective: first, the author presents his characters through what they do and speak showing their inner psyche and attitude; and then, in his techniques of characterization, he leads the readers inside the consciousness of the characters and presents the working of their mind. He adopts both the first person and third person narrative to reveal his points of view. As one of the best novelists reflecting the horror of war, Ernest Hemingway's works reflect multitude dimensions of life, love, death and the distinctive conduct of the characters in situations of conflict and hostility.

Henry James (1884) in his "The Art of Fiction" defines novel as a personal impression of life... constitutes its value, which is greater or less according to the intensity of the impression." He further argues that a good novel possesses "the sense of reality". He further comments:

Humanity is immense and reality has a myriad forms; the most one can affirm is that some of the flowers of fiction have the odour of it, and others have not' ... 'Experience is never limited and it is never complete; it is an immense sensibility, a kind of huge spider-web, of the finest silken threads,

suspended in the chamber of consciousness and catching every air-borne particle in its tissue,”(p. 4).

James talks about the principles to be followed in writing a novel. He suggests what a novelist should look into in his creative art. A novel as a ‘picture of reality’ having a subject matter with probable incidents or events to create a world of make-believe situation, creating life-like characters in a form with an artistic freedom to reproduce life. He further advocates the delicacy, precision of creating a story sharing experience of ‘unseen from the seen’ in a form of narrative with meaningful dialogue providing some sort of literary taste. Seen from this angle Ernest Hemingway’s novel *For Whom the Bell Tolls* throws light on the probable events and the consequences of the notorious Spanish Civil War. The portrayal of internal conflicts in the characters which turn their attitude and behavior leading to external war, the characters seem to have dilemma in the changed situation arising out of war where they appear to be confused of their mission and thus seem to adapt to situations creating new values at the end. Nevertheless, their dilemma cost them their very philosophy of life. Although, they realize their dilemma at the end, their inability in coming out of the labyrinth of the war creates torturous mental conflict which amplifies their suffering and loss. They lose their loved one, friends, relative and finally their lives. Hence, the dilemma in the characters of his novel *For Whom the Bell Tolls* and in the working of the plot seems to be worth studying in this light.

Reading a novel, understanding it and analyze it is a complex process. As Lubbock comments it is a complex activity and very difficult act:

Of a novel,I can only turn to the image, such as it is, that remains in a deceiving memory....I can find the page and verify my sentence. But I cannot catch a momentary sight of the book,...I cannot look up from my writing and sharpen my impression with a straight, unhampered view of the author's work; to glance at a book, though the phrase is so often in our mouths, is in fact an impossibility. The form of a novel—and how often a critic uses that expression too—is something that none of us, perhaps, has ever really contemplated.

... But fine taste and keen perception are of no use to us if we cannot retain the image of the book; and the image escapes and evades us like a cloud, (p.2).

The very attempt of analysis of a renowned novelist, Ernest Hemingway and his one of the greatest novel *For Whom the Bell Tolls* which is almost impossibility for an immature reader is an act of venturing a gigantic act of measuring the depth of an ocean. The present analysis is an attempt of appreciating a creative art featuring in the novel.

The novel *For Whom the Bell Tolls* is based on the infamous Spanish Civil War at the fall of the Republican administration under pressure and atrocities of the Fascist movement and its aftermath of power crisis in Spanish world. According to historical fact, it is known that in the late 1930's, Spain has been in the midst of war when King Alfonso XIII goes into voluntary exile which is followed by a five-year power struggle between the fascists led by General Francisco Franco and the Republicans. In the summer of 1936 it becomes violent and continues until 1939. Franco's forces overpower the Republicans and take the helm of power. Considering this concern of historical fact, in some parts of the novel, serious readers might get confused whether it is a piece of history or an artistic expression predicted possibilities. However, it is worth mentioning here that though the novel is based on historical fact of Spanish Civil War, it is an artistic literary piece, recreating the history with probable events that would have happened or that have happened and should not be treated purely as history of real facts and events. Conversely, it can be assumed that there lies a very thin line between historical facts and the events in Ernest Hemingway's novel *For Whom the Bell Tolls*.

The story of the novel *For Whom the Bell Tolls* goes like thus: the protagonist Robert Jordan goes to La Granja to pursue an order from General Golz to blow a specific bridge in order to stop the movement of fascist forces. He was given a trustworthy guide Anselmo, a member of Republican Guerrilla band to the camp of Pablo and his *mijer* Pillar. At the camp he meets Maria, one of the victims, a daughter of the Republican Mayor of Ronda who has been killed by the fascist forces. Maria has been rescued by Pablo and his group. Robert Jordan falls in love with Maria at the first sight and Maria finds a hope of making a

home with the protagonist Robert Jordan after the blast of the bridge. Pilar being a motherly for Maria and understands the feeling of woman appears to be very supportive with the idea of giving Maria a home. As Pilar appears to appreciate Robert Jordan's cause for the Republic and similar class of people with Maria's family background, she has been very happy to have such a chance of sending Maria with him and providing a livable life. However, as Pablo finds himself opposed by his group and sees a danger of his safety after the blowing of the bridge he plays a cunning trick and steals accessories of Robert Jordan's dynamite. Robert Jordan, an expert dynamiter, wishes to bring Maria with him after blasting the bridge and gets support from Pablo, at the last moment, at the end he meets with an accident and breaks his leg making him invalid. Since enemy fascist army are in search of the guerrilla group, Robert Jordan's condition of lack of movement due to the falls, led Maria to go with Pablo and his group leaving Robert Jordan to die all alone on the Spanish mountain.

The novel *For Whom the Bell Tolls* can be divided into three parts: part one talks about the protagonist Robert Jordan's entry into the field of action in an attempt to recapture the lost power of the Republican and meeting the lost heroes of the land- Pablo and Pilar; his subsequent falling of love with Maria, the tortured daughter of the killed Republican mayor of Ronda. Robert Jordan comes to know firsthand impression of the atrocities of fascists' police and subsequent overpowering of the fascist leaders and their killing followed by recapturing of power from Republican hero Pablo and his displacement from power to mountain as guerrilla band. Part two provides the glimpse of confusion and loss of peace of the lost Republican guerilla leader at the advent of the protagonist Robert Jordan's mission of blowing the specific bridge. Unhappy and disturbed Guerrilla leader Pablo plays tricks. Due to his betrayal the action in the novel gets complicated. Part three of the novel highlights the climax in killing *El Sorodo*; blasting the bridge and wounding of the protagonist leading the protagonist to be separated from his loved one and friends. Apart from the major and minor characters, the landscape of Spanish mountain also plays a dominant role in the defeat of the Republican force. In that effect, the landscape is found to be acting as major character. This is because of the fact that the protagonist, although wins in his mission of

destroying the bridge by overcoming his human fellow protagonist Pablo's tricks, however, Pablo helps Robert Jordan in his mission at the end, it is the landscape that betrays him the most. Robert Jordan falls down from his horse and breaks his leg bones stopping his movement and showing the way to his end.

The novel begins with the protagonist Robert Jordan's mapping of the mountain range of La Ganja and the specific bridge that he is supposed to blast with a trustworthy guide named Anselmo. There is an attempt on the part of the protagonist of seeking assistance from the displaced lost heroes of Republican Guerrilla band Pablo living in the mountain and hills to recapture power from the Fascist's military power. Hemingway poignantly and accurately describes the execution of the upper classmen of the Spanish town of Ronda.

The peasants of the town, led by a man named Pablo, corralled the town's fascists into the city hall. Pablo had the peasants, armed with flays, form two lines that extended from the door of the hall to a cliff overlooking a nearby river. One by one, Pablo forces the fascists to leave the city hall and walk between the two lines towards the cliff, which the fascists are thrown off; meanwhile, the peasants beat them to death with flails, (p.111).

Pillar's description of Pablo's act of brutal killing of fascists' officials shows his principles, ideology and patriotism. As the killing and torture goes on even Pablo's *mujer* Pillar herself is frightened. She comments repeating what she hears:

Pablo is ruthless in executing the local fascist police in Ronda. As he prepares to shoot one man in the head, Pablo says, "And you are an ugly thing, you murderer of peasants. You who would shoot your own mother, (Hemingway 112).

This is one of the contradiction of this great leader like Pablo, who calls the fascist police 'murderer of peasants' Pablo himself kills them so brutally that Pablo seems to surpass the brutal killers of any sort. As Pillar describes so called heroic acts of Pablo, it becomes clear the degree of brutality in real sense of the term shown both by the fascists'

forces and Pablo. Pilar describes the brutal acts of Pablo as she observes him:

Later that morning, Pablo remains stoically brutal as he prepares to send the fascists out of the city hall to face the angry crowd outside. The fascists are with a priest, and they pray with him before they are sent to their death. I watched Pablo speak to the priest again, leaning forward from the table and I could not hear what he said from the shouting. But the priest did not answer him but went on praying. Then a man stood up from among the half circle of those who were praying, and I saw that he wanted to go out....Pablo shook his head and went on smoking. I could see Don Pepe say something to Pablo but could not hear it. Pablo did not answer; he simply shook his head again and nodded toward the door, (Hemingway 135).

The same man- pablo, however, at the advent of the night appears to be a frightened man himself. Subsequent repentance at night shows his disillusionment and loss of ideology. In fact, he has been changed and there seems to be no ideology of any sort in him at all. Thus, the sequence of events of a single day turns him a lost hero and the weakest possible man in the country venturing to do good to the common peasants. The loss of his ideology due to confusion, in fact, defeats him and he has been thrown out the town within three days. This shows that that the fascists' forces defeat him does not seem valid; alternatively, it is rather Pablo's loss of ideology which compels him to surrender and changes into a train robber and make him leave for the mountain to live a miserable life of a guerrilla band. In other words, his loss of power is not for the greater power of the fascists' forces rather than his loss of ideology and courage as a leader. In fact the very act of Pablo's brutality changed him from an idealistic Republican hero to a coward on the very same day. It is evident as Pilar observes him at night. She recalls her conversation Pablo while narrating the events to Robert Jordan what Pablo feels at night and what he says to her:

It is true, Pilar, I am a finished man this night. You do not reproach me?" "No, *hombre*," I said to him. "But don't kill people everyday, Pablo." "And he slept that

night like a baby and I woke him in the morning at daylight but I could not sleep that night and I got up and sat in a chair and looked out of the window...'[and] 'The window was open and up the square from the Fonda I could hear a woman crying. I went out on the balcony standing there in my bare feet on the iron and the moon shone on the faces of all the buildings of the square and the crying was coming from the balcony of the house of Don Guillermo. It was his wife and she was on the balcony kneeling and crying.' 'Then I went back inside the room and I sat there and I did not wish to think, for that was the worst day of my life until one other day.' ... [and] 'Three days later ... the fascists took the town,' (p.126-127).

The motifs of the characters in the lost world depicted in the novel *For Whom the Bell Tolls*, however, include the hope of making home, living in love and joy of friendship working in the mind of the characters build up the plot. On the contrary, a loss of peace of mind, laziness in attitude, contrary effectiveness of separation and further displacement develop the overall structure of the novel. The protagonist ultimately realizes the futility of his mission and his retrospective assessment makes his dilemma more puzzling as to what makes him to be an agent of the Republican cause. The fellow protagonist of the land of Spain, Pablo who joins the war for the cause with a world of enthusiasm and patriotism of mitigating the pains of his fellow citizens in rescuing power from the torturous fascists' administration, follows the same path of bloodshed in killing the leaders in inhuman cruelty in a frenzied manner and has been permanently displaced. This turn of events, completely overpowers his inner soul making such a gigantic powerful leader to be a hopeless coward living like a fox as claims by his old follower Anselmo, in a cave in the mountain in protecting his life from his death lurking at him every moment of his life. Although, he justifies his protest against blasting the specific bridge for the safety of his group, it appears to be true that instead of his protecting the group, he himself is being under protection under his group only. While the minor characters Anselmo, Rafael the gipsy, Pilar, the *mujer* of Pablo still have their patriotic feeling for the cause of Republic, and willing to

sacrifice their lives and do whatever they need to do for Republican cause, Pablo has been frightened so terribly that he appears to be against the cause from the moment he meets the protagonist Robert Jordan. Being a much endowed leader, with all his war intelligences and his support in the mission of the protagonist Robert Jordan, could have saved many of the lives of their fellow guerrilla forces; materialize Maria's hope of building home with the protagonist and ultimately, recapture the country from the fascists' force. Pablo's dilemma as to where to go after blasting the bridge, his love for the horse and possession, unknowingly a changed man, prefers to be a train robber forgetting all his tall claims to be a Republican hero. A sense of homelessness is always there in Pablo and his hiding place seems to be so close to his heart that he is unwilling to leave it; which appears to be the major reasons for his protest against blasting the bridge leading him to steal accessories of the dynamite.

The predicament of Pablo appears to be contaminative. Although, Robert Jordan is determined to reach his goal of blowing the bridge by any means, Pablo's dilemma seems to have had a significant impact on Robert Jordan as well. Robert Jordan, as a dynamiter, instead of protecting his accessories of the dynamite, has had good time with Maria. Unaware of his ideals for the Republican cause, Maria's love seems to have occupied major part of his mind. Thus, Robert Jordan claims, "I suppose it is possible to live as full a life in seventy hours as in seventy years; granted that your life has been full up to the time that the seventy hours start and that you have reached a certain age,"(p.161). Consequently, he has to look for alternative ways which cost the life of humble Anselmo and his own as well. Jordan knowing well the risk of life, his action appears to be extremely an act of selfishness in positioning Anselmo in such a point for assisting him in blasting the bridge. For Robert Jordan knows that even if he is successful in his mission, there is faint chance for Anselmo to escape from his death. Here, it is now clear that Robert Jordan who talks about trusting people and finds Anselmo trustworthy and he trusts him in everything except his judgments (p.8) at his first meeting, Robert Jordan betrays him by placing such a treacherous place and giving such a perilous assignment deliberately pushing him to his death. Robert Jordan, thus, at his death bed in the last moment of his life in pain and loneliness, he goes back

to retrospect the ideals of his grandfather, cowardice of his father and his own selfish act in joining the Republican cause and intentionally betraying the people who have a great hope and trust in him. Although Robert Jordan is tempted to commit suicide by shooting at his deathbed on the mountain, he, somehow manage to maintains his dignity by doing what he is supposed to do and meet his death as a hero. Pablo, conversely, creates his new values of life and adapt to his circumstances although he remains a coward in the eyes of others as if protecting his life living in mountain like a fox in the name of Republican cause.

It appears that Ernest Hemingway in composing the Spanish Civil War in his novel *For Whom the Bell Tolls* meticulously follows what Henry James talks about the features of good novel and freedom of the novelist. Here in the novel one finds ‘a picture of reality’ providing evidences to recreate the Spanish Civil War in an artistic way dealing a serious subject matter of human calamities with a strong story of personal impression of life created in the context of the Spanish Civil War. Thus, Ernest Hemingway shows how the protagonist at his deathbed reflection expresses the impression of lives of people of a nation under the influence of war against their own people. The protagonist realizes that he has lost all his ideals he has been pestering throughout his life which turn into all his selfish motifs of betrayal. Robert Jordan reminds himself by saying:

You went into it knowing what you were fighting for. You were fighting against exactly what you were doing and being forced into doing to have any chance of winning. So now he was compelled to use these people whom he liked as you should use troops toward whom you have no feeling at all if you were to be successful. Pablo was evidently the smartest. He knew how bad it was instantly. The woman was all for it, and still was; but the realization of what it really consisted in had overcome her steadily and it had done plenty to her already. Sordo recognized it instantly and would do it but he did not like it any more than he, Robert Jordan, liked it. (p.157).

Although, he overcomes all his shortfalls, the dilemma keeps ringing in his ears until he dies. However he creates his new values of

his life to adapt to the situations and dies a heroic death losing all his ideals doing his so called good duty in a bad order.

Ernest Hemingway describes his characters and their actions with so much of precision and delicacy that the characters seem to be life-like. He appears to set his creative action in such a manner that shows exactness of a sense of reality providing the total picture of horror of war and calamities of life in the context of Civil war in Spain. He, thus, offers a sense of reality with facts to the readers from the ‘unseen scenes of Spanish Civil War against their own nationality’ through his strong narrative selecting the typical and inclusive events. This shows his experiments of hidden manifesto of common things of life in the context of people fighting against their own people and losing everything in life and breaking morale of a nation.

In conclusion, it may be argued that the defeat of the protagonist Robert Jordan, the Republican guerrilla leader Pablo and other characters depicted in the novel is not because of any external phenomenal forces that brought down from above; it is rather, the confusion and contradiction in their decision of having an overambitious impractical ideology; it is their wrong process of following the ideology for a cause not acquiescent as far as their capability is concerned. Although, mature enough in their pattern of decision and selection of the cause for the greater interest of the peasants of Ronda, the process and working of inner selfish mind, it comes to view that the actions and behavior shown both by the protagonist Robert Jordan and Pablo appear to be a sort of obsession of a personal kind. Since, this passion could not stand in such a gigantic cause for a national power for administration, they appear to be mislaid. Consequently, their ideology gets defeated. Thus, such crush brings the calamity and loss of values. Although they realize the ineffectuality of their actions, they have so much been trapped in the events that they find it impossible to come out from the mess of their lives. Hence, the characters find that they are in the queue for the Bell that Tolls for him—the eternal truth of life—the ensuing death. The understanding of this universal truth is the ultimate understanding of living life fully as Robert Jordan feels about his living his seventy two hours of life with Maria—the supreme period of his life where he feels the ‘earth moves’ as he is overwhelmed in the extreme pleasure of life in those last three

days of his life.

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Where Do I Belong ; Here, There, Everywhere or Nowhere?!?

Derek Walcott Tracing Roots

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Derek Walcott shares the focused attention of the literary world with Wole Soyinka for his social, national and the true human concerns. In the colonial and post-colonial world, Caribbean literature is another significant area of attention along with the African and the Asian. There is a surprising sense of unifying themes and thoughts among these in the literary explorations. Though West Indies belongs to North America, they are seen and treated differently. As a result there are traces of alienation in most of the Caribbean literary voices. Derek Walcott shares both the extremities of the uniqueness of being a true Caribbean and also an alienated. This sense of unique nature has its unavoidable influence on Walcott's writing. It gifts him with the captivating uniqueness in expression both the rootedness and unrootedness have become integral part of his expression. Along with these, distinct use of local or colloquial diction and dramatic presentation of ideas in the poetry have placed him among the classic writers of his time. His contribution to the Caribbean and the English literature is immeasurable in several aspects.

Thus, Walcott is so near to African and Indian hearts. His Caribbean voice reminds us of the emotions, experiences of Africans and Indians too. Exploration and experimentations are the true unique features in Walcott's poetry admired by both readers and writers around the world. His Nobel winning talent and ability in poetry is an apt illustration for the successful effort of elevating the local or native land and experiences to the level of generalizations and world literary scenario.

The pathos of the people of the twentieth century unavoidably

includes alienation. The progress and sufferings have erected walls between the people in the society. Both in the colonial and the post-colonial societies either the individuals or a segment of the society sensed alienated in spite of being amid their own fellow beings. In the colonial context, the colonized experience the pathetic alienation due to the selfish mottos and pre-determined aspirations of the colonial powers, whereas in the post-colonial situation the socio-economic, socio-political and the socio-cultural aspects brought the sense of alienation. Dominant concerns of a number of Walcott's poems are isolation, estrangement from society, hunger for human contact, separation from other persons, from other races, from history and sometimes even from the God. Another recurring concern is the multidimensional relationship between black and white people, colonizers and colonized.

In the Caribbean society, black people were treated to be the second-class citizens. Their feelings, emotions and dreams were of no importance to the colonial powers and to the people who held the power. Walcott has adopted a coolest and unbiased attitude towards the sense of isolation. His stand is not to please the sufferers but to wage a silent war against the indifferent attitudes of people holding the power.

The export of slaves was the common trade during the colonial day mainly in the Caribbean islands and African countries. It caused greater pain of separation and hurt emotions of the oppressed people. Experience of the grave pain of isolation among the slaves who had no hope of reunion with their people is the theme of many poems of Walcott. Even the slaves who worked within the territories of their native land are rarely allowed to mingle with their kith and kins. They were treated almost as the beasts rather than humans.

The sweat of the slaves was only the matter of significance to their masters. The money they could spin out of their sweat had dimmed their human value. In the poem '*The Glory Trumpeter*' Walcott captures one such state of alienated people with 'sallow faces'.

I saw the fallow faces of those men
Who sighed as if they spoke into their graves
About the Negro in America. That was when
The Sunday comics sprawled out on her floor,

Sent from the States, had a particular odour,
A smell of money mingled with man's sweat.
(The Glory Trumpeter)

More than physical labour it is the separation and alienation that caused the 'sallow faces'. Those who are left behind in the native land could only speak of the grave life of their people in the distant land; America.

Even Walcott encountered similar experience of alienation but it was not as hard in the case of blacks as he belonged to both the race. Moreover he was not exported as the slave. But even then he felt alienated which made him sick more by emotionally than physical. At first, he defended his decision to stay in the Caribbean; he was rather nostalgic in this regard. No doubt, the call from the outside world was really tempting but the throng for the life of native land was greater than it. This can be observed in the poem 'The Gulf'.

Like you, grandfather, I cannot change places,
I am half home.

(The Gulf)

But for Walcott, the Caribbean is not in any sense a full 'home' because he was torn between the two closely related ends. He experienced the alienation in both the places which increased the intensity of his suffering.

Separation and death have a thin difference in case of the slaves. Because they miss the closeness among them as they hardly had a chance and choice of reunion. Even during or in the death they were alone was the worst of isolation and alienation. Walcott has brought out this pathetic experience in his poems. One among them is quoted here below.

"Your mixed son gathered your charred, blackened
bones in a child's coffin.
And buried them on a strange coast"

(The Gulf)

The separated slaves were miles away even during the funeral of their own people. Though they were near sometimes the burial of the body was done at some unknown places or at the strange coast without

the presence of their own people. The isolation was sensed at very second of their inflicted living in the far of places. They rarely they had the chance of return to their home.

“but never guessed you’d come
to know there are home-comings without home”.
(*Homecoming*)

The above lines by Walcott give out the experience and the pang of alienation and the rootlessness of the blacks in particular and the colonial folk in general. Those who returned used to find the ruins of the house that can be hardly called the home. There used to be the enthusiasm and the joy of homecoming but without home.

If we follow Walcott’s poetic career we notice his close love of the land of his birth, the island St. Lucia, the Jamaican years beginning with 1950 and the Trinidad years from about 1959. In 1958, he was awarded a Rockefeller Fellowship which took him to New York where he worked on the drama. He returned to the West Indies as he was disenchanted with the situation in the United States. But he has now gone into virtual exile in the United States. We always ask our expatriate poets and playwrights why they leave their native land. The reasons are not far to seek. There is a sketch in the poetic expression in ‘The Gulf’.

hoarse and hungry thousands at whose center
the politician opens like a poisonous flower
The Gulf shines, dull as lead. The coast of
Texas
Glints like a metal rim. I have no home
As long as summer bubbling to its head
(*The Gulf*)

Walcott sketches the socio-political conditions without any direct remark. The whole common public seems to be lost in the life. Though they make the large group in the society they are the toys in the hands of the politicians. Their life is ‘dull as lead’ as they are alienated from the better life and have no home of their own are when there was no identity for an individual. Moreover having an identity was of worrying fact for an individual. Thus Walcott personalizes that situation in the same bunch of poems.

I pretended subtly to lose myself in crowds
Knowing my passage would alter in their reflection
I was that muscle shouldering the grass
Through ordinary earth
Commoner than water I sank to lose my name,
This was my second birth.

(The Gulf)

Walcott develops the theme of the East Indian alienated, from both the past and the present in a poem titled '*The Saddhu of Couva*' in which Walcott assumes the persona of an East Indian elder, a holy man, for whom sunset is a particularly pensive time of day. The day's end evokes a profound doubt about the efficacy of faith in the old traditions.

When sunset; a brass gong.
vibrate through Couva,
is then! see my soul, swiftly unsheathed,
like a white cattle bird growing more small
over the ocean of the evening canes,
and I sit quiet, waiting for it to return
like a bog-cattle blistered with mud,
because for my spirit, India is too far.

(*The Saddhu of Couva*)

As it is evident from the history, both India and West Indies faced similar situation during colonial and the postcolonial period.

They shared the cultural similarities. But as a result of selfish colonial powers there was dismantle in the cultural fabric and the curtailed between by the rulers to safeguard their selfish interest. Thus India remained not only too far, but the fragments of Indian culture that have been preserved in the Caribbean started losing their iconic power. Time, a ravishing free, consumes the past. This further alienated the Caribbean land and the people. Sensing the alienation and isolation Walcott representatively expresses the same in the following lines.

My first friend was the sea. Now, is my last.
I stop talking now.

(*The Sea is History*)

The above lines indicate the height of isolation and the

alienation that makes an individual silent and lost. When the alienation and isolation swallow most of the hopes, when all the avenues are blocked the poet seeks solace in poetry. Thus Walcott declares the following stand:

Now, I require nothing / from poetry, but true
feeling,
no pity, no fame, no healing. Silent wife,
we can sit watching grey water,
and in a life awash / with mediocrity and trash
live rock-like.

(The Sea is History)

The poem also reminds us about the expected nature of the poetry. Walcott experienced the alienation not only in the foreign society but also in his own native land for being born to the parents of different race and nationality. He belonged to both the countries but treated indifferently in both the places. So, he cries out his unique angst for which he can blame none.

I had no nation now but the imagination
after the white man, the niggers didn't want me
When the power swing to their side.
The first chain may hands and apologize, "History",
The next said I wasn't black enough for their pride.

(Shabine Leaves the Republic)

This sort of unique alienation is found in the writings of only a few writers around the world. Walcott shared and proud of both the race but his history never allowed him to be proud in either ways. For the whites he was a 'nigger' but for the Negros he was not black enough to call him so. Thus Walcott had to encounter rather a strange isolation and alienation.

Walcott faced a sense of 'exile' in his own native land and also in his later living place. He uncovers the sting of humiliation and the disgust faced so successfully in the poem '*The Glory Trumpeter*'

The horn of plenty through a bitter cup,
In lonely exaltation blaming .me
For all whom race and exile have defeated,
For my own uncle in America,

That living there I could never look up.

(The Glory Trumpeter)

The poet could not look up with pride and felt defeated by the loneliness. He had to endure the 'bitter cup' without an escape route. This alienation, though was personal, has all the features of the general representation. This characteristic makes Walcott a representative poet of the postcolonial world.

'*Raptures of the Deep*' is the poem that expresses the alienation of the poor in the society and the negligence of the socially responsible towards them.

You saw them ministers in The Express,
guardians of the poor – one hand at their back,
and one set o' police only guarding their house,
and scotch pouring in through the back door.

(Raptures of the Deep)

The poor are always neglected and the 'guardians of the poor' are protected by the police. The public maintenance body is endorsed with the duty of guarding the dishonest politicians. The common public has to live without care and the concern of the state. When a person senses suffers with isolation and the alienation he searches for some escape routes.

The chaplain came round, He paid no mind.
Where is my rest place, Jesus? Where is my harbour?
Where is the pillow I will not have to pay for,
And the window I can look from that frames of my life.

(Raptures of the Deep)

Within the enforced frames an individual is alienated because he receives no attention of the society; not even the Chaplain has any concern for the poor. He is an outsider amid his own flock of society. When in the living land an individual senses the alienation, he looks out for 'his own place' where he can feel 'at home'. The ultimate refuge for them is none other than the religion. A person alienated from the society wishes to be alienated from the world altogether rather facing the wretched life of insignificance in the living situation.

The humiliation and isolation are the inescapable pangs for the

blacks in the West Indian society. They receive only the least attention and the facility. The progress was for whites' comfort. In the poem '*Maria Conception and the Book of Dreams*' Walcott unearths the plight of the Negro.

“One day go be planes only, no more boat”
“Vince, God ain't made nigger to fly through the air”
(*Maria Conception and the Book of Dreams*)

The conception formed in the mind of the blacks in the society is the outcome of the continuous alienation for centuries. The blacks were not sheltered even in the dangers of the deadly nights. They had to run for the life in the midst of the sufferings of the fellow beings in the hands of the whites and the masters.

That night, with the sky sparks frosty with fire,
I ran like a Carib through Diminica,
my nose holes choked with memory of smoke;
I heard the screams of my burning children.
(*Maria Conception and the Book of Dreams*)

No doubt, the alienation was harsh but ill-treatment, harassment and the inhuman and the deadly tortures given to the 'Caribs' was greater than that. In the alienated living the blacks had to endure the 'screams of their children' helplessly.

The sea was the only companion for the blacks in their oppressed life. It was the witness for the tears of the alienated sufferers. Thus Walcott writes in the poem '*The Sea is History*'

Where are your monuments, your battles, martyrs?
Where is your tribal memory? Sirs,
in that gray vault. The sea. The sea
has locked them up. The sea is History.
(*The Sea is History*)

All the identities of the blacks are washed away by the ravishing, erroneous masters and the whites who spoiled most of the things that the blacks are fond of. At this grievous situation the alienated sufferers have only the sea to shed their tears as the part of their 'dark life' under the shadow of selfish lot that held the power.

The attack on the black was watched with no intense emotion

in the Caribbean society. The brutal beating by the whites was viewed with no extra seriousness by both blacks and the whites because it was never new in the Caribbean context for the alienated race.

You know they wouldn't kill / you. Just playing rough,
like young Americans will. / Still it taught me
something
about love. If it's so tough,/ forget it.

(Blues)

The greater consolation the black could get was to 'forget it' for it was the play for the white. This exposes the grave inhumanity in the Caribbean land by the intruders.

Equality was a daydream for the blacks. Love of the country brought more suffering for the oppressed. The intruders dominated and the natives were in their clutches. Thus the natives lived an alienated life with 'no room at the trough' at least.

Once I thought love of country was enough,
now, even if I chose, there is no room at the trough

(Codicil)

Thus, the love for the native land brought in the hand of the colonial powers. Their selfish mottos were the inescapable clutches for the alienated sufferers of the Caribbean islands. The native people had 'no room at the trough' at least.

Thus a study of selected poems of Derek Walcott reveals that he encompasses different social perspectives in the framework of his poetry. The reflections of his native land and its sufferings, the language, his experiences, and the feeling of individual and general alienation are afresh to the body of English literature. The Caribbean life has attained a sense of general representation of human life. He has explored the best of native Creole language and brought into the distinct expression in English. By this he added yet another feather to the adaptability of English language.

The colonial sufferings are expressed in astonishingly different dimensions. He does not take stand with either the colonizers or the colonized people. His portrayal of the bare facts in simple, captivating expressions is unbiased. But, when comes to the question of human

suffering Walcott gives an honest outcry. His poems seem to be threaded with the perennial flow of true human concern. The experience of aloneness of an individual, societal and the national is treated not different but total human in general. This makes him a representative voice of the twentieth century Caribbean life in particular and the universal in its representation.

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Gandhian Philosophy in the R.K. Narayan's *Waiting for the Mahatma*

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Rasipuram Krishna swami Narayan was born on 10th of October, 1906 in Shimoga district in Tamil Nadu, Narayan's name carries both the names of the place Rasipuram to which his ancestors belong and his father's name Krishna swami as Tamil Nadu Tradition. He hardly took B.A., Degree from Maharaja's College and Mysore in 1930, when he was 24 years old. After death of his father he joined as reporter for a Madras Journal to support his family. He began to write short stories to Madras Journal. Later he learned how to write novels with different characters whom he met in his public life. He received the Sahitya Academy award in 1980. He was awarded the A.C Benson Medal by the royal society of Literature. The Government of India awarded him with "Padmavibhusan" in the year 2000. He was a well known reformist He was passed away on May 13, 2001. His very first novel "Swami and Friends," which was written in 1935, exposed the character Swaminathan's offended feelings for Hindu Gods were an object of criticism and laughter and protest the Principal of Albert Mission School. R.K. Narayan wrote fourteen novels five volumes of short stories a number of travelogues and collection of non-fiction and English translation of Indian epics. He wrote the novel "Waiting for the mixed philosophy of Gandhi, was influenced by Tolstoy's Christian Anarchism, which is as a sort of creed in the solutions of all problems in life. Satyagraha, the political weapon defined and derivate from English "Truth," which is God. It hailed as soul force or love force; agitations, demonstrations, picketing, dharnas, economic boy-cot, non-payment of taxes, emigration, non-cooperation, ostracism, civil disobedience, and formation of parallel government. Sarvodaya, the builder of new society comprises; secular, decentralisations and revival of an extinct institution stemmed from his unflinching, conviction that fairness and justice to all was invertible part of truth.

R.K. Narayan's Novel "Waiting for the Mahatma" embodied the philosophy of Gandhi, fictional Malgudi and its' characters which mirrors time and image of soul of the whole India. Its macrocosm combines old and new traditions and modernity, the mood of the novelist and that of the contemporary world.

R.K. Narayan mirrored the Gandhian philosophy in "the birds of same feather get together" "Sriram and Bharati's fathers lost their lives being Satyagraha followers, and also their mother's departure them soon after their husbands death. In non co-operation days in 1920, Bharati's father, led as a leader of first batch of Satyagraha, dead of police lathi blow on his chest and dropped dead, at secretariat in Madras. Gopad's father joined the national army to sacrifice even his life, followed Satyagraha, and lost life in the war to free India. As an eye witness in the war and death of his father, in turn with the revenge for death of his father by police shot, Gopad's elder brother became a terrorist and killed British Official but did not know his whereabouts. Gopad was also in a mood of turning terrorist and would like to take revenge against Britishers. Gopad learned Gandhiji's loving nature and even the enemy to be loved. Gopad was emboldened with Gandhian Non-violence and turned his life unlike his brother.

One can witness Bharati as an imprint of the soul of Gandhi: Satyagraha, Sarvodaya and their annexes, Bharati was an orphan girl who looked after or adopted by local Sevak Sangh. She was successful spinner of Khadi and also she was a top seller of Khadi garments, she was a good consecrated girl in the collection of contributions for the arrival of Gandhi. She was the preacher of Gandhiji's formulae. She always insisted to speak truth in and out of the camp. She could even pulse the whereabouts of Soul of Gandhi. Bharati was arrested and was kept in slaughter's house as a prisoner which was near at distance of one hour walk distance (p.171). Ultimately she was appointed as Guru to Sriram at the time of departure of Gandhi from the Malgudi town and its surrounding villages visit. She was released from the Jail and accompanied with Gandhi in crucial period; in Communal fight at "Noakhali" in East Bengal and till the last moment of the prayer ground the day lingered for her marriage with Gandhiji's permission, being got granted blessings of MahatmaJi with time, venue and of its solemnising priest himself by the next day, of their uniting as life partners, adhered

unto the brims of the life risk of Gandhi by Godsay (p. 253,254). Sriram's father was killed in Mesopotamia in war (p. 01), lost his mother at his childhood and was looked after by his Granny. He was fed up by his Granny of his father's pension. On New Year's Day, after his twentieth birth day being adolescence, Granny sent him to the market with good attire. Sriram approached a pretty girl at Market Fountain who was collecting funds for the honour of receiving of Gandhiji to Malgudi (p. 22). Sriram was attracted by the girl and asked her bio-data. He met with her in the camp and asked whether she could love him. Bharati invite Sriram to the camp at 3.00am where Gandhi can give appointment on the way walking (p. 63). Bapu enquired his parentage (p. 69). Sriram shared his resolution with Gandhi to join as soldier of national army in the camp (p.77). Gandhi taught him.

Presently the Mahatma himself spoke dispelling his notions: 'Before you aspire to drive the British from this country, you must drive every vestige of violence from your system. Remember that it is not going to be a fight with sticks and knives or guns but only with love. Until you are sure you have an overpowering love at heart for your enemy, don't think of driving of him out, you must gradually forget the term "Enemy". You must think of him as a friend who must leave you. You must train yourself to become a hundred percent Ahimsa soldier (p.77).....that has died a natural death' (p.78). 'He is not a man; he is Mahatma!' cried Mahatma (p. 83). After departure of Gandhi Sriram used to write letters in all critical situations to find his advice. Your work should be a matter of inner faith. Your conscience should be your Guide in every action. Consult it you won't go wrong. Don't guide yourself by what you see. You should do your duty because your inner voice drives you to do it. Look after Bharati as well as she looks after you, that's all. God bless you both in your endeavours' (128,129). In the period of three weeks was by no means wasted. In association with Jagadish and under his expert guidance, Sriram did a variety of jobs which he hoped would help the country in its struggle for freedom: he set a fire to the records in half a dozen law courts in different villages he derailed a couple of trains and the paralysed the work in various schools; he exploded a crude bomb which tore of the main door of an agricultural research station tarred out 'V' for victory and wrote 'Quit India' over the Emblem (p.167). He made the school children to sing

chorus of Quit India. He was arrested for disturbance of British Government and sent to Central Jail (p.189). Sriram was thinking of his lover Bharati, of his house and his Granny.

Sriram released from jail (p. 216) and was on enquiry of the country situation in Srikrishna vilas's waiter in the hotel (p.194). Churchill called Mahatmaji "The Naked Fakir?" The "Naked Fakir" is everything now, think of it. ... '(p.226). Sriram was rewarded as political worker but kept him await the suit of Bharati in matrimonial issue (p.251). Jagadish was abused for the wage of war with the Sriram many times for his camouflaging. Sriram found he had become a blind slave of Jagadish and a word of encouragement from Jagadish pleased him to the depths of his soul. He preached not to violate the philosophy of Gandhi, to set him.

Jagadish worked as a national worker in different critical situations by seasons both for self and nation. Jagadish showed the work of his adventure and curiosity of national programmes lead by Gandhi and some others national Patriots in throughout India. The work of Photography was shown to Sriram after his release from jail. He was the best informer of the news up to date in case of Bharati's movements of Jail and Gandhiji's movements. As photography by profession, he depicted colourful India with before and after Independence India.

One can view the traditional approach R.K. Narayan's of Granny's feelings on eating 'I'm glad. I was afraid they might force you to eat egg and fowl' she was happy for the principle of Gandhiji's Ahimsa (p.79) for even wearing of sandals made of the hide of slaughtered animals. She hate and afraid of the Gandhiji's entry with untouchable (p. 62) into the temples. Being an orthodox woman she reprobate Sriram to join ashram of Gandhi and also to be follower of him. Municipal Chairman, Mr. Natesh disgusting nature for untouchable, at the time of beckoning the outcast boy waiting at side and the boy at lap of Gandhiji while eating Oranges which were offered to Gandhi were reproached by. His hesitating nature while going to Untouchables' colony (p. 51) and entrance with Gandhi into the low hut was denied also reproached. There was a great conflict over altercation of the Sriram's moustache and pyre litting, at pyre as per the Sastras (p.180). Granny's funeral customs evoke arguments with the priest on payments of two silver coins keeping on corpse chest. The priest

remains dolefully. And further as Granny's revival of life was proved at her pyre the priest interrupted her not step in to the town bounds again (p.181). The shop man cried: 'How can I? 'This is a Friday, and would it not be in auspicious to give back a coin? I will be ruined rest of my life. I am prepared ... I am a man with seven children' (p. 121).

One witnesses Gandhiji's balanced nature in Communal fighting "Noakhali" in the East Bengal where Bharati accompanied him there, whole village have been burnt, thousands of killed bereaved, disposed, demented and crushed (p. 230). We can witness risk bearing nature of Gandhiji's for the most uncomfortable journey in the train in which he couldn't move even an inch for hand or for foot, where the Muslims were found they would be thrown out of the moving train; an echo of the fighting going on other parts of the country (p. 235). His impartial secular nature for communal fight at "Noakhali" in East Bengal was abused for.

R. K. Narayan proved that imprint of soul and its practical works of Bharati were of the Gandhian Philosophy. R. K. Narayan invested trials led Sriram to realise the great soul of Gandhi and witnessed the emotions in violating the Non Violence method and his futile for truth in getting of his Granny's benedictions. And Because of him the marriage was kept waiting for Mahatma's leading in future. Life of simplicity with great expectations combined with sincere endeavours at large paves the way to soar high and brings transformation at large.

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The Role of Teacher-Language in the Class Room

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Communication is a two way process which involves the sender and the receiver. The language being a tool for communication is used to construct and extract meaning. Thus language serves the two purposes. Communicative competence is the need of the hour for the simple reason that a lack of this competence might result in the purpose of communication not getting fulfilled.

Communicative competence includes the ability to use the language by being fluent, accurate and appropriate in the choice of both language elements ,such as vocabulary, structure and grammar besides the ability to vary the tone of communication(if spoken) for conveying the meaning appropriately and also for realizing the objective of communication or the communication purpose for which the language is used and the ability to be coherent and cohesive if the mode of communication is intended to be written.

A classroom is a place where the interaction between the teacher and the learner gets strengthened through a meaningful and effective communication. Thus there is every need for the teacher to be communicatively competent not only for transacting the content but also in developing strong interpersonal relations which contribute to the process of learning.

A classroom is also a place where the learner is deemed to have an exposure to all forms of communication and the strategies, techniques, devices and skills required for responding to a communicating event. A classroom is thus a place where there is always a dialogue taking place between a teacher and a learner. This dialogue has to serve many purposes or functions which include catering to both the affective and cognitive needs of the learner and acting as a model and an input.

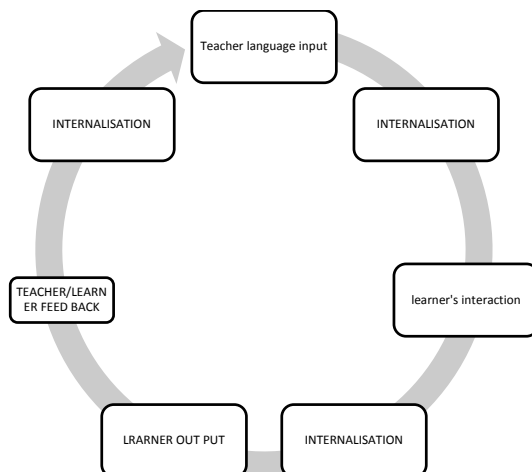
The language of the teacher in order to promote or facilitate

language acquisition has to be simple, plain and comprehensive. This would then call for the teacher's ability to use the language to suit the level of the learner and promote interactions among the learners besides whole class interactions, teacher –student interaction and other relevant patterns of interaction, will constitute the class room dynamics. The language of the teacher needs to be varying with the functions. The teacher's language may said to be performing different purposes

The teacher's language may be instructional, directive, suggestive, explanatory, advisory, complementing, drawing attention of the learner, promotional and so on in nature and form. In a classroom dialogue, a teacher's language then becomes a tool for facilitating, comprehending which it is learnt is the first step for the learners to begin using the language(expression).

A language teacher has to have a control over his/ her choice of vocabulary and structure. The hidden ability then is to create a discourse structure depending on the context. For example; If the teacher's language is to serve a directional purpose, then he/ she will invariably be using an imperative form like: take your book, go and get me a glass of water, listen to me carefully and answer the questions that follow, at the same time, it is to be noted that this ability in the teacher is going to serve as a model to the learners in the classroom.

This model of language which is functional in nature is going to further help the learner internalize the same over a period of time by constantly and frequently getting exposed to the same in different communicative situations. The language of the teacher then is not only helping the learner to internalize the structure but also the tonal variations which accompany them when spoken or uttered. In other words, the language of the teacher is going to be the only source for the learners to acquire the language used in formal contexts and may thus promote unlearning. The role of the language of the teacher can be diagrammatically presented thus :



In this cyclic process, the learner effort may be varying but it is present. Thus the role of the teacher- language is of a catalyst which over a period of time ensures acquisition and unlearning. The language of the teacher can be formal or informal, Directive or suggestive which will depend invariably on the contexts ,purpose and the attitude to be conveyed..

In all these above contexts, there is always a formal dialoguing. A class room dialogue thus has to be multidirectional. A teacher then has to equip himself/herself not only with the language but also with the knowledge of nuances of dialoguing which include the use of not only linguistic but also paralinguistic features such as facial expressions, gestures, pictures signs and signals etc.

A classroom communication and every purpose of communication has detailed (function)requirement and use of appropriate forms of (language expressions) language, tonal variations and differing accentual patterns in the process depending on the formality or informality of the context or situation in which they are used.

Therefore, there is every need on the part of the teacher to become aware of the use of appropriate forms of language for a meaningful and affective communication as a teacher, fellow

communicator and above all ,as a role model for the learners in the classroom.

Examples of everyday communication in the classrooms:

- Good morning .
- Open your book at page 34.
- Read silently the given poem.
- Show me your homework.
- Sit straight; do not lean over the desk.
- Discuss a little slowly, do not disturb others.
- Why is your uniform shabby?
- Learn to help others .
- Read a little loud and clearly.
- I am sorry, I could not understand, would please repeat.?
- Please ask your parents to meet the principal at the earliest.
- I am fine, thank you.
- Yes, you can come in.
- Can I begin
- Will you listen to me
- Why don't you try doing it again
- Good work ,however keep it up
- Thank you
- Sorry I didn't get you
- I suggest you to.....
- I hope you enjoyed the class
- Would it be alright if I divided the class into four groups?
- Why don't you start the story
- Copy down the questions from the text itself.
- Submit your notebooks without fail.
- Go to the library to refer to the books required.
- Do you follow me

If one analyses the above, one would realize that the teacher has to be good at instructing, advising, telling, requesting, questioning,

being imperative, warning, commanding and many such responsibilities in the process of teaching and learning.

In the light of the above argument, it is concluded that every teacher has to equip himself/herself with appropriate forms of language for the purpose of communication to be realized and also serve as a model to the learners. An analysis of the class room discourse will help one understand the discourse features at any work place and the text types used for conveying messages orally whether the student s have acquired the language forms required for affective communication can be understood by designing different tasks or activities that call for the free and meaningful use of the language.

Cross-Cultural Crisis in Bharathi Mukherjee's *Jasmine* and *The Tiger's Daughter*

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The expatriate writers face a multi-cultural situation which may be combined with a personal anguish due to discrimination or a sense of rootlessness, if rejected by their host countries. As a coloured expatriate, Bharathi Mukherjee's experiences in Canada were far from pleasant. She is able to project the cultural confusion and confrontation of a multi-racial society. The clash of culture and the need for adaptation is a part of all expatriate experiences.

Cultural alienation is a world phenomenon today. The tremendous difference between two ways of life, leads a person to a feeling of depression and frustration. This could be called cultural shock.

In her novels, *Jasmine* and *The Tiger's Daughter*; Bharathi Mukherjee has shown a dual cultural shock. Jasmine and Tara leave their respective countries in search of their dreams. Jasmine leaves India in search of the American Dream while Tara nostalgically plans a trip to India in search of the Indian dream. The object of this paper is to present these two objective stances taken by Bharathi Mukherjee, and discover that disillusionment is in store for her protagonists.

Jasmine's fate had been predicted by an astrologer very early in her life. He had foretold widowhood and exile with the forewarning that nobody could escape from his or her fate. Her journey through life led Jasmine through many transformations. At every stage of her life Jasmine revolted against her fate and the path drawn for her. The narrative shifts between the past and present, between India of her earlier life and America of the present. The past is Jyoti's childhood in the small village of Hasnapur, Punjab, her marriage to Prakash, the young ambitious city man, who always thrashed traditions.

The present is her life as Jane in Iowa, where she is a live-in-

companion to Bud Ripplemeyer, a small-town banker. Bud is fascinated by her foreignness, but he never asked her about India. It scared him. He courted her because she was alien. She was darkness, mystery, inscrutability. In the process of her transformation, Jane was seized by a longing to belong. She closely identifies herself with Bud's adopted son "Du" a Vietnamese because he was an immigrant like herself. Both had seen death closely. Both Du and Jasmine are in a hurry to become American. They try to forget the nightmares of their early lives. America, the land of dreams has many disillusion in store for her. In New York, Jasmine is shocked by the sight of beggars, one of whom curses her as a "foreign bitch" when she refuses him alms. On the streets of New York Jasmine sees more greed and more people like herself. She feels outwitted at her friend Wylie's decision to leave her husband Taylor for an economist Stuart citing "real happiness" (181) as the reason. This is beyond imagination for Jasmine as she would never have thought of snapping her bonds with her husband. She comes to realise the liquidity of human relationships in America.

The biggest shock to Jasmine is the truth of the Professorji's means of earning a livelihood. He is not a Professor as he claimed to be but an importer and sorter of human hair. The final crisis of the book comes when Jane is confronted with the souring of the American dream. Her adopted son Du leaves for Los Angeles to join his sister. This sudden departure shatters her world she has been so delicately nursing. Her passionate cry bursts out:

How dare he leave me alone out here? How dare he retreat with my admiration, my pride, my total involvement in everything he did? His education was my education. (Mukherjee, *Jasmine* 223)

Jasmine knows that "blood is thick" but the very "prospect of losing him (Du) is like a miscarriage" (221). He has been a silent companion of Jasmine/Jane in all her bright and gloomy moments. Here, one is witness to a changed Jasmine-one who had murdered a man for violating her chastity, now not only willingly embraces the company of an American without marriage but also is carrying his child in her womb. All through her stay for more than three years in Iowa Jasmine has been faithful to Bud. She has acted like an Indian wife who exults in her loyalty towards her husband. At Iowa she is a perfect wife who tries to please her husband by all means. She plays the temptress at his

behest and hangs up all decency to yield to the sexual passion of a crippled person. Here she is very much like an Indian women, bound to the “old world dutifulness” but the woman who walks out of her marriage at last with Taylor “greedy with wants and reckless from hope”(241) is positively an entirely different woman. She is inspired by the American value system to go ahead in life and do whatever one wants rather than suppressing one’s instincts and doing what is socially correct. She is caught in a cross cultural turmoil and realizes that America has transformed her completely.

As in *Jasmine, The Tiger’s Daughter* also reflects the confrontation between illusion and reality. An immigrant away from home idealizes his home country and cherishes nostalgic memories of it. Tara was packed off by her father at an early age of fifteen for America, for higher studies. Tara was homesick in a foreign land. Little things pained her. She sensed discrimination if her roommate did not share her mango chutney. She defended her family and her country vehemently. She prayed to Kali for strength, so that she would not break down, before the Americans. New York was extraordinary and it had driven her to despair: “On days when she had thought she could not possibly survive, she had shaken out all her silk scarves, ironed them and hung them to make the apartment more Indian” (Mukherjee, *The Tiger’s Daughter* 34).

It was fate that she fell in love with an American. Tara’s husband David was painfully Western; she was dutifully devious in her marriage. She could not communicate the finer nuances of her family background and life in Calcutta. Her husband asked naive questions about Indian customs and traditions. She felt completely insecure in an alien atmosphere.

After a gap of seven years Tara plans a trip to India, for years she had dreamed of this return. She believed that all hesitations, all shadowy fears of the time abroad would be erased quite magically if she could return home to Calcutta. The cultural shock to Tara in *Tiger’s Daughter* is too big for her to bear. She had returned from America with high hopes of a fond reunion with parents, relatives and friends. But at the end of the novel, she leaves for America in a hurry, suddenly informing her helpless parents about her decision to return to David and The United States. Her resolve is preceded by a gradual disillusionment

with the Calcutta of her early youth. There are some important episodes that lead to the climax of her departure. She faces a shocking experience at the summer resort of Darjeeling, where a group of middle-class Indian tourists behave rudely towards her when she goes out riding with her friend Pronob and the English girl they meet at their hotel.

The last straw is her seduction by Tuntunwala at the Nayapur Guest House, where she goes, at the suggestion of her father, to calm her nerves. That is when Tara finally decides to return to America. Her disillusionment with an India in upheaval is complete, and she concludes that it would not be possible for her—though born, bred and educated in Calcutta—to adjust to the changed conditions after her exposure to life in the West.. She longed for the Bengal of Satyagit Ray, children running through cool green spaces, aristocrats despairing in music rooms of empty palaces. What confronted her was a restive city which forced weak men to fanatical defiance or dishonesty. She is caught in a cross-cultural turmoil. Tara realizes that America has transformed her completely.

A close experience of both the worlds, the Western and the Indian, gives Bharathi Mukherjee an authentic and objective perspective with a delicious combination of malice, charm, irony and sympathy. She pushes both her heroines to the edges of their worlds, and liberates them for a new world order. Brinda Bose in *A Question of Identity: Gender, Race and America Meet in Bharathi Mukherjee*” sums it up aptly as:

Duality and conflict a feature of immigrant life in America; Mukherjee’s women are brought up in a culture that presents them with such ambiguities from childhood. The breaking of identities and the discarding of languages actually begin early, their lives being shaped by the confluence of rich cultural and religious traditions, on the one hand, and the new learning is imposed by British colonialism in India, on the other and, are denied of the stability till the very end.(Bose 63)

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Image of Women in Vijay Tendulkar's *Ghashiram Kotwal*

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Ghashiram Kotwal is appreciated as Tendulkar's "best work today"¹ and turned out to be more controversial with the accusation of distorting the historical facts. Tendulkar was internationally recognized as a major playwright with the publication of *Ghashiram Kotwal* in 1973. The play has been acclaimed as "a major event in the history of modern Indian Theatre."² The eminent historian Setu Madhava Rao Pagdi claims that the play is unjust to Ghashiram. He also claims that historical records do not have any mention of Ghashiram's daughter. The play was originally written in Marathi and later translated into English by Jayant Karve and Eleanor Zelliot in 1984. The play is set in the eighteenth century Pune during the Peshwa rule.

Balaji Janardhan Bhanu (Nana Phadnavis) became the chief administrator (12 February 1742-13 March 1800) through heredity after his father's death when he was fourteen years old. He married nine women and had no children. He participated in the conspiracy against Raghunath the Peshwa after the defeat in the third Panipat battle and the sudden death of Madhavarao the Peshwa. He lost his power temporarily owing to his losing the good will of the Peshwa. He regained it in July 1778 and continued in it till his death. He was known as the Marathi Machiavelli of the late eighteenth century. Ghashiram was a North Indian Brahmin, a resident of Aurangabad, who was appointed as the police Prefect of Poona on 18th February 1777 and continued to hold office till his death which took place on 31st August 1791 under violent circumstances.³ He had earned Nana's confidence by his faithful service during the critical times that followed the Peshwa Narayan Rao's murder. He enjoyed the full trust of Nana Phadnavis and his administration was notoriously worse than his predecessors. He

was the man who had been appointed to watch the movements and plans of Raghunath Rao and his family and he reported to Nana whatever suited his purpose. He had under him a large body of unscrupulous spies, everyone possessing ample means of harassing innocent people in consequence of which the word Ghashiram has become a permanent synonym for aggression and tyranny.

The play *Ghashiram Kotwal* is relevant to Indian Hindu Society and its treatment of women at that time. The beginning of the play juxtaposes the holy prayer and the unholy lust of the Brahmans and thus betrays the hypocrisy of the society. While Brahmans enjoy erotic pleasure at Bavannakhani, their wives are condemned to solitary confinement at home. This shows the oppressive patriarchal culture of Hindu Society. The essence of Hindu culture tacitly conveys: “No sex in marriage please, we are Indian”⁴ as Sudhir Kakar rightly puts it. So, “This pleasure was to be sought by men from courtesans well versed in the arts, women by definition did not fit into the socially accepted norms of the respectable family women”, and “with woman’s sexuality so closely bound with marriage and her role as wife and mother, there was no possibility of considering her sexual needs and desires”⁵ as Jandhyala Kameswari aptly observes.

How mutual distrust between male can work to their advantage and disadvantage for women. Nana callously discards Lalita Gouri, when he has had enough of her, spacing no through for her death, and merrily goes on to a seventh marriage before her body has turned cold. Not only does he get the better of Ghashiram, he even confuses him with philosophical talk about the transience of life and the subjectivity of perceived reality, at the time when Ghashiram has gone berserk after Gauri’s death.

Women were not only made as a victim and helplessness one side and also made wicked another side. The quick sequence of the severe humiliations in addition to his hunger and poverty causes Ghashiram fury and enrages him to take revenge. Gulabi snatches his necklace and sends him out with the help of thugs. He loses both his employment and the necklace. He is severely beaten and imprisoned by soldiers on the charge of stealing money. All the Brahmins, Brahmin women, Gulabi, the Marathi lovers and others look down upon Ghashiram who feels immensely hurt for the damage to his reputation

for no fault of his.

Everywhere in history women was used as a pawn in power politics. The urge for power, which is the only way to take revenge, forces Ghashiram to sell his only begotten daughter. He sends his daughter Gowri to Nana. Ghashiram, on the one hand, feels guilty about scarifying his daughter and, on the other hand, feels urged to avenge the immense humiliation on the people of Poona. Since Nana can't help enjoying sex with his daughter, Ghashiram blackmails him on this and urges him to make him the Kotwal of Poona. Nana issues the order making Ghashiram the Kotwal of Poona.

Since woman was understood as object of sex, she was exploited. Nana needs Ghashiram and Ghashiram needs Nana. Sex, for Nana, is not only a source of enjoyment but also an effective way of displaying one's power while violence serves the same for Ghashiram. Ghashiram needs an official title, the kotwalship, in order to feel powerful and thus overcome his powerlessness. Here is a 'game of chess'. It is a naked truth that sex is being used as a means in power politics from centuries. Power, indeed, works miraculously. You get it, and lo! You're changed overnight. Nana Phadnavis declares that Ghashiram is made a Kotwal – and within a moment Ghashiram is swollen with pride and arrogance. He wears glittering clothes, an elegant turban, walks arrogantly, and starts 'twirling his moustache' – a supremacy. Nana Phadnavis and Ghashiram represent two different institutions, but both of them contribute to 'organized crime'. The relationship between Nana and Ghashiram is symbolic of politics – police – crime nexus – a tie which is unbreakable. Ghashiram is made the Kotwal, but he doesn't realize that he is only being used by Nana for his own physical and political needs. Most of the politicians are criminals and their misdeeds and sins are deposited into the accounts of bureaucrats – this has been the way our democracy has been functioning.

Religion is another most powerful means to exercise the power over women. Vijay Tendulkar has fully succeeded in depicting how Nana uses religion to enjoy both his sexual and political life. A whole aura of hymns and religious ceremonies provide the ironic screen that is pierced through and through by the crudest exercises of power. A typical scene is the one in which Nana tries to seduce the girl praying

before Ganapathi, at the end of one of the ceremonies, and when the girl points to the god, saying ‘He will see’(378)⁶, he says mockingly, ‘that idol of holiness?’(378) and the façade of ceremony collapses at once. Religion manifest in caste dominance and ceremony is a device of power in Ghashiram, but more as an abstraction of awe than as material force. Another typical scene is the one in which Nana consoles Ghashiram, who loses his daughter. Nana quotes from the scriptures and advises him to forget the past. Thus, Nana, like the people of the higher rungs of the society, uses religious ideology to justify the hierarchy of power and the unjust oppression and exploitation. It is one kind of hegemonic attempt to oppress women in the name of religion

A woman was shown as responsible for adultery though it is not a mere human weakness of all, but a moral breakdown in shamelessly immoral persons. It knows no age, no nation, no caste or religion. But during the regime of the Peshwa, it touched on all time high in the community of the rulers and the Kotwal rightly describes Poona as “the adulterous city”. *Ghashiram Kotwal* is not only a criticism of the institution of prostitution which nurse the social evils like adultery and womanizing, but the play’s significance and force tie in the playwrights’ indirectly conveyed message that the institution of marriage must be saved for the survival of social stability and harmony. As this counsel is only indirectly communicated, it shows Vijay Tendulkar’s social awareness and concern as a great dramatist. A suggestive noble and invaluable thought is always hidden in a work of art; and it is the wisdom of the audience or reader to find a message out of a literary text.

The treatment of women characters in this play reflects the contemporary sociological condition. The two major women characters are Gulabi and Gauri in this play. Gulabi is a courtesan who encourages the sexual impulse in the public for her livelihood. The other character is Gauri. She is also used as a tool in the power game. The other minor characters like Nana’s wives and a Brahman lady also appear on the dais only in the situation of gratifying the sexual urge. Nana’s wives appear only to dance with their husband when he is erotically engaged with other new girls. A Brahman lady comes out dishevelled, whimpering, straightening out her clothing from the house of a Brahman at night who is not her husband.

Ghashiram does not hesitate to exchange his only daughter in the bargain of power. Though in the beginning she escapes, later she offers herself to satisfy Nana's sexual urge without marriage. Gauri lacks the spirit to rebel against her father. It projects the male chauvinism which has been prevalent in the society till today. Arundhati Banerjee rightly comments, while discussing Tendulkar's another play, *Kamala*:

“But the evaluation of the role of an Indian woman within the institution called marriage, considered to be the holiest of the holy in our society, definitely provides a completely novel point of view showing that women are still mere slaves to their male owners in Indian Society in the latter half of the 20th century.”⁷

A young girls becoming an easy prey to the patriarchy in the form of the father's ambition and a powerful man's but – forces the audience to wonder and accept that there are certain aspects that the overt textuality glasses over. The reader's witnessing of her submission and passivity and unquestioning acceptance of her destiny can be understood as playwrights attempt to expose the mechanisms of patriarchy a visible voice to woman by sharing her experiences of humiliation, marginalization and victimization is an important part of the techniques in Radical Feminism. Though the play was written in the early 1970 and the proceeding decade was a period of great feminist activity,⁸ Tendulkar's purposeful denying of Gauri's voice in the play has two choices.

Gauri neither shares her experiences of shame and humiliation nor protests and rages against being used as a commodity. Her natural dreams of love and fulfillment are shattered when at a very tender age she is called upon to become Nana's mistress. She is discarded, after being used, and even her death is not accorded any importance. Through Ghashiram's agony only, readers can understand the pathetic condition of Gauri. Every lost trace of her is wiped out. Name wants no testimony of her life as of her death to be left behind. He threatens dire consequences if even a bone of Gauri's body is found. Tendulkar's art of characterization structurally marginalizes her invisible inner experiences too. Though the play exposes a patriarchal culture which traps women into destinies not of their choosing and legitimizes the violence against them, Tendulkar only lets the actions against Gauri

speak for themselves. Although on the one hand, the manner of her death underlines her insignificance, yet on the playwright's treatment of Gauri and her ostensible marginalization' is ambiguous thus Spivak's question "Can the subaltern speak?"⁹ Gets an answer "Yes, if at all need words!" Tendulkar once again uses 'Silence' as a powerful weapon through Gauri by making her invisible yet central. Gauri speaks through action, not words.

This tendency of playwright's making Gauri character invisible may be viewed from exploiting nature of the central theme- power politics. Apart from seeing Tendulkar along with dramatists like Albee, Ibsen and Shaw who "While being hailed as pioneers of the feminist cause were also critiqued for their male biases in their treatment of women"²⁷, one has to understand how Gauri has been used and manipulated to function as the only key to expose dynamics of the power. Had Ghashiram not a girl, Nana would have not a pawn to cast and play! Ghashiram's wife, though invisible on the stage, but referred in the play, keeps silent on the offering of her daughter by her husband for illegal sexual contact with Nana without marriage. This shows the place of a woman in society. Even the wives of Nana never question him when he is engaged sexually with small young girls.

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The Origin of Short Story

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The craft of a short story is as old as the hills. To that art belong parable, fable, saga and folk-tale, all which share their origin and structure with poetry. From earliest times they expressed the articulate tongue of mankind, that voice which differentiates man from animal. It was not until the nineteenth century, following the maturity of the novel as a form, that the descendant craft of short-story writing sprang from a variety of soils. The art of storytelling is native to all the people; perhaps the Egyptians were the first to endow random tales with permanent literary form. The tales from Egypt are not only an invaluable commentary on the then Egyptian life but are also genuinely moving and interesting. They are always short and tell mainly of adventures, either natural or supernatural.

As a literary form and an oral tradition, the short story dates back to pre-historic times. Since the dawn of human civilization it has flourished as an important and engaging social art. The earliest stories mark man's slow emergence from his animal status. The forms of these stories, like the forms of the rituals of primitive man, help to create for him a history and an identity, and were part of the creative impulse that made him consciously human beings.

The genesis of Indian tales can be traced back to the *Vedas* and the *Upanishads*, the *Puranas*, the *Panchatantra* and the *Jataka Tales*. These are older than the fables of Aesop and travelled beyond the bounds of the subcontinent to Asia Minor in the North West and China in the North East. *The Mahabharata* and *The Ramayana*, two epics, have proved inexhaustible mines from which creative artists of the country have quarried for their material for ages. These antique tales passing from generation to generation have tempted the great epic poets to stuff into their poetic framework enormous masses of religion, philosophy and polity, which are often incongruous with their central

theme. They are tales of practical wisdom and worldly polity or illuminating commentaries on epic and religious myths. We may say with R.K. Narayan that “every story has implicit in it a philosophical or moral significance and our understanding of the distinction between good and evil.”¹

Indian literature from the very beginning of its history has been related to the life of the common people. They have not been for the edification of the scholars alone, but an engaging social art, a comprehensive and artistic medium of expression, to benefit the literate and illiterate alike. Although story-telling is as old as language itself “the short story as a conscious literary form is younger than most other forms.”²

Quantitatively and qualitatively America enjoys the most prominent place vis-à-vis the output of this literary form. It does not mean that the Americans alone have authored the greatest short stories. It only means that no important American writer of fiction has neglected the short form, and in the case of many writers from Hawthorne and Poe to Hemingway and Faulkner, the short story represents a significant part to their literary achievement. In France, this literary genre was firmly established in the third decade of the nineteenth century with the proliferation of magazines.

Simultaneously, short story emerged as a literary genre in Russia where Gogol and Turgenev gave it new dimensions. Gogol's contribution to Russian short story is such that Turgenev declares, “We all (have) come out from under Gogol's ‘Overcoat’.”³ For various reasons, its efflorescence was delayed in England where it did not emerge as a distinct literary form until the late eighties. As H.E. Bates rightly points out, “The history of English short story is very brief for the simple reason that before the end of the nineteenth century it had no history.”⁴

Though, Indian in origin, the Indian short story writing in English is Western in technique. The Indian short story writers in English had to look to the West for inspiration as far as technique was concerned. Edgar Allan Poe, the pioneer of the short story, defined the modern short story as a prose narrative, “Requiring from half an hour to one or two hours in this perusal.”⁵ In the opinion of H.G. Wells,

A short story is or should be a single thing; it aims at producing one single vivid effect; it has to seize the attention at the outset, and never relaxing, gather it together more and more until the climax is reached. The limits of the human capacity to attend closely therefore set a limit to it; it must explode and finish before interruption occurs or fatigue set in.⁶

In modern literature, the short story has established itself as a genre being attempted by many. It has developed into a distinct genre. It is not a reduced form of novel. Certain elements like plot, characters and settings are common in both the forms. But both differ in the handling of material, in the approach of theme and also in their focus and angle. Unlike the novelist, the short story writer has to focus his limited characters to the scene of main action within a short span of time. Thus, the concentration of attention upon a particular aspect of character may result in a powerful impression. It is not a loosely knit piece of work; it is an organic whole producing unique or single effect. The shortness of the short story does not remain as a handicap but in a way, a source of strength. It requires far greater care and precision in the treatment of theme than the vast canvas of the novel demands. Thus, the short story is neither a rival nor a substitute for the novel. It is another kind of literary form; prose fiction developed beside the novel.

Brevity and unity are the most important elements that distinguish the short story from the novel. Its subject should be of a nature that can be adequately and effectively developed within the prescribed limits. It should be clear in outline, well proportioned, complete in itself. It should convince the reader that nothing could have been gained by further elaboration. It may deal with or may cover a wider field of time or involve a larger sequence of events than many novels.

Unity is another important element of the short story. It includes unity of motive, unity of action and unity of impression. There should be one and only one informing idea, which must be worked out to its logical conclusions with unerring singleness of aim and directness of method. In the novel, different elements are interwoven into its texture and at times, there may be two or more points of interest. No such scattering of interest can be permitted in the short story. The

interest arising from the germinal idea of the short story must not be complicated by any other consideration. In a short story, elements like theme, plot, characters and settings are almost the same as those of the novel, but there may be difference in the treatment of the material, its focus and in angle. Usually one of these elements may dominate over the other.

The short story came to India at a crucial period in the history of Indian letters. The nation was in ferment. A massive movement for liberation from foreign rule was raging in the country. The British were in no mood to withdraw easily. The struggle was long and grueling. It involved, in particular, the imaginative youth and the creative talent of the country. As the suppression increased, the movement tended to go underground. The writers and artists became more subtle and more insidious. They resorted to symbols and imagery. There are some of the ingredients of great art. A large number of short stories written in Hindi, Urdu and Punjabi during the period reflect mainly the struggle for freedom. Our short stories portrayed the unjustness of the Raj and the grim fight of the people against it. It took different forms; it was non-violent here, violent there.

The main drama of Indian's heroic effort to throw away the foreign yoke had the backdrop of the Russian Revolution. It was mainly on the unique chapter of world history that our short story writer was nurtured. The short story was a new tool in the hands of the creative writer. It lent itself admirably to advocating the cause of the poor, the under-privileged and the have-nots. Our short story writers depicted the plight of the repressed and the rack-rented in vivid colours and infused in their readers a great strength of will to undo the injustice.

It was a mighty silent revolution in Indian letters. No more did the nawabs and the maharajas, the white-skin rulers and the privileged Brahmans glitter on the pages of our writings. It was the story of the common man and his problems. The poverty-stricken and the under privileged, the toiling millions and the have-nots came to be portrayed and glorified. It was not the mercenary fighters but the soldier-lovers; it was not the stooge but the suffering citizens, not the landlord but the tiller, not the mill-owner but the mill worker who figured in our stories. Our writers glorified them the way it had never been done before.

The main preoccupation of the Indian short story writers during these years was the freedom struggle. No sensitive writer could remain uninfluenced by the mighty movement sweeping the country. There were various parties and diverse roads but the goal was the same. The short stories written in the Indian languages in the nineteen forties reflect the vitality of a people devoted to a cause. In these stories reflect the Indian freedom struggle. We have vivid pictures of the exploitation and the arrogance of the foreign rulers and also the determination of an awakened people struggling for their birthright.

Then independence came. The foreign power withdrew after dividing the country into two parts. With the partition was let loose a communal fury which caused unprecedented dislocation and misery. Millions of people migrated from one part of the country to the other, thousands were massacred, women were abducted and raped, children flung on spears, property burnt and looted on an unprecedented scale. This frightful mass-fury left the sensitive writer stunned. Was this the freedom he had dreamt of and fought for? No. A spate of stories was written on the partition of the country-the havoc it wrought and the plight of the refugees. Seeing how the neighbour attacked neighbor, some of the writers seemed to lose all faith in common humanity. There is a strain of despair in a great deal of the writing of the period. Yashpal, Ashok, Mohan Rakesh in Hindi, Krishan Chander, Rajinder Singh Bedi in Urdu, and Sekhon and Virk in Punjabi wrote some significant stories moved by the partition riots.

Short story writing requires both inspiration and hard work. It is a highly exacting art. It can be the story of an age; it can be the picture of a split-second arrested by the skill of the writer. The short story reads like a poem in its intensity and lyrical description. It may have a high drama couched in it in the most dramatic form. It may be as long as a novelette. It may be as short as a snatch of a dialogue. It holds the mirror to life. And the sort of life we have in our day and age, the short story does fullest justice to its complexity and its nuances.

The Indian short story in English is virtually a product of this century. The first short story collections appeared in 1885: *Realities of Indian Life* Stories Collected from the Criminal reports of India. (London, 1885) by Shoshee Chunder Dutt and Sourindra Mohan Tagore. Shoshee Chunder Dutt's Bengalian: "A Dish of Rice and Curry

and Other Indigestible Ingredients” (1892) contains two long tales *The Reminiscences of a Karani's Life* and ‘Shukur: A Tale of the Indian Mutiny of 1857’ and a number of short stories. Next appeared P.V.Ramaswami Raju's *The Tales of Sixty Mandemians* in 1886 and *Indian Fables* in 1887.

Notable among the pioneers in the Indian short story are K.S. Venkataramani and K. Nagarajan. K.S. Venkataramani had contributed *Jatadharan and Other Stories*. Gandhian influence is discernible in his short stories. His stories are realistic in approach and they show the interest of the author in the social revolution. He exposes the social evils prevailing in society. For example, “The Erode Waits” depicts the anxious but futile efforts of Subramania Sastri to find a suitable bridegroom for his daughter, Patty. His contribution to the development of the Indian short story in English is significant. By attempting to translate the typically Indian idiom into the English idiom, he has shown the way to others. He holds the reader's attention by his realistic portrayal of personal relationships as well as with his humorous touches.

Nagarajan's stories are atmosphere dominant and his technique of narration is noteworthy. Some stories, in his “Cold Rice,” the only collection of short stories of him, draw obviously upon the author's own experience as a government pleader. He presents a realistic picture of the contempt pleader. Most of his stories end happily as in the ancient tales; they do not fall a victim to moralizing.

A writer is the product of his/ her own contemporary society. By living in the contemporary society by looking at living conditions and understanding them from the own prospective and responding to the then and existing conditions, as all other people made the artistes including the writers are also made.

Thus, the short story occupies a prominent place in the literary world. It has cut across the boundaries of all countries to find room in their cultures. It starts there, it get finished there. It contains a moral, evokes an interest and the content leaves an indelible impression on the minds of the listeners. Hence, the short story can be considered the best of literary expression and the most effective genre in the human culture.

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Shashi Deshpande's *In the Country of Deceit* - Towards Self-Fulfilment

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Shashi Deshpande is undoubtedly one of the most significant contemporary women novelists. She succeeds in portraying effectively and realistically the exploitation of the urban, middle class educated professional women in a conventional male-dominated society. Conscious of their predicament and caught in a dilemma whether to discard the traditional values imbibed right from their childhood or follow their newly acquired values, her women, however, try to preserve their identity without totally breaking from their traditional anchor. Shashi Deshpande's women are determined and committed to oppose oppression and represent the new collective voice of the dynamic young women who are not ready to lead circumscribed lives.

The novel *In the Country of Deceit* stands apart from Shashi Deshpande's other novels in terms of its bold and unconventional subject matter – love and adultery – and the way it has been handled. The novel examines love outside marriage and focuses on loyalty and deception, loss and essential loneliness which are usually associated with such 'forbidden love.'

The novel, *In the Country of Deceit* continues Shashi Deshpande's concern for women's experience, constraints of family life and the problems of marital life. However, it differs from the earlier novels by its choice of a bold theme – love and adultery. Desire for love and its denial, loyalty and betrayal, question of right and wrong are some of the issues that are focused in the novel. The novel is concerned with the fulfilment of the desires of the body. But it is the desire of love that takes precedence over the desire of the body. Strongly emphasizing, the value of man-woman relationship, Shashi Deshpande deals with the conflict between society and individual needs of the body

and the conscience, physical and emotional aspects of experiences in the lives of men and women. She has woven her story around the conflicting mental state of a woman involved in a clandestine affair with a married man where she is torn between her individual desires and social restrictions.

Young and unmarried Devayani lives all alone in a small town of Rajnur in Karnataka after the death of her parents. With a penchant for gardening, she engages herself whole-heartedly in it and also teaches English to school children as it offers her immense tranquility. Ignoring the gently voiced disapproval of her family and friends, she decides never to get married only to preserve her privacy and hard-won independence. Another, perhaps, more important reason is her wish not to marry without love and affection under the influence of the famous Jane Austen, her favourite novelist. She turns down marriage proposals brought by her relatives and sometimes even wants to keep away from such people who want to know when she is getting married.

Devayani lives in the new home which has been built after demolishing her parents' old home signifying the "...denial of everything our old home had been." (4) – despair and nothingness, sickness and failure in the life of her parents and "... put a closure to the memories of sadness and pain." (6) Her mother just died and with the new house the stage is set for a new beginning. She also sheds her conservative outlook on life and her inhibitions. The frog pond at the back of her new house reveals her urge to live a life free from the hold of cramping and constricting forces. "...this was not an end, but a beginning. A fresh start. A clean slate." (3) This indicates a new beginning for her which she gets in the form of love. As Devayani starts to live her life on her own terms, she discovers that there is more to her than just tradition and submission. She muses, "Now, for the first time, I had to play solo. I had no one else to look after, no one to think about. I felt as if I was ...waiting for something to happen." (8) And something, she is waiting for indeed happens. She longs for extreme happiness and with an intense desire awaits a 'moment in her life' which brings her such supreme happiness. What she so wants to happen, perhaps, is satisfaction, gratification of desire and fulfilment. Shashi Deshpande thinks that adult relationships are not contrived or

pursued but they happen naturally. “Relationships are not something one decides on. They happen naturally, especially adult relationships...” (dnaindia.com)

Once, Devayani happens to watch the police interdepartmental football match watches a man “...raised his arms high above his head in triumph.” (24) The man who is actively playing is Ashok Chinnappa the Rajnur’s new District Superintendent of Police. She is fascinated by the energy surging through his body as he lifts his hands to celebrate the victory of his team. “It was the extremeness of the gesture, its flamboyance, maybe, declaring a small moment of supreme happiness, announcing the pinnacle of achievement. I want that, I thought.” (24-25) Ashok, a married man with a daughter meets Devayani in a chance encounter and instantly falls in love with her. He tells her how ardently he loves her but at the same time, being a married man, makes it clear to her that he promises her nothing. Devayani is frightened of Ashok’s words. It is a new experience for her. His constant phone calls and earnest proposal fuel Devayani’s desire and she experience an urge, an irresistible urge to run into his arms. With the desire in her for Ashok, she is unable to decide whether to accept or reject his proposal. There is a conflict in her between her belief in loyalty and honesty on the one hand and her strong desire, not for sex, but for love on the other hand rendering her indecisive as to what exactly she needs. “I didn’t know what I wanted any more, I didn’t know what I cared about.” (95) After modest hesitation and conflict, Devayani matches his ardour. The affair between the two is initiated by him who is able to kindle delicate feelings in her heart. She experiences the ecstasy of love and sex with him. And regarding her relationship with him she says,

Relationship? What relationship? Mistress? The other woman? The kept woman? I pushed the words away; I thought instead of love, of the endearments he had muttered as we made love, words I had never heard spoken, words I had only read in books, words which had now become real. (142)

Devayani’s refusal to receive a gold chain as a gift from Ashok on her birthday, “I feel as if I’m being paid,” (209) angers him and he walks away leaving Devayani to think for the first time to put an end to their relationship. “...maybe its best to end it this way. There’s no

future for us, both of us know that. We know we have to give this up sometime, some day. Why not now? ” (210) Despite protests from Ashok, Devayani declares to Ashok that she can’t continue her relationship with him anymore. She tells him, “...I can’t go on like this anymore ...I feel, I feel ...cheap.” (232) Ashok tries to elicit from her what exactly she wants. He asks her, “Do you want me to divorce my wife, do you want me to abandon my daughter? Tell me, just say that’s what you want. I’ll do it.” (233) But she doesn’t crave for marriage. Parting from him is like stopping breathing, it’s like death. “...I don’t know how I will live without you.” (238) But she is confident that she will survive, “If there is no future for us together, each one of us has a future of our own.” (238) Later on Devayani realizes that their “...meeting – it was a miracle, a disaster.” (257) Sindhu remarks that,

The novel outlines the makeover of the canon from the traditional patriarchal values to the value of self-identity. After getting disturbed emotionally when Ashok Chinnappa leaves her, Devayani come to terms with herself and decides to live single, yet a family life. (Sindhu, 68)

Devayani knows for certain that she and Ashok can never live together. She also knows that there is something sordid in their relationship. “Deshpande’s unflinching gaze traces the suffering, evasions and lies that overtake those caught in the web of subterfuge.” (Lau, Review) But she cannot end it. She knows that Ashok loves her very much. But she is sensible enough to realize that love is not enough for the success of a relationship. She is in a dilemma. If she continues this clandestine affair, she remains as a mistress to him. If she wants a touch of respectability to their relationship, she should marry him as he offers to divorce his wife. But she is against destroying a marriage. She feels perplexed to understand the difference between right and wrong, love and illicit love. Her traditional upbringing makes her feel like an adulteress and cheap. The shame associated to these words coupled with guilt of doing wrong to the wife of Ashok compels her to put an end to this relationship. “This decision is not a result of any kind of societal pressure or the guilt feeling caused by an immoral act, but it is taken by a mature and high-principled self.” (Garg, review) She now seeks fulfilment through professional activity. Yet her love for him

remains just the same – pure and honest. She does not regret her relationship with him. On the otherhand, she celebrates it. Thus the novel is about the life of a woman – her love and sacrifice, her moral fight against right and wrong, her struggle to overcome her guilt, fear, a sense of insecurity and finally her will to move on with life.

Devayani excels all the characters of Shashi Deshpande's earlier novels as far as courage and positive outlook towards life is concerned. She has greater control over her body and in defiance of the societal norms, she gets self-fulfilment. Instead of feeling guilty or holding others responsible for her predicament, she believes in moving on in life and live life according to her own will. The cover design of the novel, flowers sprouting out of the rock, symbolizes new hope.

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Humanism in the works of Rabindranath Tagore

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Human relations are based on humanism and humanitarianism. The Reader's Digest Universal Dictionary defines humanism as "concern with the interest and needs of human beings" and it defines humanitarianism as "the ideas, principles, methods of humanitarians" for governing relationship between the human beings for their welfare and well-being; man's sole moral obligation is to work for the improved welfare of humanity.

In general terms, humanity is having regard, response and responsibility for the fellow human beings. A sense of service without expecting anything in return, and a sense of sacrifice which is giving something voluntarily in the interest of fellow human beings who are in need of it, and a sense of sharing without hiding for the common interest of fellow human beings, extending a helping hand to the helpless and disabled, raising voice for the voiceless are some of the principles of humanism and humanitarianism.

An account of Tagore's religion would not be complete without making a mention of his humanistic beliefs. His humanistic attitude pervades all aspects of his thoughts and yet, he does not allow it to descent to the status of narrow anthropomorphism.

Tagore is often called a philosopher of humanity. This may be on account of the fact that in his philosophy human beings occupy a very high status. Metaphysically seeking they are God-like in many respects any yet they are very much a creature of this world.

Human being has been viewed as the crown of creation. Tagore tries to give importance to both the physical and the spiritual aspects of human beings. Tagore never degrades the status of human being. To him human being is at the apex of creation. He writes:

“Man, as a creation, represents the Creator, and this is why of all creatures it has been possible for him to comprehend this world in his knowledge and in his feelings and in his imagination, to realise in his individual spirit a union with the Spirit that is everywhere”.

Human beings are persons and therefore, they have to realize their personality. Tagore says further that human beings are not mere facts like pieces of stone but persons. Therefore, we are not content with drifting along the stream of circumstances. We have a central ideal of love with which to harmonise our existence, we have to manifest a truth in our life, which is the perfect relationship with the Eternal person.

In today's world where women are regarded as second class, Tagore holds the view that man and women are organically related as the complementary functions of one whole. Tagore addresses the problem of woman in his *Personality*. If we analyse the two aspects of life, rest and movement or being and becoming, the predominating aspect in the woman's nature is being. Our domestic life and everything which is personal and human belongs to woman. The domestic world is the world where we find our worth as individuals; therefore, our value is not the market value, but the value of love that God in His infinity merely has set upon all His creatures.

There is a sense in which Tagore humanises not only nature and objects but also God. In the book *The Religion of Man*, while describing the purpose of the book, he says, “The idea of the humanity of our God, or the divinity of Man, the Eternal, is the main subject of this book.” This appears to represent the basic idea which Tagore tries to develop in so many ways. At times, human being is raised higher to the status of God, at other times, God is brought down to human being in so far as divinity is said to be discernible in the heart of human being.

In fact, the humanism of Tagore is just the application of the belief that feeling anything as human in the human way is a source of joy. It is the human mind that reveals the meaning and significance of things. He says, “It is almost truism to say that the world is what we perceive it to be. We imagine that our mind is a mirror, that it is more or less accurately reflecting what is happening outside us.”

This is why we always find a human touch in the writings of

Tagore. If a river is described, a ferry at once appears, if a scene or landscape is painted, a human form must remain there; when a flower is presented, it is presented as bringing a message for the human soul. Tagore religious vision of human being has some elements common with humanism. It cannot be called humanistic in the sense in which contemporary thinking understands it.

Firstly, Tagore's religion of human being is theistic. It believes in a personal God. God is intimately related to human beings, so much so that he longs for their company. This infinite wants to be manifested in and through the finite. Such a relationship is unthinkable by modern precursors of humanism.

Secondly, humanism insists on social service as the ideal or religion. One is required to worship not God, but human being or some human attributes. Although social service is insisted upon in Tagore's religion also, but it is not in the sense in which a humanist interprets it.

Thirdly, reverence for nature is nowhere to be found in humanism. But Tagore believes in human beings kinship with nature, and feels a sort of exhilaration in the contemplation of beauty and sublimity of nature as showing human beings fundamental unity with the rest of the creation.

Lastly, Tagore's religion is based on the divinization of human beings and humanization of God. Divinisation of human being is not the essence of humanism. It considers human being and human virtues to be the ideal for which human being should aspire. Supernatural terms like divine or divinisation are not to be found in the dictionary of humanism.

Tagore has been the foremost thinker dwell on the importance of human being in his religion cannot be denied. His works, *The Religion of Man* and *Personality*, testify to the fact that Tagore has given importance to human beings and human values in religion.

The intension of Tagore is to show not only the social, cultural and human relations of the contemporary society, but also to show the short comings and missing values which are to be possessed by that society. By doing so, the writer becomes the conscience keeper for the society.

Tagore's short stories are richly endowed with different variations of human relations. The short story "The Kabuliwallah" tells us a heart moving relationship of Mini, the little girl and the Kabuliwallah, who comes from the far away land. The humanism naturally grows in Kabuliwallah that he spares eatables to Mini free of cost and without expecting any return from her father. Thus, a strange and indefinable human relationship based on affection for one another develops between them on the basis of innocence, purity, affection, love and a little bit of sacrifice. The story strikes at the sensibility of the reader and elicits compassion for fellow human beings.

The line of positive impact studded with kindness and compassion continues in the short story "The Post Master" also. "The Post Master" is, perhaps, Tagore's finest study of a chance acquaintance developing into a relationship too deep and subtle to define. A Calcutta-bred young man as a postmaster employs a little orphan girl for his menial work. In the rain-clouded evenings, he is haunted by the memories of home and wistfully longs to talk to a kind soul, but finding none; he would light his little lamp and call out "Ratan." In the presence of this simple girl, he recollects his memories aloud, and Ratan sitting near his feet relives many a scene from her faded past – her fond father coming home in the evening; her playing with her brother on a cloudy day... Thus they come close. Then, just to fill his leisure time with some meaningful activities, he starts teaching her to read and write. This tender touch brings her still closer to him. She finds in him somebody who cares for her, somebody whom she can call her own and serve to eternity.

While Ratan has relative freedom to remain alone and nostalgic, Subha, is disturbed from her serenity and she is left in a state of confusion from which she could hardly come back. The short story "Subha" leaves a lasting impression on the readers mind in the arena of human sentiments and feelings. A feeling of sympathy immediately arises in the readers mind when it is said that she cannot speak. The feeling of affection is attached to Subha when the readers come to know that she has created her own world, which responds to the feelings of Subha. The feeling of purity and innocence emerge in the readers by looking at her playing friendship with the mild animals like cows. Her playful attitudes towards Nilakanta generate in the reader's mind a

feeling that the plain and clear relation between the two characters should contribute without any disturbance likely to be caused by the misinterpretations of the world between a boy and a girl.

“The Castaway” is another such story of a neglected waif of a village theatrical troupe who finds a home and is soon cast away. Nilakanta was never treated like a human being before he met Kiran. Kiran’s affection makes him a bright man, otherwise he would have spurned the idea of stealing. But soon when he feels neglected by Kiran and considers Satish to be the cause of it, he stoops to steal. There was no other way to take revenge upon Satish, who had robbed his only bliss in life. Tagore shows how thwarted yearnings for affection seek forbidden paths. However, Kiran’s native kindness towards the homeless lad, seen especially when he is accused of stealing and above all when she keeps the stolen article quietly back in his box with a deep sigh as if she were the thief herself, leave an indelible impression upon us.

Tagore becomes a prophet in foretelling that the money power that would rule the world. The message in this story is very much relevant to the contemporary society where in the human relations have turned out to be almost commercial relations.

The short story, “Cloud and Sun” takes us to a village lane where we see a petulant little girl moving up and down, demolishing one by one the black plums tied in a corner of her striped sari, obviously with a design to attract the young myopic scholar sitting on the bed, book in hand, behind the iron-grated window. Her silent scorn being ineffective, she uses pellets of plum-stones with desired effect. Soon after coming to the village to manage his small estate, Sasibhushan found in the little Giribala a never-failing friend, always hovering round his window showing annoyance one day and lavishing unbounded affection on another, and in him she found her sole ally – teaching her to read the Book of Tales. When Harkumar is humiliated by the Joint Magistrate for not supplying four seers of ghee for his dogs, Sasibhushan comes to his rescue and offers to defend his case, and day and night, he prepares for it to the apparent neglect of sensitive Giribala. But soon, Harkumar makes a cowardly compromise and it revives his old dislike for Sasibhushan with greater venom, and no more we find Giribala moving about in the familiar lane.

Tagore reserves vast area for paying attention to the child relations, which are part of human relations. The writer, consciously takes care to portray the characters of differentially able persons such as Subha, in addition to providing space to the child characters from human relations view point, also presents the other side of the human relations i.e. the trials and tribulations by the weak and frail not necessarily at the hands of the mighty and the wicked but in the traps of the traditions and customs.

Further, it is true that he has depicted mostly the joys and sorrows of middle-class life and drawn a large number of characters from this section of society, being closer to it, he is able to focus the problems of masses. The people from the lowest caste have received his equal sympathy.

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Mobile Phone: An Effective Tool in Teaching and Learning English Language in 21st Century

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Mobile phone is a useful tool for English language teaching and assessment. This article focuses on how this simple and easily available tool can be used in the classroom for teaching and evaluating English language. In our educational institutions English is treated as a subject. As a result students become communicatively less competent. In classrooms the language skills of the students are not properly evaluated. Only the memory power of the students is evaluated. As English is a skill, all the four skills should be assessed. This article will definitely help the teachers and students to evaluate the language skills with this small instrument called mobile phone

“The way to bring a language to life is to be able to converse in it every day” - Mary Hanafin.

Despite years of learning the language, the students fail miserably in English communication. Research studies hold our examination system responsible for this set back. The evaluation pattern has made both the students and teachers believe that English is a subject to be learned. Hence, they prepare to face the examination by memorizing a few essays, paragraphs and annotations and get a pass in it. When they need to write something on their own or face a situation to converse, they struggle hard. Now, the educationists and teachers realize the actual need of the hour and strongly believe that English is not a subject but a language of four skills. The objective of teaching English is to make the student use the four skills efficiently in real life situation.

Mobile devices are considered very unique and useful tools for the following reasons:

1. They are portable and could be carried to any place.
2. Devices like Smart phones function with Windows or Android operating systems, which is similar to working on a Laptop or PC.
3. These devices have plenty of storage capacity.
4. They could be easily connected with the Internet through Wifi or broadband connectivity.
5. Teachers can easily maintain contacts with students even beyond the classroom.
6. Any number of documents could be shared with students using these devices.

Evaluation

If the aim is to inculcate the four skills, a suitable evaluation pattern should be adopted to assess the achievement of the skills. In the classroom the teacher can impart and evaluate the four skills by using a simple, common device called mobile phone. It is really a boon to language teachers as all the features facilitate learning a language. It has audio, video and text messages which facilitate learning, practicing and evaluation possible. In this article I would like to discuss how the four skills can be inculcated and evaluated by using the common man's device called mobile phones.

Mobile phone is a common instrument that can be seen in every hand especially in the hands of students. To be frank students have the latest mobile phones. As they are inquisitive in nature, they become experts in operating various functions of the mobile. It has been considered as a very useful and convenient tool for teaching and learning.

I would like to discuss how this mobile phone can be used inside the classroom for teaching English. English is a language of four skills and how these skills can be inculcated and evaluated with the help of the mobile phone.

With regard to developing writing skills, teachers can encourage students to work on Google drive, blog and Wiki in their mobile devices like Laptop, Smart Phone and IPad. As internet could be accessed in these devices, students would find it very convenient to work on their assignments with the help of the devices at their own pace. In other words, with the help of these devices, teachers can

monitor students' writing process even beyond class hours. Students can never think of delaying their submission of their assignments.

It may be pointed out that collaborative writing could effectively be promoted through mobile devices. For example, discussion on a topic (that is done within class hours) could be carried on with students even beyond the classroom. Teachers can divide their class into groups and post the discussion topic in Google drive, Blog or Wiki for the groups to share their views with other group members. In this way even a very docile student would be encouraged to participate without any inhibition.

Note feature

Note is a valuable feature. It can be used to take notes. English language can be acquired from watching movies, listening to news, by reading books and newspapers etc. When we come across a new word, or structure, or an expression we can immediately save them in the mobile phone by using the note feature. Frequently or occasionally it can be revised as we cannot keep everything in our memory. In the class, the teacher can ask the students to present what they have collected in their note feature. The students should be taught and encouraged to use the new words and expressions in their conversation.

Text messages

Communication is an important skill to be practiced in English classes. We can create fun in the classroom by making the students send text messages among themselves. The teacher can divide the class into heterogeneous groups. A theme can be given to each group. The group members should send their opinion regarding the topic in simple sentences. The group leader collects and consolidates all the messages send by the members and holds an open discussion with the members and presents it in the class. By doing it students learn how to organize and express their thoughts and ideas in simple language. Teacher corrects the mistakes at the end of each presentation.

Camera

Beautiful pictures, natural sceneries and scenes that captivate the mind when the students are taken to the field trip or educational tour can be captured by using camera. Back to class they can be used for

group discussion. Teacher can make the students speak about their personal experience by using them. Enthusiastically they involve themselves in the activity and express their feelings and experience in their own language. This will definitely develop their English language skill. Images thus captured can be used for making albums, project works etc. it can also be used as a flash card for teaching new words.

It must be stated that these tools could be used for teaching all language skills. In the case of developing listening skills, teachers can encourage their students to download ESL/ EFL/Business English podcasts from the web and learn various expressions and their usage from the audio contents. Podcasts are MP3 files (which had been elaborated in the earlier edition of our e-learning series) that are presented in the form of conversations or monologues by users. As mentioned earlier, with the high storage capacity, mobile devices can store more GB of audio files, which could then be retrieved easily. Teachers can plan for listening activities in their teaching module by integrating a few audio files and related tasks such as ‘gap-filling’, ‘true-or-false statements’, ‘note-making’ and ‘inferential statements’ for motivating students to develop the skill. Once students are used to listening to podcasts, teachers can motivate them to create their own podcasts by recording discussions with peers in their mobile phones, store them as mp3 files and share with others.

Voice Recorder

It is a very useful facility available on mobile phones. It facilitates one to record speech sounds in the mobile phone and one can record the conversation and replay it. It is a very useful tool that a teacher can use inside the classroom. Of the four skills of English language, listening is the basic skill. Only heard sounds are produced, those unheard are never produced. Hence, it is mandatory to give listening practice to learners of a foreign language. Mobile is a very simple and convenient tool to do this. Teacher can record or download audio clippings from internet or movies and play it inside the classroom. Students can be made to listen to it carefully and 1questions can be asked to check their comprehension skill.

Hence, students get a chance to listen to an English speech or conversation or a debate. It helps them imitate correct speech sounds

and pick up apt vocabulary and language structures in their usage. Students learn how ideas are presented coherently. It will definitely improve their style of speech and get them familiar with the native speaker's voice and accent.

Mobile phones can be used to test the reading skill also. The students can be asked to read a passage from the text and it can be recorded by using the mobile phone. The recorded sound clipping can be replayed to the student and asked to identify the errors committed by him in reading the text. The student becomes excited to listen to his own voice on the mobile phone and corrects the mistakes in reading. This activity generates great enthusiasm among the learners and they learn correct pronunciation, voice modulation, stress and pause etc.

Similarly, the voice recorder can be used to practice oral skills too. The students can be asked to speak about a particular theme. Guidance should be given to present the theme. The rendition of the students can be recorded and played back. The teacher can correct the student's error by citing an example from the presentation of other students.

Video Recorder

Another important tool available on the mobile phone is the video recorder. Video clippings regarding day to day events, important happenings in the country, scenes from the plays and movies can be imported from the internet and played for the students. It acts as a useful resource for training oral skills. Important movie clippings related to the lesson can be clipped and saved in the mobile phone. Students can be asked to watch the clippings and may be asked to describe what they have watched. It will increase the spoken skill of the students.

Oral presentations, role play and such other activities involving the students can be recorded by using the video recorder. Students will be happy and enthralled to see them on the screen. It not only enhances the performance of the students but also motivates the other students to come forward and take participation in the activities. Videos of historical plays, classical works, and recitation of famous poems are available on net. Teachers can download those videos and played to the students.

Internet

Internet also can be connected to a mobile phone. Students can surf the net for getting notes, pictures, PowerPoint presentations, extra reading materials etc. Most of the presentations, video and audio clippings available on net are mobile friendly. It can be downloaded and used for learning.

Mobile dictionary

Mobile dictionary is a mobile application that translates words from one language to another. The application allows having English and two additional languages on the device at the same time. While reading, students may come across many new words. By using the mobile dictionary they can find out the meaning of the words. Reference work is made easy with this facility on the mobile.

Advantages

1. It increases student motivation through the use of familiar technology.
2. Even unenthusiastic learners are attracted towards this technology.
3. Increases student use of the four skills - reading, writing, speaking and listening
4. Helps students become more competent in English.
5. Promotes the use of English for communicating
6. Helps in assessing the language skill of the learners.

Disadvantages

- All the students will not have mobile phones with them.
- Activities such as browsing internet, sending messages, making calls will cost money.
- For young learners, the consent of the parent is necessary for using mobile phones in the school.
- Use of noisy phones in the classroom may harm the classroom atmosphere.
- Keen observation of the teacher is mandatory otherwise the use of mobile phone may divert the attention of the students to unnecessary web sites.

Conclusion

Every technology has its own good and bad effects. We need to recognize them and tap them for good ends. Mobile phone also has

its own good and bad effects. If we brilliantly plan, we shall use them for learning and evaluating the language skills. Proper plan and judicious use of the mobile phone will definitely bring about desirable learning outcomes.

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Image of Women and Violence in Manjula Padmanabhan's *Lights Out*

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Women face violence in many aspects of their routine lives. From total strangers on the street who look them as sexual objects. It reflects status of women lower than men. This violence is multifaceted viz., physical, mental, emotional, direct and indirect. The effects of violence on a women's psyche are difficult to understand and to overcome it very difficult. 'Lights Out' as the title suggests focuses on activities associated with darkness both of the physical and mental world.

Manjula Padmanabhan is among the fewest contemporary play wrights who have added fruit bearing possibilities to the theatrical development in the country. Manjula Padmanabhan 'Lights Out' is based on an eye witness account which took place in Santacruz, Bombay, 1982. The characters placed in the plays are totally unnoticed silence while listening such horrifying screams. A group of urban middle class people watch brutalization of a woman in a neighboring apartment. But they fail to perform any sort of useful action. This play reflects a mere negligence towards a woman's right Leela, sensitivity by her husband Bhaskar.

In the first scene of the play Leela's worry for ongoing crime (screaming of a woman) night after night in neighboring apartment. She was very much worried which is clearly seen in her expression.

"When you were away on tour, I could not sleep at night and with all the windows shut, with all the curtains drawn with cotton in my ears. I'm frightened, I'm frightened (Leela), But it is not that loud, you are imagining it (Bhaskar, Husband of Leela)

Being a woman, Leela finds it difficult herself a passive observer of a woman being abuse sexually just outside her house. The

rude and loud voice threatens her continuously. Leela is informed by her husband about a guest (Mohan Ram) coming that night for dinner. He suggests her to ignore it now. He replies “If it takes so much effort to ignore some something, isn’t that the same thing as not ignoring it”. In the above Bhaskar’s reaction to the incident seems cruel and insensitive.

The second scene commences with the arrival of the guest, Mohan Ram. Mohan is being told already about the horrible noise or threatening voice or screaming by Bhaskar. Mohan is curious to know about the horrible incident rather to help the victim. His hypocritical nature can be seen clearly in his expression.

Mohan: “I mean how often can you stand watch a crime being committed right in front of you”? or it’s happening to someone you know and you have to get involved yourself [23]

It panics Leela to listen to their discussion. No interfere of people on even of police makes Mohan to consider the incident as ‘a religious ceremony’ Bhaskar concedes with Mohan and takes the incident as a ritual. They successfully turn the seriousness of the subject to triviality when Leela interrupted their discussion but both of them could not be considering her view. Or expression. In the above both Bhaskar and Mohan reaction on the incident seems a complete negligence on women rights and women harassment.

The third scene re-opens on a darkened dining room, lights off when they (Leela, Bhaskar and Mohan Ram) heard the unmistakable sounds of a woman screaming for help the sound is truly ragged and unpleasant. Initially, it should be vigorous and determined with distinct word ‘let me go’, ‘help me’ and so on. Naina (school friend of Leela), Whose entry on stage provides the much needed support and female community to Leela together they argue for police interventions because of getting solution to the problem Naina is outspoken, bold and does not shy away from Bhaskar and Mohan when they try to distract the women with spurious arguments in order to justify the rape. but her outward behavior changes subtly when her husband Surinder enters the scene whose dominating personality over shadows everybody but the effect is more on Naina who suddenly very quiet. The reason for this becomes evident when we observe Surinder’s reaction to the rape. He becomes very angry and irritation and this to a certain extent comes as a relief to the audience given the callous attitude of other two

men (Bhaskar and Mohan)

Padmanabhan goes a step further to show how this process, appropriated for countless ages by men becomes a double edged sword in their hands. When the woman refuse to be distracted from their conviction of going to the police the men change tracks and say that even if they accept that the incidents may have sexual overtones it cannot be rape as the women being tortured seem to be cheap 'whores'. In their opinion prostitutes who sell themselves have no right over their bodies and so cannot be raped and only decent women can be raped. Silence is the other aspect of language that is prominent in this play. While women's silence in the public sphere can be explained to a certain extent by their subordinate position relative to men, silence in everyday life is a little more complicated.

The screams of the rape victim in *Lights Out*. The stage directions are that screams should not be so loud as to appear too near which makes inaction unacceptable to the audience nor are they to be so low that they can be ignored. The ragged, unpleasant screams of 'let me go' , ' help me' could easily be understood to be addressed to the audience and so make them active participants in the theatrical process. They make the horror of a rape a real experience and bring the pain, trauma and helplessness of the victim into the personal thinking space of each and every one in the theatre. The screams and the words break up the narrative and serve as pointers to the issue of violence against women and lay base the passive acceptance of it by society. The interruption creates awareness in the audience about the various connotations of crimes against women.

Lights Out appears to be more in the nature of a discussion play. The study reveals how situations that one encounters in everyday life can be a source to create awareness regarding the marginalization of women while at the same time wipe out the images of women as passive victims that have been the trade mark of the stage. A woman completely neglected by her husband and society and finally throws a barb against the legal system. It is a plea to the Indian mass and legal amendment for the emancipation and empowerment of Indian women and throws the light on how 'lights' are 'out' for women.

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Soft Skills - Learned or Taught: Some Home Truths

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It is not an exaggeration to say that no generation had enjoyed the fruits of technology in a manner as the present one is doing. Every age and generation has demanded particular kinds of skills for their bread and butter. We are in the age of communication. This age is called the “space age” or the “age of information technology” or even the “cyber age”. In a fraction of a second, we can speak to people around the world and watch whatever happens in and around the world as a live show. So, in order to gauge the pulse of the present world and win in work life, one needs to develop some skills which are popularly known as *soft skills*. Soft skills, which are the manifestation of this winning edge, will make a significant impact on the working performance, maximizing the employee’s contribution to the organization. Some home truths will illuminate and clarify difficulties about soft skills.

Be Soft Skills Savvy

Every year, Microsoft receives more than thousands of resumes at its Seattle headquarters. Of these, only a handful makes it to the interview. Once there, what most aspirants are perhaps unaware of is that Microsoft interviewers do not expect them to have answers for specific questions such as “*Why are manhole covers round?*”, “*How would you design Bill Gates bathroom?*”, but what they expect to find out is how candidates think and verbalize their ideas. In a nutshell, what they try to gauge is how “smart” a candidate is. *What does “smart” mean?* According to Bill Gates, “You can teach smart people anything because they are endowed with good soft skills”.

Why are Technical Students Poor in Soft Skills?

After studying the economic depression that occurred in America off late, it had been observed that Indian students required to better their communication skills, team work, knowledge (keeping up-to-date), leadership skills and peoples’ skills in order to be able to compete in

the world market. Hence when there is a crisis in job market, the Indian employee is expected to face more problem than those from the developed nations. Therefore, it is asserted that India did not face shortage of quantity, but that of quality. Some other key reasons for this kind of phenomena are as follows:

Outdated curriculum: India is a very diverse land and so is its education system. It has an education system with multiple structural problems. Students are ignorant of their own ability and are unaware of subject applicability in real market. The present learning system till the undergraduate level is hugely lacking because it is not oriented towards attracting students to the subject; instead we focus on the learn-by-rote system where students can score high marks yet not know anything about the subject.

Lack of application: Our education system does not foster inquisitiveness and research orientation that are the key elements that lead to innovation. Those students interested in research leave India for more promising research opportunities abroad. Absence of a research-focused education system has left Indian graduates with skills but without the ability to think out of the box and be more employable.

Societal pressure: Not all students who become engineer do so by choice. Most are pushed by the families into choosing engineering because of the lure of a better, more prestigious professional life. This has resulted in many students without the aptitude or the will to become part of the engineering workforce and hence also irrelevant to industry.

Poor soft skills: ATIME magazine article by Martha C. White “The Real Reason New College Grads Can’t Get Hired” cited a survey staffing Adecco that “44% of respondents cited soft skills, such as communication, critical thinking, creativity and collaboration, as the area with the biggest gap. Only half as many say a lack of technical skills is the pain point”. It is, therefore, imperative that developing soft skills is an absolute must to be part of the global workforce, where interaction with people from different cultural backgrounds and nationalities is a given. Soft skills if not given enough importance could become India’s biggest drawback in terms of employability.

Lack of industry exposure: Students in India rarely work as interns in industries related to their subject of choice (or family pressure) either

during their term or during vacations, unless dictated by the course itself. So all the experience a “skilled student” gains is always only on the job. This had led to, as CV Raman once pointed out in a radio talk show, that “there is existing lack of coordination between India’s real needs and her educational activities”. What a student learns within the four walls of the class room and what he or she implements after getting job are often vastly different.

Although a common trend in many progressive countries, gap year experience is something Indian students do not indulge in. The three top responses of gap-year students in a recent study in the United States revealed that a gap year helped students

- Make better sense of themselves and what was important to them,
- Have a better understanding of other countries, people, cultures and ways of living and
- Gain additional skills and knowledge that contributed to their career or academic major

According to Reva Dandage, co-founder of Swaraj University, Udaipur, “even though a gap year may seem like a period when you do ‘nothing,’ eventually, this breather turns out to be the space for making perfect decisions in terms of life and career. It’s like discovering your true self”. And if Indian students do take a gap, it is usually to prepare for some competitive exam or the other. Albeit a bit late, the trend is beginning to gain popularity only now in India, but it is yet to reach a level where it is imperative for students to take gap years.

Why are Soft Skills Important for Technical Students?

In their book *The Unwritten Laws of Engineering*, W.J. King and James G. Skakoon (2008), which discusses about professional and personal considerations, the authors say that “a number of empirical studies of on-the-job excellence have clearly and repeatedly established that emotional competencies— communication, interpersonal skills, self-control, motivation, pride in accomplishments, adaptability, integrity, and so on—are much more important for superior job performance than are cognitive and technical abilities.” Soft skills such as self-management, being proactive, assertiveness, keeping commitments, relating to supervisor, keeping records, being clear and

concise in documentation, and professional ethics have been listed out as the best skills ever possessed by an engineering student. Recent demands of proliferating globalisation are proving that the measuring for technical know-how towards total quality has reduced, thus paving way for newer skills. While traditional soft-skills continue to be relevant, newer skills like adjustability, broadness, problem solving, crisis management, communication skills, self-learning and information discovery, empathy and team work, motivation, attitude and a spirit of enthusiasm are emerging as necessity for modern students. Table 1, presented by Engineering Services Forum by NASSCOM (2008), shows the relation between soft skills and the business paradigms.

Table 1: Services – Skills Linkage

Business Paradigms in Engineering Services	Soft Skills Demanded by These Paradigms
Project	Management team
Work knowledge management	<ul style="list-style-type: none">• Written English• Writing skills
Integrated product (IPT) Concurrent engineering	Spoken English Verbal communication
Quality systems and processes	<ul style="list-style-type: none">• Mindset, Attitude• Attention to detail• Assertiveness• Integrity
Global project teams processes	<ul style="list-style-type: none">• Etiquette• Cultural sensitivity
Rapid changes in business and technology	Stress (self) management
Innovation/productivity	<ul style="list-style-type: none">• Open inquisitive mind

improvement

- Creativity

Soft skills are difficult to account for in the hiring process, but in some ways, these are more important than technical or writing skills. Here are some reasons why.

Soft skills determine a person's ability to excel: Experts, including psychologists, business leaders and spiritual heads all agree that soft skills have the greatest impact on the level of an individual's success.

Soft skills are not hard skills: Today, many feel soft skills are more important to engineers than hard skills. Psychologist, science journalist and the best-selling author of Emotional Intelligence, Daniel Goleman, found in his research that "ratio of technical skills, IQ, and emotional intelligence as ingredients of excellent performance, emotional intelligence proved to be twice as important as the others for jobs at all levels". This implies that an individual's ability to manage their relationships with others is twice as important as their intelligence quotient. Today's workplace environment is replete with technology-propelled changes, customer-driven markets, information-based economies and market-led globalization, and there is an increased dependence on, as well as demand for, soft skills. For these reasons, employers are looking for soft skills in job aspirants in addition to standard qualifications.

Soft skills can be learnt: Some soft skills are inherent behavioural traits, which is why some people are better suited to certain jobs because of their calmness and ability to work under pressure and some people not so much because of their lack of patience or the inability to adapt readily to situations. It is not so easy to assess soft skills, but some companies use various assessment tests such as MBTI (Myers-Briggs Type Indicator), MSCEIT (Mayer, Salovey, Caruso Emotional Intelligence Test) and even some psychometric tests to understand if an aspirant has a job-suitable frame of mind or personality traits. These tests give only an idea about a person, but cannot really predict how that individual would perform in real-life situations. At best, these tests are indicators that provide pointers about prospective employees. However, unlike IQ, which is something we are born with and is fixed, we can improve and develop our EQ (Emotional Quotient), our IPQ (Influence and Persuasion Quotient) and our MQ (Motivation Quotient), all of

which are different facets of soft skills.

Soft skills are directly proportional to productivity: Soft skills affect productivity. The most relevant and effective technical training can be rendered useless if an employee is not good with co-workers. Higher productivity comes from managing time well, being a good team player, being dynamic, being a people's person and being able to get along well with others, taking feedback positively, working well under pressure, staying calm and being able to help others around function and work better. If an individual has all these soft skills, that person becomes an asset to any workplace.

Soft skills promise success and growth: When individuals acquire soft skills, they gain confidence. Knowing that they are better communicators, can manage time well, can lead from the front, can work better in a team, can take responsibility and back themselves, they end up being more effective and eventually more successful. Not only does a person with better soft skills find success at work, he or she finds it easier to manage his or her personal life as well.

Can One Improve Soft Skills?

Soft-skills training is an integral part of the corporate industry. There is an ever-growing demand among students and service professionals for soft skills. This had led to some training institutes claiming to equip a professional with the complete set of soft skills. These institutes even offer certificates and crash courses! Despite raging debate that soft skills cannot be learnt through training, the fact that there are numerous books and training institutes and that companies invest a lot in providing soft skills training to its employees, it is evident that some part of it can definitely be learnt.

Soft skills are not new stuff: Although “soft skills” might seem like the latest fad, it is not exactly new. In 1936, Dale Carnegie published *How to Win Friends and Influence People*. The book stills sells by the millions and has had a telling impact on the minds of generations of readers. In fact, centuries before Carnegie, the Bible taught the importance of people skills. The Book of Proverbs has a plethora of soft skills practices. Closer home, we have the Bhagvad Gita, which is also full of advice on soft skills and leadership.

Soft skills are teachable: Soft skills are people skills, hence teachable. The word “skill” implies that it can be improved, unlike “talent”, which is often inborn.

Soft skills are practicable: Soft skills are defined, and reasons for teaching them in colleges are discussed in light of adult transformative and brain-based learning theories. Although there has been criticism regarding using the term “soft skills” because it implies non-seriousness and gives the impression that it is just an extra something that is not really necessary, it is no secret that some soft skills – such as focusing on voice modulation, overcoming common speaking defects, breath control and exercises for the pitch, tone and level of voice – can be bettered with practice.

Some skills can be learnt through life lessons only: Many promising corporate leaders who pin their hopes on soft skills training are disillusioned when it doesn’t work for them. No amount of soft skills workshops can equip anyone to deal with all situations and there can be no one formula for all eventualities. Some of our skills are learnt the hard way – through experience. Workshops are simulations and can prepare us for similar situations. But these cannot simulate everything that life can throw at us. Sometimes, one has to live through a tough situation to come out at the end other, not only victorious but also equipped with a soft skill the classroom did not teach!

How to Master Soft Skills?

Employers today emphasise a lot on soft skills because they understand that to get things done and achieve company goals, they ought to have made the right hires. People with good personal attributes and excellent interpersonal skills are necessary and invaluable to business. Soft skills play a vital role in professional success; they help one excel in the workplace. Their importance cannot be denied in this age of information and knowledge.

Because a lot of the soft skills can be learnt, companies ensure that their employees have the requisite soft skills for the jobs they perform. Soft skills can be developed and improved through continual training, insightful reading, observation and practice.

Learning through training: Three common methods for creating opportunities to soft skills through experience are:

- Interactive teaching: Trainers facilitate exercises that provide opportunities for experience, practice, emphasis, and introspection.

- **Experiential teaching:** A coach in a workplace setting teaches soft skills experientially. The coach guides employees during on-the-job work experience, internships, and work–study programmes, teaching them both technical and soft skills as these occur in the workplace
- **Classroom teaching:** A classroom setting is altered to simulate the workplace.

Experiential learning: Experiential learning is self-learning. It is the best kind of learning. Knowing some theoretical things and implementing them correctly at the right time and place helps shape one's personality. Here are some practical tips.

Change your mindset: Although soft skills sound inconsequential, it is quite evident that they have a lot of significance in the workplace. So even if you grew up believing that only “soft people” need “soft” skills, you need to leave that belief behind when you enter the workplace. Some people think that soft skills are useful only in companies. You need to change your attitude here. Though “soft skills” seems to be a new word, actually it is a lifestyle. It is the way of life. The way you describe yourself to others in a positive way is soft skill.

Know your personality strengths and weaknesses: How you interact with others is driven by your personality type, so understanding your personality type can help you narrow the focus to areas you can leverage or improve.

Ask for feedback from your team: Those around you often have excellent insight into your interpersonal skills. Ask around for inputs on your actions. Not only will this win respect from peers, it will also show that you value their opinions and want to improve.

Have your own mechanism: You cannot always anticipate everything. If you can learn to handle yourself well and take care of yourself enough to weather all that life hands you, you will also have learnt to make lemonade when life throws lemons at you. So the secret lies not in finding yourself but creating yourself and building on your best.

Personality Development and Soft Skills

Personality development has become a modern “culture”: Personality development has a lot to do with soft skills. As these are intertwined, many corporate trainers and institutes are attracting students with

different packages. Personality development packages based on various philo-sophical tenets are luring the student community. Humanism, naturalism, psychology, theory of relativity, scientific management, spiritualism and materialism, all have their roles in propagating various views on personality development.

Positive thinking, Yoga, Meditation, Gen yoga, pyramid, astrology, psychotherapy, hypnotism, N.L.P., Astropsychology, change management, stress management, naturopathy, reflex therapy, Pranic healing, Art of Living, Osho Yoga, and Swastha Bharat, etc. are all methods of personality development.

Enquiry of the personality development: The modern personality development training wher-ever is taught, has forgotten the basic tenets of logic of personality and its development. The sci-entific theories which propose various packages for the development of human personality should follow the following order in order to get real meaning in its achievement. For any personality development training to be successful, the following must be kept in mind:

- Everyone has personality.
- Every personality has potentiality.
- Every personality is different in its existence and nature.
- Man's personality has been distorted/developed by hereditary or environment.
- Personality develops by the will power rooted from strong and logical belief of oneself.
- What is possible for an individual under particular conditions is possible for all under the same conditions.
- Practical benefit to the self and society is the ultimate parameter for real success and satisfaction

Measuring soft skills is not easy. But soft skills are usually those personal skills that fall outside the purview of professional qualifications. These skills refer to how we interact with people, how we communicate, how we think in a particular situation, how we react to stress, how we manage time, how good we are at expressing our thoughts in writing and how we speak and listen. Besides these are the skills we have with regard to cultural sensitivity, adaptability, and collaboration.

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Social Issues in the Plays of Mahesh Dattani and Maha Swetha Devi – A Study

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India has the longest and the richest tradition in Drama. Origin of Indian Drama can be traced to the ancient rituals and seasonal festivities of the Vedic Aryans. The dramatic performances of those times mainly included depiction of events of daily life accompanied by music.

Bharata's Natyasastra is the most significant work on Indian dance and drama the most renowned and talented dramatists of the ancient era are Ashwaghosha, Bhasa, Shudraka, Kalidasa, Harsha, Bhavabhuti. Till the fifteenth century, plays of Sanskrit tradition were performed on stage in Tamil Nadu, Kerala, Karnataka, Andhra Pradesh, Uttar Pradesh, Gujarath. Sanskrit dramas were staged up approximately upto the 15th century, but thereafter. Indian drama activity almost ceased due to foreign invasions in India.

The beginnings of Loknatya (people's theatre) are noticed in every state of India from the seventeenth century onwards. We see in Bengal "Yatrakirtaniya paal" and "Gaan" in Madhya Pradesh "Mach" in Kashmir "Bhandy Thar" and in Gujarath the forms were "Bhavi" and "Ramleela" in Northern India there were "Nautanki" "Bhand 'Remeleela' and 'Rasleela'; in maharashtra "Tamasha"; in Rajasthan "Raas" and "Thoomer", in Punjab "Bhangra" and "song" while in Assam it was 'Ahuyanat' & Ankinatya; in Bihar it was "Videshya" and "Chhau" in West Bengal. The distinguishing feature of three dance drama is the skilful use of masks and costumes supplemented by the right tempo of music.

The rise of modern Indian drama dates back to the eighteenth century when the British Empire consolidated its stable power in India. But the real beginning was in 1831 when Prasannakumar Thakur

established “Hindu Rangananch” at Calcutta and staged Wilson’s English translation of Translation of Bhavabhuti’s Sanskrit drama Uttara Charitatam, social drama of Girish Chanda Ghosh, historical dramas of D.L. Roy and artistic dramas of Rabindranath Tagore (Mukta-Dhara, Chandalekha) continued to up to the stage of realistic dramas.

Closely following the trends of Bengali theatre, theatres of Marathi, Kannada, Gujarati, Oriya, Hindi and English were also developing, Vishnu Das Bhave was a pioneer in Marathi who wrote and staged Sita Swayamwar in 1843. The first Hindu drama Raja Gopichand became very famous and it resulted in the formation of many professional groups such as Kirloskar Natak Mandali of Anmol Sahib Kirloskar.

Indian theatre and drama got a new footing when Kendriya Sangeet Natak Akademi was started in January 1953. Institutions like Anamika in Calcutta (1955) theatre unit in Bombay (1954) three Arts Club (1948) also played a great role in establishing the modern Indian theatre. However, the most important development was the starting of the National School of Drama. Setup by the Sangeet Natak Akademi in 1959.

In the 1960s by suitable mixing of various styles and techniques from Sanskrit, medieval folk and western theatre, the modern Indian theatre was given a new versatile and broader approach at every level of creativity slowly. Many writers broke the barriers of regional languages and produced many good works at National level. Writers like Bidal Sircar, Girishkarnad, Maha Swetha Devi, Vijay Tendulkar, Mohan Rakesh Asif Curimbhoy and Dharamveer Bharati are the few among them.

Mahaswetha Devi and Mahesh Dattani are two modern play wrights who have been socially conscious of their surroundings. Each of their plays are the reflections of the society of their era. Mahaswetha Devi is one of those rare writers who always aspires to find and explore something challenging and new and never accepting the existing ideals. Established as a leading novelist with the publication of *Aranyer Adhikar*. Born into a well-known artistic family in January, 1926, in Dhaka. Mahaswetha Devi grew up at a time when the national

movement was at its height. She creatively involved herself in the society and sought a full revelation in her fiction of what she found in the world around her. As a writer with a social purpose. She stole the scene only after she was given the most coveted Sahitya Akademi award for her novel *Aran, Adhikar* in 1979 and equally prestigious title 'Padmasree' by Indian government for her social works in the tribal areas of three neighbouring states of West Bengal, Bihar and Orissa.

According to Mahaswetha Devi, "The history of the past and the history of present... constitute history. But there are some histories that are for all times..."¹ She thinks that "a responsible writer, standing at a turning point in history, has to take a stand in defence of the exploited. Otherwise history would never forgive him."² Thus she writes about the everyday life and problems of common tribal men and their relevant social issues.

This paper is an attempt to bring out social issues in the plays of Mahaswetha Devi and Mahesh Dattani. Mahaswetha Devi's five plays—*Mother of 1084*, *Aajir*, *Urvashi Johnny*, *Bayen* and *Water*—are translated and brought out in the form of anthology entitled *Five Plays* by Samik Bandyopadhyay. Besides, she has to her credit many novels and short stories which earned her the reputation of a progressive writer.

The first play in the anthology, *Mother of 1084*, is a moving story of an apolitical mother. The protagonist, Sujata, has been a witness to the horrifying situation during the suppression of the Naxalite uprising in which her own son, Brati, the corpse number 1084, takes part and becomes a martyr. Unable to free herself from the clutches of male dominated society, Sujata fails to realize her own being. But after her discovery of Brati through the confrontation with people outside her respectable existence, Sujata does not remain a passive sufferer. She feels punished for not knowing her son, Brati. She decides to carry out what he left unfulfilled. So, in the end, she exhorts the audience to be active and revolt against the establishment that aims at reducing the young rebels to the level of a mere number which is given to the dead only to be identified by their mothers.

In *Aajir*, Mahaswetha Devi deals with the decadent social values and their effects on the illiterate people in the rural areas. Paatan the protagonist in the play, is a descendant of a family of slaves. His

ancestor, Golak, had sold himself and his progeny to perpetual slavery for three rupees. Ignorant of the fact that the bond signed by Golak had long turned to dust, Paatan suffers all sorts of indignities and humiliations at the hands of his master. He is denied the right to a happy life. His cravings for freedom are mercilessly suppressed. The mistress of his landlord, to satisfy her sexual thirst, lets Paatan know about the invalidity of the bond. But he gets to know of the reality of his freedom only after killing the mistress. *Urvashi O Johnny*, Mahasweta Devi's play for the Emergency, tells about the love affair of Johnny with Urvashi, a talking doll. Brought up in the slums, he craves for happiness. Hence, he runs away from the orphanage. He learns to play with a talking-doll and gives performances to amuse the people with his tricks. As time passes, Johnny develops cancer in the throat which stands for the suppression of democratic rights during the Emergency. The love affair between Johnny and Urvashi comes to an end when the former collapses on the stage during his last show.

Bayen the fourth play, presents a powerful tale of harsh reality of a woman's life in rural India. Chandidasi Gangadasi the protagonist is put against a powerful exploitative mechanism that is in force in the rural world. She is a professional gravedigger. She buries the dead children and guards them at night. She carries on with her work to please the souls of her forefathers. As she is engaged in the humanitarian work, Chandi is branded as a witch by the superstitious people and separated from her son and family. However much she is relegated to the level of beast, Chandi is still a human being. She exhibits the essential qualities as she dies averting a train accident which would otherwise have resulted in great death toll. In the end, her son, Bhagirath defies the tradition by acknowledging the witch as his mother.

The play *Water* tells the story of a professional water-diviner. Maghai Dome. He is an untouchable by caste and all the untouchables of the village are forbidden to draw water from the public wells which, in fact, are dug with the help of Maghai's knowledge of water-divining. Santosh Pujari, the villain of the piece, trading in the relief fund meant for the poor, subjects Maghai and his men to untold tortures by denying what is due to them. But towards the end of the play, Maghai, enlightened by Jiten, a school teacher, defies the traditional norms by

constructing a dam across the river in order to quench the thirst of his people. But Santosh, having realized a threat to his existence, turns the authorities against them. As a result, there is a confrontation between the oppressor and the oppressed leading to the death of Maghai, the leader of the masses.

The anthology of five plays is a significant exploration of the impact of the constricting conventionalities on the working class people living in both urban and rural Bengal. The protagonist Su-jala, Paatan, Johnny, Chandi and Maghai are victims of the repressive social system which cashes in on the gullibility of the weak and the poor. Mahasweta Devi seeks to show how these five sensitive individuals grow into hardcore insurgents by breaking down all the boundaries which are devised by the vested interests to strip the former of its right to live a life of an equal human being. although at the outset they seem to be conforming to the existing values, they march ahead with an indomitable will of the rebel and embrace martyrdom in the pursuit of their identity which forms the core of her entire dramatic creation.

The plays of Mahesh Dattani emerged fresh arrival in the domain of Indian English drama in the last decade of twentieth century. His plays deals with contemporary issues. The plays of today sometimes are as actual as real life. But at the same time they are plays which embody many of the classic concerns of world drama. Born in Bangalore on August, 7, 1958. He is the famous Indian English Dramatist also the first playwright to be awarded the ‘Sahitya Akadami Award’ for his contribution to the world of drama. His plays deal with religious tension, sexuality and gender issue. Dattani takes issues that afflict societies the world over. This has chronicled the social victim and the follies, foibles and prejudices of Indian society. Some of Dattani’s plays are eloquent defences of society’s outcasts and would be rebels; the family in Dattani stands society at large Dattani’s characters search for security and acceptance, to be true to themselves. In Dattani’s world the socialization process initiated in the family unit has its aim the stunted growth of a obscures.

Mahesh Dattani has an array of themes to offer in his plays and the issues he chooses to project are the most topical but also the most controversial ones. *Seven Steps around the Fire* is the heart-rending story of a "hijra" Kamala, who happens to fall in love with the son of

an affluent minister named Subbu. When the fact of her being a "hijra" is revealed to people, she is mercilessly murdered. Her deprivation in terms of essential femininity instead of arousing sympathy and a feeling of compassion is looked down upon; she is discriminated against and ultimately murdered. A sense of horror and injustice prevails for it is not by choice but by sheer misfortune that she is what she is. *On a Muggy Night in Mumbai* is a tragi-comedy that deals with the travails of the gay community. The play is like a charter of demands for homosexuals whose activities are absolutely taboo in the Indian society. Their sexual proclivities are still strongly forbidden by social custom and are greatly offensive to the prevailing moral and social code. Kiran in the play innocently remarks, "I really wish they would allow gay people to marry." Dattani, here, clearly pleads for social sanction to homosexuals.

Do the Needful is another of Dattani's plays that deals with the problem of homosexuality but what makes it different is that there is grafted onto it a love interest which cannot culminate in marriage because of communal consciousness in the Indian society. The play is a fabric of complex relationships, which expose the fact that the institution of marriage today has lost its sanctity and is nothing but a compromise to promote personal ends. Lata and Alpesh pursue their extra-marital love liaisons even after they have tied the knot, marriage being only an expedient mode of coexistence.

Bravely Fought the Queen deals with women from affluent homes fighting against patriarchal dominance as it prevails in India. The title of the play is derived from a poem in Hindi about the indomitable Rani of Jhansi. Dolly Trivedi, the chief protagonist, has to brave the onslaughts from her violent and unfaithful husband and her tyrannical mother-in-law, who, even in her paralytic, diseased state, holds on to the reins of domestic governance. The technical achievement of Dattani in this play deserves special mention for his realization of the stage as a multilevel space in which time is perceived in its simultaneity and is projected as stratified and tiered.

Tara is predominantly a play about gender discrimination and about the Indian parents preference for a male child over a female one. It is the story of a pair of twins, a boy, Chandan, and a girl, Tara, who love each other immensely but are separated from each other by design.

Tara, persistently maltreated by her mother, eventually dies. Through her death, Dattani demonstrates the unfortunate consequences of differentiation between children on grounds of gender.

Dance Like a Man is a play set in Chennai where dance is an integral part of life and a favourite mode of aesthetic expression. Ratna wants her daughter Lata to achieve distinction as a dancer as she herself had been thwarted in her desire to make her mark as a dance artist because of the repressive patriarchal dominance exercised by her father-in-law, Amritlal, who expected all the members of his family to prostrate themselves before him. Rebellion surfaces in the family the very moment Amritlal breathes his last.

Where There's a Will is another play in which Dattani's recurrent motif of patriarchal paramount cry appears. A woman is generally looked upon as a commodity; her prime functions in marriage are to dance attendance upon her husband and to be an exciting partner in bed. This undemocratic nature of man is what repulses a woman, be it daughter, wife, daughter-in-law or mistress. The plot of the play revolves around the tyrannical patriarch, Hasmukh Mehta, who is a terror for the members of his family when alive as well as when dead. Even after his death there is no relief for them for he hovers oppressively around them as a ghost, persecuting them as when alive. The humour in the play, however, is a major redeeming factor and has its source largely in the interjections and asides of Hasmukh as a ghost. Also, Dattani's depiction of a visible/invisible and audible/in audible ghost extends the scope of naturalistic drama.

Dattani's *Final Solutions*, first staged in Bangalore in 1993, focuses on the problem of communal disharmony between the Hindus and Muslims in India, especially during the period of the post-Partition riots. The analysis of the cause of friction between the two communities offered by Dattani carries conviction as it is endorsed by a study of human psychology offering valid explanations of the proclivities and susceptibilities of individuals under circumstantial pressure.

Dattani's plays, then, have purely performance-oriented scripts that elicit from the audience an emotional as well as a strongly intellectual response. His plays are a commitment to what Iyengar calls the "manifestoes of the new realism"⁶ and conform closely to the

requirements of a play that communicates, for, as M.K. Naik observes, “a play, in order to communicate fully and become a living dramatic experience, needs a real theatre and a live audience.”⁷ Dattani has created a vibrant, new theatrical form which is a marked development on the hitherto stagnant Indian drama in English.

Man has created a very complex language called theatre. A language that has the ability to redefine the natural concepts of time space and movement. A language that goes beyond the verbal, a movement that goes beyond the physical. Through this language theatre both the writers have been able present the social issues of their own Era in the best possible way.

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Narrative Technique in *The Glass Menagerie* of Tennessee Williams

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This paper brings to light the narrative technique in *The Glass Menagerie* written by Tennessee Techniques forms an integral part of literary works irrespective of the genre both within the confines of realism and beyond its limitations, a technique has a highly suggestive role to play.

The use of techniques extends to almost every sphere of human thought including language, religion, mythology, art and philosophy. Systematic organization of such personified factors came to take a better organized and more powerful system, religion. In mythology and religion, most of the important ideas bear testimony to man's automatic ability to create techniques. The golden chariot of the sun and a giant carrying the earth on his shoulders are but examples of simple personification.

In literature, the technical use of a word is distinguished from the emotive use of a word. But a technique may also be a sign, and a verbal equivalent to a pattern of experience. It is , therefore, bound to be powerful, complex and intricate. Narrative technique, as such can be considered as an attempt to represent a word of abstract ideas by a carefully formulated scheme of techniques which can conjure up the same emotional experience. The sense of and expansiveness, the feelings of richness and complexity a technique may communicate, cannot be communicated, ordinarily by other means. Concepts which by their very nature are inexpressible can be conveyed in this way.

The overall meaning of a technique is therefore of itself indefinable; separate facets of it can perhaps be logically explored, but the technique in its complex unity can be apprehended only through the emotion it communicates, through the feelings it awakens, acting in our

senses. It is the intuition of a complex idea through our physical senses. As such it cannot be logically analyzed to get to the idea behind it¹.

The human mind has developed a curiously elaborate system of technique by which we may speak and act in one way and mean in a different way. The technique language expresses unconscious emotions and desires. Urban points out the difference between linguistic and non-linguistic techniques.

It is true that meaning of a sort may be communicated through non-linguistic techniques, as in both sciences and art, but it is out of language that these techniques have developed and to language they must ultimately return².

Tennessee William's use of techniques comes closest to R.P.Blackmur's definition, his techniques giving an "objective being and specific idioms" to his ideas, both apparent and latent. Creation of atmosphere and very simple personification lead gradually to highly complex techniques conveying several layers of meaning with metaphysical and theological significance.

Tennessee Williams believed that the dramatist would have to resort to the use of unconventional techniques to bring drama closer to truth. Realism was the ultimate goal, though it was not to be mistaken for photographic realism.

He propounds his concept of a "new, plastic theatre" In this context- he adds:

These remarks are not meant as a preface only to this particular play. They have to do with conceptions of a "new, plastic theatre" which must take the place of the exhausted theatre of realistic convention if that is to resume vitality as a part of our culture³.

The very title of *The Glass Menagerie*, Tennessee William's first major play to create a sensation on the American stage is a narrative technique. Representing the first phase in the of Tennessee William's use of techniques, the play finds him at his lyrical best. The play has been conceived as a lyric and develops as one. A few moments of lyrical moments of lyrical density are expanded to evolve into a drama. The title, the theme, the characters as well as the situations are integral parts

of a lyric.

The Glass Menagerie referred to by Francis Donahue, "a minor master piece" is a lyric in itself. The play evolves to become an expansion of the function and attributes of *The Glass Menagerie*. In her physical aspects, Laura identifies herself with her glass figurines.

In a similar manner, lighting also is invested with a concrete, tangible narrative technique function. It is not realistic, the play being based on memory:

The light upon Laura should be distinct from the others, having a peculiar pristine clarity such as light used in early religious portraits of female saints or Madonna's... A free, imaginative use of light can be of enormous value in giving a mobile, plastic quality to players of a more or less static nature⁴.

The playwright's description of the wing field apartment forms a gallery of techniques. The simple similes evoking the atmosphere of decay and frustration serve to convey the dominant "mood". Tennessee Williams as rarely shown any preoccupation with social, economical or political issues except when they had a direct bearing on the theme, such cases being very rare.

The Glass Menagerie proves that he was acutely conscious of the painful aspects in a society which had its own stratification. Economic inequality directly linked with social inequality had a strong influence over human behavior.

Techniques, very often illusive and disguised, present truth in the clearest, sharpest manner. Tom represents the playwright when he refers to the thirties, the decades of the economic depression in Europe and America. Turning time back to "that quaint period, the thirties", he says that was "when the hue the middle class of America was matriculating in a school for the blind, their eyes had failed them, or they had failed their eyes, and so they were having their figures pressed forcibly down on the fiery Braille alphabet of dissolving economy".

He explains the mythic and religious significance of the character and also explains the technical significance of the silver slipper in terms of the fairy tale:

As reborn gentleman caller, he is identified with a fertility of God, the regenerative "Planter", his "Annunciation" signals the rebirth or second coming of Christ as the Savior, Amanda's wish upon " the little silver slipper of a moon" casts . Jim in the role of Prince charming to Laura's Cinderella, and in scene VII, he plays the prince who awakens her sleeping Beauty. He is the singing Pirate who will charm the lady, and he is the "superman" who never fails to rescue Lois Lane. All of these techniques of expectation are ironically invested in a character that is the apotheosis of the All American boy extroverted, dynamic, and optimistic... thoroughly accumulation to the populate equation of happiness with technological progress and material success⁵.

The unique greatness of the play depends on the simplicity of the theme, highlighting the playwright's capacity to make a master piece out of it.

Laura, like rose, obviously can't escape into movies, alcohol, or literature: she simply isn't that violent or decisive. Her retreat is into a world of glass and music. Her father's old phonograph records provide her with escape that the unfamiliar new tunes can't provide. In the short story out of which the play grew, " Portrait of a Girl in Glass", Tom occasional brings new records to his sister, but she seldom cares for them because they remind her too much of the noisy tragedies in death valley or the speed - drills at the business college"...unable to adopt to the modern scene of electrodynamics, she lives in a world of candlelight and fantasy. The encounter with the machine age is brief and useless ...Yet, unlike Tom, Laura seems not to feel the ugliness and entombment of their lives. Incapable of his violence, she never steps into the world for fear it would be impossible to bear. She merely stands at the brink and catches what she can of its beauty without becoming a part of it- a lover picture of the simple Rose, who all through her brother's life has represented to him everything good and beautiful, soft and gentle⁶.

The concept of time in Tennessee William's has great significance:

Awareness of the past is always an element in William's plays. His characters live beyond the fleeting moments of the drama - back into a glowing past and shrinking from a terrifying future⁷.

Rose shade and rose were to be used subsequently in most of Tennessee William's plays with a specific narrative significance. Rose is the color of beauty and attraction. It represents passion - passion with the desire and capacity to attract. Rose silk dress, both for men and for women is a technique of strong physical passion. In *The Rose Tattoo* and in several other plays this is a frequently recurring technique. Colored paper lanterns have very powerful meaning in the Tennessee William's dramas.

These techniques are first mentioned in *the Glass Menagerie*, and are developed in the later plays representing the first phase of his narrative technique. Using colored paper lantern too conceal unpleasant reality is a devise of technique, Tennessee Williams developed with great appeal in some of the later plays. *The Street Car Named Desire* employs this to very great advantage. Blanche covers the bright bulbs with a colored paper to camouflage her paleness and matronly looks. She attempts to weave a veil of romance and beauty under the artificial radiance provided by the colored lantern. The purpose, plainly speaking, is to deceive. So is it here in *The Glass Menagerie* when Amanda makes all possible efforts to cover the shortcomings of their living conditions - including in Laura's personality - to lure the gentleman caller into marrying Laura. In both the cases, the colored lantern is not for its own sake, but to hide defects and to protect a wrong image. Though not as conspicuous as in the case of *The Street Car Named Desire*, Tennessee Williams experiments with such narrative techniques in his first major success with lyrical overtones and repeats them more powerfully and with greater emphasis in *A Street Car Named Desire*. There are techniques evolved and developed through the career of Tennessee Williams, marking distinct stages of evolution.

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Communicative Language Teaching - A Strategy to improve Reading Comprehension

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The modern period is revolutionary in terms of introducing a variety of techniques to teach English not only for foreigners but also for native speakers as well. A number of Methods and Approaches have been formulated and practically experimented like the Bilingual method, Direct method, Structural method, Lecture method, The Oral method, The communicative Approach, The structural approach, Oral approach etc. They have all been incorporated into the four skills namely the LSRW. Since the teacher is always a researcher, an influx of teaching techniques have developed over the years.

The practising teacher reflects on his or her teaching experiences. Thus reflection can be expressed in diary entries, in group discussions etc, and can range from the anecdotal variety to the more objective kind of class room data analysis. Today, we have the concept of the ‘Teacher as researcher’ that is well documented and discussed in ELT¹.

Thus, it leads to the inference that all the evolving techniques are our reflections on our classroom teaching. The modern period witnessed drastic changes as the teacher – centered teaching gave way to student - centered teaching with teacher as a facilitator but not as a traditional teacher from lecture method to Oral communication method which proved to be essential for communicating oneself. CLT is one such technique which initiated classroom communication with learners as active communicators.

The Indian Classroom scenario demands a system that involves active communication. Hence, CLT, has got importance in recent years. Owing to the fact that all the skills cannot be focused at once, it

is Reading comprehension with the use of CLT is dealt here.

Reading comprehension in the classroom involves many things. It demands a lot of effort on the part of the teacher to make the lesson successful. The material, the environment, the students' interests also contribute to the learning outcomes².

Truly as the reference suggests, the very objective of reading comprehension is to make the students independent and efficient readers in addition to teaching him how to make out different texts. In the present day hi-tech environment classrooms, we also see the need to introduce a variety of materials like videos, advertisements and short films apart from passages. The CLT introduced the technique. "I do, we do and you do". It is based on four aspects of teaching an activity.

Modelling (I do)

When teaching reading comprehension, the teacher has to be explicit in his instructions. Modelling is nothing but direct instruction. The first step is to take a text for the students and provide them with direct instruction as to what they should do. He has to establish the goals and purposes of the text. The teacher has to model the exercises as the case may be i.e., he has to read the passage while the students actively listen, take notes and ask for clarification. There should also be scope for think alouds. Since the reading abilities vary from student to student, he should allow them to share their ideas with others. Reading is an individual task but when peer sharing is initiated, students come up with different ideas supported by their individuality. Ultimately, the goal should be reached i.e., students should be able to comprehend the text with the clear instruction. Once done, they make use of the experience hence, the guidelines as to how to do it should be clear. In I do, the teacher has to do it if the text proves to be difficult.

It is important to point out that students should still be actively engaged during the modelling process. Teachers can have students chorally call key vocabulary or next steps, discuss predictions or ideas with a partner, or write down a quick summary of what has been done so far before moving on³.

Guided Instruction (we do)

While teaching reading through guided instruction, the teacher

has to select a few students who can follow the instruction well. The teacher selects a passage for comprehension and distributes the same to the selected lot. The teacher involves in working with the students with an interactive instruction, guides them on how they have to proceed with the passage. Initially, the students are made to read the passage and ask and respond to the teacher's guidelines. The teacher prompts them, facilitate their reading task and provides them additional modelling i.e. the students work the teacher and classmates. The teacher can address their successes and their errors at this time.

The challenge at this stage is that the class comprises all standards of students. So, the teacher has to estimate the needs of the groups. The teacher has to help them with the required vocabulary, and encourage them to assist each other. It helps the students to make predictions discussions and write down the required answers themselves. Altogether, the students will be able to complete the process alongside others. The teacher and the students do it together. Direct instruction teaches them what to do, whereas guided instruction makes it easier under the help of the teacher.

Collaborative Learning Reading (You do)

Collaborative learning is productive in nature. During this phase, there is interactive peer – collatorater students work together in small groups on the given task. After the Direct instruction and Guided instruction sessions, the students have some prior background knowledge which helps them collaborate themselves in the entrusted activity. While the activity is thus in progress, the teacher moves among groups, observes how they proceed about the task. If ever there arises any confusion that is clarified and provided support by the teacher.

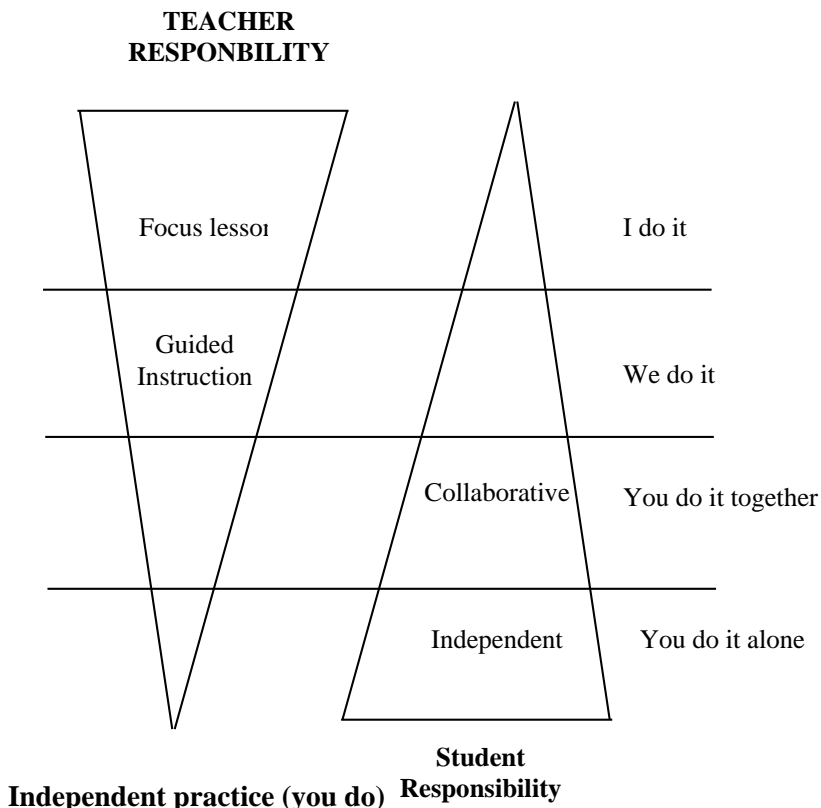
Collaborative reading demands combined work and sharing outcomes. Students collaborate on the authentic tasks and consolidate learning by gathering responses and clarifications from peers.

The students make out the whole passage of comprehension with very little support from the teacher. The teacher can remind students of key points, and give additional modelling to any group that needs help. With the technique of scaffolding, the teachers take them to a higher levels of academic achievement. Vocabulary knowledge

has a high impact on students comprehension and achievement.

William Nagy states that “Of the many benefits of having a large vocabulary, none is more valuable than the positive contribution that vocabulary size makes to reading comprehension”. Most important of all is to initiate talk to each other and discuss mutually in the group. More discussion makes it easier and clearer to them.

Once, students familiarize themselves with the joy of reading, it motivates them for further reading. Classroom purposeful reading ultimately leads to reading for pleasure. The visual representation by Frey and Fisher (2006) shows the four interrelated components of the gradual release of responsibility⁴.



With their knowledge of the first three stages, students gain

experience with which they can do the task independently. The very purpose of all our classroom instruction is to enable them to do the activities independently. They listen, they follow, they do and finally apply their own skills to what they do on their own. When the teacher gives a passage for comprehension, the students work alone. They rely on their notes, finished activities and classroom learning to complete the assignment. They take the complete responsibility of their outcome. At the end of the session, the teacher has to provide feedback and evaluate the students performance. The teacher has to determine the level of students' understanding. The teacher gets a scope for continuous check for student's assessment. The teacher can listen their discussions, interactions, observe their questioning strategies and other assessment techniques.

The method of CLT enhances Reading Comprehension with its emphasis on Comprehensible Input by the teacher. Comprehensible input means 'Students should be able to understand the essence of what is being taught (or) presented to them'. This does not mean, however, that teachers must use only those words which students understand. Students learn a new language best when they receive input that is just a bit more difficult than their comprehending level. However, this difficulty will not reduce student's comprehending ability but promotes the student's interest in reading the given text.

Thus, the CLT techniques are innovative and provide scope for active participation of the learner and learning centres around the student. Many diverse methods are practised and gives scope for research oriented classroom learning. The teacher and the taught have their own ways of sharing ideas and learning things.

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A Critical Perception of Mythical Element in the Novels of Arun Joshi

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Arun Joshi is an outstanding Indian English novelist who has outlined human predicament caused by inner crises of man living in present world. In his novels Joshi has focused not on socio-economic or existing political issues at all but he has carefully touched deep and very sensitive layers of human being. Joshi's works reflect strong influence of Indian spiritual ideology. He is one of those Indian fiction writers who have effectively tried to reflect eternal metaphysics and ethos by their protagonists.

Joshi in his novels focused not only on socio-political issues but he has carefully touched deep and very sensitive layers of human being. His novels reflect his strong faith on Indian Mythology. "Hinduism, Joshi believes is highly existentialist-oriented philosophy since it attaches so much value to the right way to live (to exist)." The Vedanta philosophy, the teachings of the Gita and the way of life taught by Mahatma Gandhi had a great influence on Arun Joshi. "This impact is not casual or coincidental: it seems to form the philosophical and ethical fabric of some of his major work." Joshi's first three novels *The Foreigner*, *The Strange Case of Billy Biswas* and *The Apprentice* deal with three ways of redemption as preached in *The Bhagvadgita*, the *Karmayoga*, the *Jnanayoga* and the *Bhaktiyoga* respectively.

The Foreigner is a story of state of mind of the people facing human predicaments. The novel reflects the principles of Karmayoga described by Lord Krishna to Arjuna in the battle of Kurukshetra in order to resolve his confusion. The protagonist of the novel Sindi Oberoi cuts his life between attachment and detachment (to do or not to do). He seems to follow principle of Karma throughout the story. He is against the actions performed merely to attain Bhautik Shukh in life. In his opinion, the life of those who run behind material happiness throughout their life like Mr. Khemka is meaningless. He falls in love

with June, the central female character of the novel but his strange behavior confuses her. He denies strong desires of June to get married with him.

In *The Foreigner* Sindi Oberoi, a rootless hero who seeks detachment from the world at last, comes to realize the actual meaning of the theory of detachment as depicted in the *Gita*, “sometimes detachment lies in actually getting involved.” (Arun Joshi, *The Foreigner*) In *The Strange Case of Billy Biswas* the protagonist, Billy Biswas, goes to the hills, in the lap of Nature, like the seers in Indian legends and scriptures, in search of his spiritual height and to get inner peace. In *The Apprentice* Ratan Rathor tries his redemption through humility and penance. In *The Last Labyrinth* Joshi presents the mysteries of love, God and death. In *The City and the River* Joshi reveals his cultural and spiritual ethos. He presents the quest for spiritual commitment and inner soul that surpass all religions.

The novels of Arun Joshi do not reveal to us much about his knowledge of the Sanskrit learning. In *The City and the River* the ancient Indian language, Sanskrit has been referred to as “the forgotten tongue” (*The City and the River*) and “the ancient tongue that no one understood.” (*The City and the River*) In *The Last Labyrinth* Som Bhaskar on the Ganga ghat refers nostalgically to the recitation by Pundits from the ancient texts: “A young Sanskrit scholar recited hymns on the top of his voice. I thought of my father and the little books of the *Upanishads*. Another boy equally young corrected him. Did Panini ever live in Benaras?” (*The Last Labyrinth*) This is perhaps all that he has written about Sanskrit in his novels. But it is a certainly that being born and educated in early years at Benaras, he might have schooling in it up to the secondary level. Whatever may be the reality he uses ideas from the *Bhagwad Gita*, the *Upanishads* and some other system of Indian philosophy. The idea in *The Foreigner* relates to the problem of attachment versus detachment expounded in the *Bhagwad Gita*. Sindi Oberoi suffers from a wrong conception of detachment and as such does not want to get involved in action. But the presentation of detachment as panacea for life’s problem as exemplified by Sindi Oberoi is erroneous. The dilemma of the factory worker, Muthu, and his exhortation makes Sindi realise his mistakes. It enables to attain self-knowledge as he realizes: “Detachment at that time had meant inaction. Now I had begun to see the fallacy in it. Detachment consisted of right

action and not escape from it. The Gods had set a heavy price to teach me just that.” (The Foreigner)

In *The Strange Case of Billy Biswas* Arun Joshi has perhaps deliberately created a work of fiction on the concept of Prakriti and Purusha on the Sankhya system of Indian Philosophy. R. S. Pathak has explained the narrative of Bilasia and Billy on the Sankhya concept of the fusion of Prakriti and Purusha:

As Billy’s example testifies, if one is able to establish a rapport with the primitive forces in the world of nature, one can get rid of all problems of life. Bilasia, it is held, symbolizes “the primitive culture,” the untapped subterranean resources of psychic energy. It would be better to regard her as the matter (Prakriti), which according to the Sankhya system of Indian Philosophy, is “one” and eternal, not an illusionary appearance but something real. Billy might be taken to represent the soul (Purusha), which by its mere presence excites Matter and illumines the process of evolution of the universe. Bilasia, we are reminded, is “the embodiment of the primal and invulnerable force that had ruled these Maikala hills; perhaps this earth, since time began.” Her “enormous eyes,” we are told, “poured out a sexuality that was nearly as primeval as the forest that surrounded them.” In the Sankhya philosophy the material universe is traced to a First Cause.

In *The Apprentice* the way which Ratan chooses for the purification of his soul meets the vision of Bhakti in *The Bhagvadgita*: Ratan undergoes expiation and believes that purification is to be obtained not by any ritual, or dogma but by making amends. The polishing of shoes of the devotees by him cleanses the filth enveloping his soul. His earlier atheistic attitude towards is gone and Ratan comes to believe that only God can help him. His sitting in front of a temple signifies his devotion (Bhakti) in which the devotee can appease his God just by praying to him meekly.

Arun Joshi has imbibed knowledge of psychology and philosophy of both East and West. His narrative technique has been influenced by the psychology of the stream of consciousness which we find in several of his novels. He mentions Freud in connection with Leila Sabnis in *The Last Labyrinth*. She has behind her seat philosophers of America and Europe and “Freud as well bearded and saintly, indefatigable, groping in the night of man’s mind, strewn with piss, excreta, struggling to put man together, the pervert and the insane

but also those who, whole otherwise, walk the beaches at night and cry for the spirit.” (The Last Labyrinth) This is a kind of summary of the Freudian psychology. Joshi also refers to certain other European philosophers such as Pascal, on whom Som Bhaskar did a paper at Harvard. A quotation from him has been given: “Let us weigh the gain and loss in wagering that God is, let us estimate these two chances. If you gain, you gain all, if you lose, you lose nothing.”(The Last Labyrinth)

Joshi believes in the Freudian motive behind literary creation, which grows out of fantasy and reality. On many occasions in *The Last Labyrinth*, there are specific references to Krishna, Buddha, Tukaram and even Yajnavalkya whom he refers to in an Upnishadic quotation: “When the sun is set and the Moon is also set, and the fire has sunk down and the voice is silent, what, then Yajnavalkya, is the light of man?” (The Last Labyrinth)

Som Bhaskar guesses what Yajnavalkya could have answered. Joshi’s Hindu psyche makes him refer to Bhaskar’s performing the last rites of his father at Hardwar. There are also references to several deities of the Hindu pantheon. Bhaskar recalls the statue of the Trimurti at Elephanta caves: “Heavy lipped Brahma, Rudra with snakes and a third eye; Vishnu almost effeminate.” (The Last Labyrinth)

Som Bhaskar also thinks of the dormant Kundalini power: “I feel rage whipping at the end of my spine, and shooting up with the skull, to some dark hollows where the serpent slept, just waiting to be stirred.” (The Last Labyrinth)

We can find so many references to the Tantrik cult in *The Last Labyrinth*. Of all Joshi’s novels *The Last Labyrinth* has perhaps the greatest number of reverberation from the different philosophical systems of East and West dealing mostly with the labyrinthine ways of life and death.

Arun Joshi’s last novel *the City and the River* also centers on the basic principles of Hindu philosophy which teaches an affirmative attitude to life. The novel presents before us a city which is in the jaws of destruction due to its people who never seek the righteous way of living. Throughout the novel there is a conflict in the city folk to choose between the “allegiance to God” and “the allegiance to Man” or in simple words between religion and politics. The doctrine of Karma asserts that man’s final growth depends on him. His future is no pre-

determined. He is a responsible agent who by the “integration of Karma, jnana and Bhakti” (Rao) reaches his salvation.

Joshi has used various myths, legends and archetypes to suggest the value of an authentic life, faith and right action-the barest necessity of modern man. The political scenario of the city is used as backdrop of the novel which helps the novelist in presenting a contemporary problem with the metaphysical overview of creation and disintegration, sristi and pralaya dealt in Indian myths. Whenever human beings degenerate, anarchy and meaninglessness take them in their grip leading them nowhere. If they do not mend their ways the process of sristi and pralaya after a period of time is to go on unless the whole world is purified. The canvas of *The City and The River* is very vast and encompasses within its range time, God, Man and Nature. Thus we find that Arun Joshi makes a use of Vedanta, the philosophy of Karma, and Lord Krishna’s concept of “detachment” and “involvement” to bring out the inner recesses of his protagonists.

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Effective Literacy Instructional Objectives Integrating Operational Practices in Digital Classrooms

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Instructional objective acts as a bridge between the pre-designed course goals and learners unpredicted achievements. It's the teacher who builds the bridge and visualizes student's achievements even before they come to know. Unlike the course designer, who imagines or sets goals to the content, the actual path is paved by the teacher through his operational objectives. Roger Mager (1962) emphasizes that written objectives are utmost important for each and every teacher to channelize paramount actions to pass through by the pupils. It is evident from research studies that instructor becomes a pathfinder conceptualizing carefully every important selected move/step to be practiced diligently by the pupils during the academics.

According to Roger Mager, "An objective is a description of a performance you want learners to be able to exhibit before you consider them competent. An objective describes an intended result of instruction, rather than the *process* of instruction itself".

Need for well written objectives:

According to Jones and Lohr (1997) written objectives primarily provide some basis and guidance for the selection of instructional content and procedures. According to Clear objectives tend to help the instructor design lessons which will be easier for the student to comprehend and the teacher to evaluate. Secondly, they help in evaluating the success of the instruction. Thirdly, they help the student organize his/her efforts to accomplish the intent of the instruction.

Significance of Teaching- Content/Syllabus in the Curriculum:

Each and every educational institution will have a particular prescribed syllabus to be followed designed by the subject experts. All the teaching content also has specific fixed goals to be achieved by the pupils

through the teachers. It's the teacher who successfully completes the task following the four basic presumptions enlisted below.

- 1) The instructor successfully completes delivering the content but lacks time to invest on, how far the taught items are practiced, does the purpose served, and what level of proficiency.
- 2) Content is open to different interpretations by different readers. Students are always left in confusion, whether active production of the form is required or merely passive recognition.
- 3) Both the teacher and student do not have enough time to meet the desired objectives in a given lesson.
- 4) It's highly impossible for Teachers to evaluate the students whether they are actually learning the language or just amused at Teacher's presentations.

Instructional Objectives vs Learning Objectives:

Instructional objectives are the actual pre-designed tasks of teachers while delivering the content to bring the accurate outcomes. Learning objectives are the actual implementation of the given task in order to reach the target or goal. Instructional objectives are not just the process in which the teacher and the pupil go through but it is the root foreseen by the students and the teachers in achieving the target goal. Every teacher/instructor waits for the results after giving maximum in delivering content, but most of the times end up with un-fulfillment. It provides a focus on instructors, provides guidelines for learning, provides targets for formative and summative assessment, conveys instructional content to pupils, and provides for evaluation of instruction.

Characteristics of Instructional Objectives and Learning Objectives in both Traditional and Digital Classroom:

Most of times, the Objectives are well written by the teacher, visualizing how the instructor is going to complete the prescribed syllabus and leave the students with specific goals. According to Lohr (1997) – A properly written objective tells you what specific knowledge, skill, or attitude is desired and what method of instruction

and criteria for learner achievement are required. Instructional objectives should be always written not only from teacher's point of view but also from learner's point of view. Basing on the environment, objectives for traditional classroom differs a lot comparatively with that of digital classroom. Innumerable language activities, authentic materials, placards, and innovative ideas etc are strenuously practiced by the teacher alone, working day in and day out. Unlike the traditional classroom learning objectives, digital classroom learning objectives desperately vary in terms of source of availability, mode of delivering, method of accessing, channel of passing through, and way of presenting the topics.

Learning Objectives and their Characteristics

Indoctrinate the content/Syllabus such a way that students feel they are part of the target goals. Ultimately, it's the pupil who actually has to learn the target goals or aims. Completing the syllabus may be important for the teacher but learning all the content from the syllabus is important for the Learner.

These characteristics answer three questions:

- 1) What should the learner be able to do? (Performance)
- 2) Under what conditions do you want the learner to be able to do it? (Condition)
- 3) How well must it be done? (Criterion/Standard/Degree of Proficiency)

The Impact of Psychological Factors on Learners' Learning Objectives:

Benjamin Bloom (1956) proposes Objectives which are the statements of what educators/Teachers expect their students to have learned by the end of instruction/ lesson. Taxonomy of Educational Objectives is one of the most frequently referred to and applied instructional design systems in the field of education, and has been used by curriculum planners, researchers, administrators, and classroom teachers at all levels of education. The Taxonomy consists of three domains; 1) Cognitive Domain, 2) Affective Domain, and 3) Psychomotor Domain.

Cognitive Domain: Emphasizes Memory and Reasoning.

- 1) Knowledge 2) comprehension 3) application 4) analysis 5) synthesis 6) evaluation

Affective Domain: Emphasizes on Emotional feelings (Attitudes, feelings, and values)

- 1) Receiving, 2) Responding, 3) Valuing, 4) Organizing, and 4) Internalizing of values.

Psychomotor Domain: Emphasizes physical abilities (Manipulate and Motor skills)

- 1) Reflex movements, 2) Basic movements, 3) Perceptual abilities, 4) Physical abilities, 5) skilled movements, and 6) Non-discursive communication

An ABCD model of instructional objectives proposed by Benjamin Bloom:

- 1) **Audience:** who will be doing the behavior?
- 2) **Behavior:** what should the learner be able to do?
- 3) **Condition:** under what conditions do you want the learners to be able to do it?
- 4) **Degree:** how well must the behavior is done? What is the degree of mastery?

How a Digital Classroom is designed in Indian Context:

Technology brought tremendous change in every field it entered. With advent of ICT/CALL into education field, the mode of teaching and learning completely modified. Despite technological content delivery system happening around the world it took years together to have consistent implementation in Indian context. Now a days, technology is playing a vital role in delivering the content and meeting the objectives of the pupils in almost all schools in Indian Private or Corporate sector or even Government. Colleges and Universities have also introduced ICT/CALL programs into its Curriculum. One such university as mentioned in the first paragraph is Rajiv Gandhi University Knowledge Technologies (RGUKT-IIIT, Basara, TS).

In RGUKT, all the classrooms are digitalized. Every student is provided with a Laptop, Classroom consists of two OHPs, two huge sound boxes. Also, the Content provided is digitalized. Every student is

provided with internet facilities. To such digital classrooms, in Indian context, there is a lot need of written Instructional Objectives.

What are Learner-centered Instructional Objectives in a digital classroom?

Effective literacy instruction in a digital age considers how best to integrate instructional practices that develop students' offline reading comprehension ability and online reading comprehension ability.

- 1) Risk free environment in digital classrooms.
- 2) Time-bound and saves the time of both teacher and student.
- 3) Multimodal of instructions suiting every individual in the classroom.
- 4) Learner free environment. Learner can practice at their pace of time.
- 5) Vast source of information provided to the students on online.
- 6) Reduces boredom and increases diligent interest in the pupil.
- 7) Improves student's ability of reading and speaking.
- 8) The best pronunciation is practiced.
- 9) Provides students huge sources of exercise on all grammar topics and online games.
- 10) Peer group knowledge sharing would increase knowledge level.

Are your Objectives for Digital Classroom S.M.A.R.T?

Specific: Unlike the goals of course-ware, Objectives should be specific to be achieved both by the teacher and the pupil at the end of the module.

Measurable: Objectives should be measurable in terms of its achievement and its practices.

Attainable: Goals should be attainable through right objectives within the stipulated period of time.

Result-oriented: All the goals should be result-oriented. No goal should end up unfulfilled.

Time-bound: Every teaching hour is time bound or limited. Decided goals and Instructional Objectives are time-bound. The teacher has to see to it that he/she makes use of the given time in bringing out the desired outcomes in the students.

Literacy in a Digital Age:

The notion of literacy has been dramatically transformed in this digital age. Learners must not simply know how to read and write (functional literacy) using print-based materials, but consume and produce information using a variety of digital tools, in a variety of formats, and in non-linear and often non-text-based ways. The above said idea was proposed and accepted by **Ministry of Education and Higher Education (MEHE)** in the year, 2011, USA. Indeed literacy in a digital age is no longer a simple definition, but a taxonomy that involves functional literacy, technical literacy, media literacy, civil literacy, discourse literacy, personal literacy, community literacy, visual literacy, evaluative literacy, and pedagogical literacy.

Technology and Assessment/ Evaluation:

Unlike, the traditional mode of classroom assessment and evaluation of the student which is risk bound its easy conducting exams through online or E-sources. Assessment can be made then and there; feedback is given right in the context of assessment or evaluation for both pupil and teacher. Evaluation is done to some extent by the computers; marks are displayed on their screens soon after the exams are over. No delay either in publishing results, giving feedback, re-correction if necessary, and establishing next target goals. Everything is done perfectly through technology within the purview of students' acknowledgement.

Educational Benefits of Technology:

Research has demonstrated numerous benefits of Technology on teaching and learning as given below:

- 1) Enhances access to content.
- 2) The ability to organize content in multimodal ways that support various student learning styles.
- 3) Support for competency based curricula.
- 4) Facilitation of communication and collaboration with local and global peers.
- 5) Promoting and making more efficient multiple types of assessment.
- 6) Providing additional learning opportunities for personalization.

Indeed, even in the absence of such benefits, the ability to use

technology for productive purposes in a digital world has become as basic a vocational imperative as literacy and numeracy.

The List of Instructional Objectives needs to be implemented/ followed while teaching any grammar or module in a Digital Classroom:

- 1) Teacher/instructor must be well-versed with all the technical equipments like: Operating Laptop, Using digital Dictionaries, Projectors, surfing E-sources, providing right material from online, time punctuality, and recording pupils' activities.
- 2) As we have online sources readily available, we can give number of exercise on grammar topics but make sure that online sources are not fictitious.
- 3) Organize the materials systematically for an excellent presentation of the topic on the screen.
- 4) Time adjustment has to be practiced. Once sitting before the system time runs away like bullet in a machine gun.
- 5) Present the topic more relevant to the present contexts taking E-sources.
- 6) Recording the pupils reading styles and speaking styles can make them aware of their potentials. And play back to the pupils for self correction.
- 7) Provide lot of scope for the Language proficiency development.
- 8) Reduces the gap between the instructor and the learners.
- 9) Error-free environment for teacher and the students.
- 10) Less time but more production and innovation.
- 11) Incorporate learning feedback while planning for educational activity.
- 12) Differentiate the instructions so that all the students have the equal opportunity to learn in the class.

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An Ambivalent Voice in *Know the Truth*: A Political Parody

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Manjula Padmanabhan's *Hidden Fires* consists of monologues like "hidden fires", "know the truth", "famous last words", "points" and "invocation". They were written after the first riots in 1992 in Bombay. Its scope is on violence-all kinds of violence-the violence of Hindus against Muslims, violence institutionalized by government, violence of poverty, violence on minority community, and so on.

In the second monologue "know the truth", a young woman is a newscaster and she is sitting before a screen showing visuals. The screen displays a scenic sight or abstract patterns. The time is evening and she is asking the T.V. viewers to join them for a programme on "Know the Truth". Her name is Pranam Shanti. She works with Happy News Network. She will answer the questions tonight raised by the T.V. viewers on the problem affecting a few regions of India. She announces : "Good evening and thank you for joining us on Know the Truth! My name is Pranam Shanti and I will be answering your questions tonight. The topic for tonight's programme is the problem affecting a few regions of our country" (HF 10). She further announces that the crew will be reporting live from those areas which have been worst affected. So, she calls upon the citizens of the nation to share grievances with the nation, for which they can call "100-100-100 (10).

Shanti also asks the T.V. viewers not to panic or to feel scary for their near and dear ones who might have been lost in the recent unwanted incidents that have affected are concerned for your loved ones. Please do not worry! The government is doing its utmost to contain the violence” (10). Then, she begins to receive the fist call and for safety and protection of the callers, the caller’s name is censored or protected and they are given a false name like Jyoti and so on. Padmanabhan writes :

(To the viewers) All right, we have a caller from... Oh... the outskirts of a particular city. Her name is... well... as you know, here at the Happy New, Network, we use Normal Names to protect our caller’s identity – okay, so, Mrs... oh... Jyoti... (10)

Then, Shanti begins to listen and understand the first caller’s question. She repeats : “if I have understood your question correctly, what you want to know is, what regions are still facing conflicts? And why can’t we name the regions?” (11)

Shanti begins to answer the first question in a mild manner. She accepts that it is a leading question. Then, she relates that army has been deployed in some parts, where situation is still uncertain. Further, she relates that risk cannot be taken by showing the worst affected areas because in the past it had led to unwanted situations and incidents due to the policy of revealing everything. She admits : “In the pasts when we followed the policy of revealing everything there is to know about a situation, it only resulted in prolonging the chaos” (11). Then in a few seconds, Shanti arranges a footage from one of the affected areas. She admits : “Here it is now-live coverage-a simple rural scene... no sign of any disturbance...” (11). Actually, the footage / visual shows a crowded market place in Rajasthan. It is a Pushkar fair. The villagers are in colourful Rajasthani dress. They are haggling over camels. But, it is a standard tourist brochure shot. Padmanabhan caricatures :

(continuing, to the viewers) – as you can see, everyone looks perfectly healthy and there is no longer any sign of the bloodshed-except for this one person, a child often – who has a minor cut on his elbow – (11)

Like that of the earlier shot taken from a Rajasthani standard

tourist brochure, this second shot also shows a photo taken in a studio. The child is a child-actor, dressed in a Rajasthani peasant clothes. He holds up his “elbow which has been covered in a huge bedsheet with red ink splashed on it to suggest blood” (11). Then Shanti goes to the next caller with all preference that the answer and visuals have satisfied the first caller. Padmanabhan brings out the hypocrisy of the government machinery in a mild sarcastic nature. Padmanabhan visualises,

(To the unseen, unheard caller) – I hope that satisfies you. Mrs... Ohhh.... Jyoti! Thank you for your call – and – here’s our next caller, now-yes. (11)

The next caller is an imagined man, identity protected caller, Mr. Anand. His question is “what... what is the Government doing about the ... the disturbance on the street where I live?” (12). The imagined man / identity protected man is living in a particular city on the west coast of India. Unlike the first query related to conflicts in certain regions, the second caller’s question is related to the water supply for the past few hours. For this question, Shanti answers that absolutely there is no disruption of vital supplies. More particularly she says that Anand’s wife and children will return home safely as the government cannot tolerate violence after 8 pm on week days. It is detailed in a humorous way by zig-zaging the information needed by a caller. Padmanabhan visualises:

(To the viewers, but as if also speaking to ‘Mrs. Anand’) –now-you see. Mr. Anand. I understand your problem, but the fact is, according to the sources, there is practically no disruption of vital supplies happening in your area of the country / so I am at a loss to explain what the matter is in your house. Is it possible that there is some absolutely... you know... Local problems? A car accident or something like that? Because that too can, you know, cause situations in which citizens can be inconvenienced.

So... I hope that answers your query Mr. Anand-and I’m sure your wife and children will be returned to you very shortly-after all, the Government has given an absolute

assurance that no violence will be tolerated after 8 pm on week days. (12)

Then there is an abrupt cessation of the call. The newscaster has to apologize the viewers saying that “Oh! well-that was sudden-now seem to have lost our connection briefly-no problem! we’ll just wait till our engineers restore it!” (12). Then the newscaster wants to play a voice message from one of the political leaders who assures the entire nation that there is no violence in the country. The country men and women need not panic over the recent incidents as the government is successful in putting an end to terror. At the same time, the voice of the politician asks the men and women of the country to ignore the foreign TV and Radio casts. It is because in his view foreigners always have a policy of maligning the people and culture of India through their vice propaganda. In his view, Indians are committed to the path of peaceful and non-violent suppression of all anti-national behaviour. So, one must be patient enough for nation building. Likewise, the voice of the politician makes an appeal to the country. Padmanabhan vividly presents the voice of the politician to the voiceless spectators of TV as follows :

...Inform the people of our beloved country that there is **ABSOLUTE NOTHING TO FEAR!** The Government has been completely successful in its campaign to put an end to terror within the nation’s borders. There have been no live burnings or gang-rapes in any of the disputed territories in the past six hours. Telecasts and radio broadcasts from foreign news agencies **MUST BE IGNORED**. As we know, foreigners have for centuries followed a policy of maligning the people and culture of our nation. It is of utmost importance that we resist their vile propaganda and remain faithful to the Real Truth—which is that there is nothing bad happening within our borders at all. We are committed to the path of peaceful and nonviolent suppression of all anti-national behaviour. We ask only for a little patience – after all, such disturbances are a natural part of Nation Building. We are determined to bring the situation under control in the shortest possible time. So long as

all our citizens avoid over-reacting when they are faced with mobs or rapist gangs, so long as they maintain patriotic silence when approached by foreign news agencies, we are certain that complete normalcy will be restored in less than half a year. JAI HIND! (12-13)

The newscaster brings out the irony of the situation stating that it is the voice of the politician “speaking from an undisclosed location somewhere in the world” (13). It shows that the politician is not in India and he never bothers about what happens in India to Indians; if not he would have returned to India and the voice would have come from some part of India and not from “an undisclosed somewhere in the world” (13).

Then there is a voice. Immediately the newscaster recognises the voice as the voice of a woman called Puja Arora. It is because last week only the newscaster listened to Arora’s voice. So, she says: “Puja Arora – hello, Puja! Thank you for calling! I recognise your voice from last week” (13). But when the visual flashes on the screen, the watchers happen to see a sweet child of eleven years old girl. Then Arora states that the city in which she is living is absolutely safe. There is a communal harmony. There is problem with water or power. She goes to school regularly. When she grows she wants to be a teacher or doctor. She also wants to give her life for her country. Padmanabhan in a humorous way reveals the intention of the voice of Arora as follows:

Auntie, I want to share my today’s experience with your audience! My name is Puja and I am fifteen years old. The Particular City in which I am living is absolutely safe, and totally quiet! Nothing goes wrong and we are all living in communal harmony! We have no problems with power or water! Only happy people are walking in the streets and in the morning we read only good news in the newspaper! Every day, when I go to school, I am very happy to see my teacher and my friends! We have a lot to eat and we study very hard! All my friends in my city are happy and healthy- and we are very proud of Our country. My teacher says there is no country better than our country and when I grow up, I’ll be a

teacher too! Or a doctor or a nurse or an engineer, so that I can serve my country better. I will be glad to give my life for my country if I get the chance. Thank you, Auntie, thank you for giving me the opportunity to share my real, true feelings with all my fellow citizens in my world's best country! (13-14)

The newscaster feels happy over what Arora has shared and hopes that “for every riot or rape, there’s still some sunshine somewhere!” (14). This ironically illustrates that there are riots and rapes in the country and the people of the country need not bother about it.

Then the newscaster listens to the voice of Ms. Kush Boo. As the newscaster hears some fire crackers, she asks Kush Boo to keep smiling saying that the police men or army will come soon. She requests Kush Boo : “I’m sure the police will come soon – or the army – whatever – the main point is, KEEP SMILING! Okay?” (14). Then the newscaster asks Kush Boo not to imagine things because it can’t happen really because the government has taken all the steps to stop violence. She relates:

(Nodding her head understandingly) I know; I know-it's very difficult in these troubled times, Ms Boo, to keep your spirits high-what's that? They're breaking down your neighbour's door? Ohh , .. I'm sure you're only imagining it! It can't be happening, really it can't! The Government has ASSURED us there is no violence in your Particular City! Really, Ms Khush. Boo, perhaps you're just imagining it? After all, young people like you DO have very active minds! Awww , .. well, don't feel too bad ... okay, Ms Khush Boo-remember what I said, think positive thoughts! And may be the bad men will go away ... sorry, no, I can't keep you on the line, as I need to get on with the show-bye bye now- thanks for calling-. (14-15)

Then, she makes a fuss over Khus Boo’s condition and states that young men and women exaggerate problems. It is a mere delusion. One must keep the delusion at the bay. Then she winds up her show

saying:

(Smiling at her viewers) – and that was a young caller complaining about some recurring nightmares she has! Poor thing—she imagines that all the young women on her street have been raped and / or murdered – now isn't that just impossible, folks? That can't happen in our country, am I right? And now she thinks there's a mob at her door! Poor thing! Oh... delusions can be terrible, can't they? We at KNOW THE TRUTH! are always keen to keep our delusions at bay. We just keep on smiling and telling people the truth and thought it's not always easy, as we all know, in the end, the truth DOES prevail!

And that's all for today! Thank you for watching! Tune in again every hour on the hour for the next edition of... KNOW THE TRUTH! (15)

Padmanabhan's theme in "know the truth" is concealing hidden dangers to the mob. The newscaster manipulates all the situations stating that the government has restored normalcy in the riot hidden areas but the irony is that the visuals shown and the voices played to be heard are false ones. It can be detected even while the newscaster describes them. There is a fake/false Rajasthani festival, the child actor, the politician's voice from abroad who is not in India, and Kush Boo's worst state being taken as the noise of the fire crackers and so on. On the whole "know the truth" is the shibbolath of the society. It strips off the foils and foibles of the society and also the way in which people of the nation may be taken as tools. It is a satire on the whole-on society, politics and so on.

In "know the truth" Padmanabhan brings out the voice of the newscaster (Pranam Shanti), the voice of Jyoti, Anand, Politician, Puja Arora, and Khush Boo. The Newscaster's voice seems to overrate the happenings. It manages all the situations. It dominates all other voices. It says : "I hope that satisfies you, Mrs..... Uabh – Jyoti! Thank you for your call – [...]" (11) to Jyoti. "So... I hope that answers your query Mr. Anand – and I'm sure your wife and children will be returned to you shortly" (12) to Mr. Anand. Prior to this, when Puja called, the

newscaster said: “Puja Arora hello, Puja! Thank you for calling! I recognise your voice from last week” (13). “I am certain all our viewers were deeply touched by our emotional message (14). On the other hand, all other voices are strangled or ignored. Even when Khush Boo’s voice clearly voices the panic due to bombing in her area, it is taken as fire crackers and the voice of the newscaster switches over to the next issue. Particularly, the voices of Jyoti and Anand are not played, but only the voice of the child, Puja Arora, is played on the TV. Even the voice of Khush Boo is not played on the TV. So, the monologue “know the truth” is only concerned with the dominating voice of the newscaster. All other voices are muffled / muted / censored / curtailed / intervened / cut short / strangled / buried alive.

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A Struggle to live with Human Dignity in Gloria Naylor's *The Women of Brewster Place*

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The African American literature has its roots in the year 1492, when Africans were brought as slaves to South America. The inhuman behavior of the whites towards the black since then was recorded in their literature. They were labeled as wild animals, who work for the economical growth, especially in the cotton plantations of the Southern America. In such situations, black woman's value as a human being and also as a human female was always at the mercy of others, the white men and the black men. As Simon de Beauvoir says;

Humanity is male and man defines woman not in herself but as relative to him, she is not regarded as an autonomous being ...
He is the subject, he is the absolute- she is the other ¹

Black women have tried to gain their lost humanity and collect an individual self through their art and literature. They have also succeeded in establishing separate branch of *Black American Literature* in general. Just as white man cannot speak through the consciousness of black men, neither can black men, fully and adequately reproduce the exact voice of the black women². It has also formed the part and parcel of African-American literature in general although, it has its own distinct identity when black writer like Phillis Wheatley raised her voice through her *Poems on Miscellaneous Subjects, Religion and Moral*(1773). Harriet Beecher Stowe's anti-slave narrative *Uncle Tom's cabin or Life among the Lowly* (1852) moved even the white population of the world. Along with the themes of racial disintegration and oppression, African American Folk lore and languages are focused in the fiction of Zora Neale Hurston- Literature of Black women, forms a kind of separate literature being rooted in the special black feminist consciousness.

The years 1970s and 1980s witnessed the emergence of some women writers like Toni Morrison, Alice Walker, Toni Cade Bambara and

Maya Angelou who created a Literature- Renaissance in women's writing with feminist perspective. 1980s and 1990s witnessed *Black power Movement* and *Black Feminist Movement* in which the triple jeopardy-sex, class and race were explored. In 1990's the memoir recording the black experience became popular.

Unlike the predecessors of African American literature, the younger writers or the contemporary period studied in the classrooms. Having got influenced by works of Hurston, Morrison and Walker, Gloria Naylor has adopted her own style to present the lives of black women. Gloria fictional work is a continuation of her preceding novelists as she tends to adopt the idea of developing them further through her characters and situations. Knowing what is around them, their problems in everyday life, the characters discover a better way of life –they question their circumstances to change them. Believing that attempts to circumscribe human movement and human interaction result in ultimate dehumanization, Naylor argues for vigilance in dismantling any imprisoning force. Hence her fiction is a testament to the act of defiance.

Born on January 25th, 1950 in New York City, their family migrated later to Mississippi. She confirms the significance of her dual heritage in her outlook on the world about which she writes. Her family's immediate Southern roots and her own Northern perspective to some degree, along with her broad view of life and deep critical perception act as potential instruments to portray the real life conditions of her own in her creature works be they racially- generated, gender -driven or caste-generated.

The Women of Brewster Place deals with seven women residents of an unidentified northern city somewhere in urban America called Brewster Place, which has become a slum for the blacks. All her predominant characters face profound hardships: from social and familiar exclusion and economic impoverishments to psychological shortcomings and maternal suffering and in this way reflect the lives of many African women in America today. Her narrative is more to the black women community to share their individual experiences in order to form collective consciousness of the subjects. In her own words:

One character couldn't be the black women in America.
So I had seven different women, all in different
circumstances encompassing the complexity of our
lives, The richness of our diversity, from skin colour on
down to religious, political and sexual experience³

The novelist intention is to shatter the stereotypes about black women and demonstrate that their experiences are as varied as those of whites. Thus the novel depicts seven courageous black women struggling to survive life's harsh realities.

The novel is composed of seven vignettes, of which six are centered on individual characters, while the final one is about entire community. The novel is about motherhood, a concept embraced by these women, each of whom is a surrogate child or mother to the next. Ironically enough, the place itself is hailed as “bastard child” abandoned by the white society. These ostracized individual homes behind and decide to live a respectable life, escaping from the oppression of society. The seven women of Brewster place are Mattie Michael, Etta Mae Johnson, Kiswana Browne, Lucielia Louise Turner, Cora Lee, Lorraine and Theresa.

Mattie Michael, abandoned by her father, lover and even son has reached Brewster place to help other ailing characters. Her childhood friend, Etta Mae Johnson wandered all over, dissatisfied with many men she encountered, she finally approached Mattie, where she could be her original self in her presence. Cora Lee, an unwed mother, whose obsession for infants instead of the grownups, was cleared through her abiding bond with Kiswana Browne, who reminded her of her responsibility as a mother. Kiswana, an ardent reformer of Brewster, wanted to revolt against the racial and gender injustice and finally remembers her cultural past in her mother's presence. Lucielia Louise Turner, also known as Ciel, granddaughter of Miss Eva and a childhood companion of Mattie's son Basil, is another failure, who could not get her husband's love as he was thoroughly materialistic and to support her family economically, she got aborted and unfortunately, she loses her daughter as well. Mattie's nurturing and caring again helps her re-gain her lost 'life' in 'self'. The lesbians, Lorraine and Theresa were rejected not only by their parents, but also by their own black people. Finally, they reached the place, Brewster place to pursue their dreams – dreams deferred by racism and sexism. Their unrealized dreams act as a tool to question themselves about their survival and identity rather than giving up and die. Buffered between her son and the hostile world of both intra and interracial violence, she seeks refuge there. The result is a human being stripped of personhood, a man child emasculated.

Brewster place is a dead- end street with four double housing units. The first occupants there were the Irish, then Mediterranean's and then Blacks. Limitations imposed on them by a longer society oppress them, but

these residents more forward creating a unique social environment.

Mattie was brought up at Tennessee by her strict father, Samuel Michael, yet, she enjoyed her childhood there. But, when she became a pregnant by her boyfriend, her father beat her and finally was driven away crushed by patriarchal power, ignored even by her boyfriend, who escaped. She comes to Brewster place and she has an yellow old friend, Eva who has installed in her confidence to bring up her child as a single parent even in that poor cold area where she missed her childhood warmth and security. Her child, Basil when he grew up, committed a murder and landed in a jail. She sold away the house given by Etta a childhood friend of her before her death to get a bail to her son but, he ran away leaving her alone.

As a racial minority, a mother out of wedlock and as a woman, Mattie has no socio-economically authority and is excluded from a role of power accessible to others. Gloria brings in a realistic portrayal of her characters- lost everything; Mattie stands for a extreme parenting which is often found in African-American literature.

Etta Mae Johnson, Mattie's childhood friend is estranged from her community at Rock vale and later Whites force her to leave as she is too uppity. When she dreams to marry Reverend Moreland Woods, a folkloric black preacher, he seduces her. Then begins her search for identity how she can live without being a trouble to others as well as to herself. She soon discovers in the company of Mattie at Brewster place that she must depend on herself for salvation. As Sethe Suggs in Morrison's *Beloved*, invites Beloved to live with them even in their mediocre life, poor Ander Sons invites the poor guests to live with them in *Linden Hills* by Naylor, Black people carve for the communal bonding.

The third chapter deals with Kiswana Brown, who changes her name from Melanie as a rejection of Euro-Centric culture and affirmation of her allegiance to the African heritage. Her mother, Browne stands for the traditional values whereas Kiswana stands for the middle-class Blacks, who reject the values of their parents and embrace those Black nationalists. the name, Browne makes her realize how they too have a history to be proud of their earlier generations. Her grandmother shot six white men who tried to drag her son to jail; she educated her nine children and tried to rid them off from slavery. She realizes the cause of Afro-Americans, who have a special place and which in a way slightly differ on the new land.

The next story is that of Ciel, the granddaughter of Eva Turner and Basil's early childhood play mate. She leads a life of humiliation and

degradation with Eugene Turner, her husband because of absolute poverty under which the Black couple lives. When she becomes pregnant, he treats her as if she alone is the cause and to save the situation, she aborts. Her only solace Serena, her daughter dies of electric shock and her mercy less husband crushed under poverty leaves her, Ciel stops taking food and bath to die, but all her attempts are coiled by Mattie who cares her as a mother and shows her a ray of hope.

While Ciel carves for “sweet home”, Cora Lee carves for more babies through many men who exploit her sexually both the white and the black. Poor Cora couldn’t take care of her children properly and it is after she meets Kiswana Browne, she realizes that she can’t allow men to exploit her, to full fill her desire of babies. Her responsibility lies in bringing them up properly providing clean cloths healthy food and education to them. Shakespeare’s plays *A Mid-Summer Nights Dreams* make her realize her true dream and she stands to oppose men from further exploiting them. The last of the seven are Two Black Lesbian Lovers are Lorraine and Theresa.

The last of the seven women stories deals with the relationship between the two Black lesbian lovers, Lorraine and Theresa, at first they are considered as ‘nice girls’ when they came to Brewster place. They came to the place not because they are economically deprived but because they are socially scorned while Theresa shows no interest in the neighborhood, Lorraine wants to be accepted by their neighbors. Neighbors considered their relationship as ‘unnatural’ and ‘nasty’ and shunned them with fear, indifference and hatred. But they learn to survive with mutual support amidst hostile environment. Mattie who first feels uncomfortable at the meeting first, but latter when she talks-out, she realizes that “May be it is not so different....deep down it’s not so different after all” (141)

At the meeting in Brewster Palace, Mattie is silent and Sophie condemns their relationship openly and lonely. Old Ben because of his status and poverty could not stop his daughter being exploited sexually by white plantation owner. His wife calls him ‘a quarter men’. He turns drunkard, but sees his lost daughter in Lorraine. He supports her morally but, when she is raped inhumanly several times by a gang of boys, she loses her senses and throw bricks on him till he bleeds, but, she ultimately dies after rape. To the self- defined Theresa, Lesbianism was not a blow but to ‘the other defined’ Lorraine made her conscious and she felt insulted and rejected by society. She tries to fight back the situation and in the process she met the rape. The thing is Lorraine wasn’t raped because she is a

lesbian; they raped her because she was a woman, and regardless of race, regardless of social status, regardless of sexual preference, the commonality is the female experience, when it is reduced down in this society even to something as abysmal as rape, there is no difference between women.

All the seven women throw the resistance to oppression; they circulated among themselves out into the dominant society, breaking the flow of that society- past. Brewster place as cars were screeching and sliding around the flying bricks (187). Women unite to break down the wall symbolizing a way of rejecting their past and the conditions that exist in that community. When Cora Lee asks Theresa to join the rest of the women with words “please...please” Theresa demands, “Now, you go back up there and bring some more, but don’t ever say that again –to any one (187)”. By rejecting the word “please,” she discards the script of submission imposed upon African- American women. Thus Gloria Naylor celebrates black-survival by overcoming racial obstacles. She calls in for the unity of women to fight together such oppressions on basis of race, class and gender and as Claudia Tale calls Naylor is with the general tradition in African literature.

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The craftsmanship in the novelettes of John Steinbeck

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“One of the most interesting features of a research is to know the author, John Steinbeck’s techniques – among all other things the settings used in connection with the theme; characters portrayed in connection with the settings are very interesting. This holds the reader in fascination surely”.

John Steinbeck’s six novellas have symbols, metaphors and imagery. He has set his novels in various landscapes and used them to depict various nationalities, various characters and various occupations. The characters are under privileged and allocation which is not undeveloped has been chosen for them.

John Steinbeck’s “Tortilla Flat” (1935); “ Of Mice And Men”(1937); “The Red Pony”(first three parts 1937 and last part 1938); “The Moon is Down”(1942); “Cannery Row”(1945) and “The Pearl”(1947) are referred to as novelettes though they are of varied lengths ranging from hundred pages to two or three hundred pages. Steinbeck wrote short stories, novels and also novelettes. Edgar Allan Poe defines “short Story” as a fictitious narrative that can be read at one sitting. Thus a short story “tends to be less reflective and more concentrated an experience as it limits to a brief span of time and it aims to show the developing or maturing of character or some (a few) characters at the time of a revealing moment of crisis”.

Jeremey Hawthorne in his small book entitled “Studying The Novel” observes that a short story writer has to devote much of his skill “to making characters appear three dimensional in spite of the fact that we see them only for a very short period of time, ‘to render atmosphere and situation convincingly’ and ‘to use something akin to shock tactics to make the reader think and respond’ like an unexpected ending, a dramatic unveiling or a surprise twist of plot”.

Jeremy Hawthorne also thinks that a “novella is usually rather longer than is a short story” and although it may be read at a single sitting it most probably is usually not.” He cites the examples of Joseph Conrad’s “Heart of Darkness” for which the terms “novel” and “short story” seem somehow inappropriate to describe. According to him, the novella has a “dominant symbol or complex of symbols at its heart, and it is these rather than the complexity of its plot that give the novella its depth and significance”.

Like Conrad’s “Heart of Darkness”, these six novelettes of Steinbeck can be summed up in a few lines and the significant aspect of these novels is not that of the complexity of the plot development but it is that of the author’s use of symbol and image in these works and the complexities of narrative technique and the texture of prose.

In “Tortilla Flat”, Steinbeck satirically exposes the civilization and commercialism of a sect of people called the “paisanos”, “Of Mice and Men” deals with a mentally retarded person’s struggle against the exploitation of his cruel owner. “The Red Pony” beautifully depicts the development of a boy through bitter experiences of death and sacrifice. “The Moon Is Down” deals with the growing resistance of a conquered country against its invaders. “Cannery Row” portrays the life style of outcast who are uncivilized and non-commercial like the paisanos in “Tortilla Flat”. “The Pearl” revolves round a poor man’s struggle against financial superiors.

Images and symbols can be traced in the novelettes, “The Red Pony”, “Cannery Row”, and “The Pearl”. The Great Tide Pool imagery in “Cannery Row” reveals the various activities and the nature of human beings in general. Birth, reproduction, death and decay of sea life are discussed briefly. Besides this, the predatory nature of sea life serves as an image of human life. In “The Pearl”, people’s approach towards life, to be more precise, their mental attitudes are portrayed with the help of imagery and symbolism. The very atmosphere can be easily linked with their inconsistent behaviour. In “The Red Pony” there are minor symbols depicting the mysteriousness of life and death using natural features such as mountains and trees as symbols.

Steinbeck’s prose style is different in each of his novelettes. His language differs especially in “Of Mice and Men”, wherein he uses a

typical ranch worker's language. Likewise in his other novelettes the language differs as per its requirements. However, his style is lucid without rhetorical sentences. Metaphors, symbols and imagery can be traced in his novelettes.

In spite of being novelettes of varied lengths, all these six works fulfil the description of novellas that Jeremy Hawthorne proposes in his "Studying the Novels".

Steinbeck always deals the world he knows by first hand experience and all the novels are set in the region in which he grew up. Thus his fiction always has the touch of authenticity. Like William Faulkner who had a fascination for his Willa Cather: William Wordsworth, who was very fond of his Lake district: and like Thomas Hardy, who has chosen his Wessex as the setting of many of his novels, Steinbeck set his novels in Salinas Valley, California coast, Monterey, Gabilan Mountains, Santa Lucia range, Soldad and San Joaquin valley where he lived a considerable time. "The Salinas Valley of California provided a physical setting in which majesty and menace were mixed. Its alternate promises of fertility and threats of drought woke wonder in a sensitive, plastic nature and stirred an alert intelligence. He developed a passion for all the sounds, scents and tastes of things animate and inanimate". While in "The Red Pony", the fertile land is provided as a background, the threats of drought and the cruelty of landowners becomes the main cause for the migration of Joads in "The Grapes of Wrath". Paul McCrathy analyses that the "strongest fiction, however reflects the great range and diversity of Steinbeck's main territory through the varieties of nationalities, characters and occupations. In the territory appear Mexicans, Spanish and Chinese as well as German, Irish and English".

Steinbeck has portrayed characters belonging to all walks of life from rich to poor, from the wise to the mentally retarded, psychotic, spastic etc. Paul McCrathy describes that Steinbeck's "vast territory is a factor also in shaping dominant themes in the fiction, including man's relationship with the land, the attractions of the simple life, the conflicts of the haves and have-nots, the failures or dangers of middle-class existence.

Steinbeck feels responsible towards the society at large

especially the society in which he lived. The social, economic and the political conditions in Western America particularly, and generally in the world has attracted his attention. As James Gray points out, “Steinbeck, for his inheritance, took the orchards and growing fields of California, the wasteland of the Depression, the refugee camps of rebels and the slums of poverty. Steinbeck portrays the problems of ranch workers, their struggle with the owners in “In Dubious Battle”, “The Grapes of Wrath” and “Of Mice and Men”. These ranch workers were “victims of injustice, the special forms of injustice being chiefly results of the mechanization of agriculture. In California the conditions of land tenure and the character of the product cause and magnify all the evils that industrialism had brought earlier to factory towns, poverty and extreme wealth, over production, bad housing and sanitation, strikes, armed conflict, perversion of justice in the interest of owners, destruction of property and life, danger of violent revolution”. The owner tries to exploit the ranch workers in a different way in “Of Mice and Men”. Curley, the son of the boss tries to exploit the mentally retarded Lennie just because he is physically strong. Curley is belligerent and likes to take advantage of being the son of the boss. He also demands submissiveness of his workers. While in “The Grapes of Wrath” and “In Dubious Battle” the workers try to rebel against the owners, the ranch workers in “Of Mice and Men” are comparatively submissive. James Gray rightly observes that “Steinbeck’s attack on what he wished to unmask and to destroy was far more aggressive than that of Chekhov but equally effective. He knew how to touch the sensitive area”.

Steinbeck did not restrict himself to his region. The then political condition all over the world attained equal significance in his writings. While discussing “The Moon Is Down”, Lester Jay Marks rightly observes that in the “international conflict between the forces of democracy and the forces of totalitarianism, Steinbeck found fertile ground for his major themes, and for the first time since Cup of Gold they were set in a land outside of his familiar American West”. Steinbeck in this novelettes does not mention that the occupied country is Norway and the invaders are Germans. Instead “Steinbeck took special pains to universalize the situation”. Steinbeck’s intention of transforming the setting of “The Moon Is Down” into a microcosm is

quite obvious in the way delineated it. “He was trying to avoid a realistic description of the Nazi invasion of Norway. The word “Nazi” does not occur in the book and the country is only vaguely “Scandinavian”, as indicated by some of the names, the climate and the occasional escapes across the sea to England. The play’s stage directions are explicit on the point that the uniforms should not be identifiable as belonging “to any known nation”. Steinbeck was concerned with dramatizing, in the abstract, the nature of a clash between democratic and “herd” men”. By portraying the weakness of the invaders in “The Moon Is Down” and the growing resistance of the invaded town, he, in a way, celebrates the superiority of democracy through his novelette. Peter Lisca points out that it “had its roots in Steinbeck’s war effort. It was the result of several conversations he had with Colonel William J. Donovan (Office of Strategic Services) on ways of aiding resistance movements in Nazi occupied countries”. On the whole, John Steinbeck was against war as he love peace and harmony. Dr.K.Sreenivasan rightly thinks that Steinbeck “prefers to universalise this conflict and make it relevant to the manifestations of the symptoms even in his own nation”. Steinbeck did condemn the superiority of one human being over the other in his works. At a different context, he avows “I had written of Germans as men, not super-men, and this was considered a very weak attitude to take. I couldn’t make much sense out of this, and it seems absurd now that we know the Germans were men, and thus fallible, even defeatable”.

Steinbeck has provided a typical Monterey setting for his characters in “Tortilla Flat” and “Cannery Row” as he has portrayed real life personalities out of his observations. “Monterey itself is tough and raucous. Its harbour shelters the purse-sciners of the sardine fleet; farther west the shore is solid with the processing plants (Cannery Row) that receive the catch. The fishermen and cannery workers are Italian, Portuguese, Japanese, a few Chinese, and the paisanos of Tortilla Flat”. The paisanos live in the outskirts of Monterey town in “Tortilla Flat”.

They are isolated from the town. Freeman Chapney also points out the “Monterey Peninsula has a lively bohemian-artist-writer class” and so its environment provides a suitable basis of Steinbeck’s writings. “The shifting population the resort atmosphere, and the lack of strenuous industry all give a certain glamour and acceptability to the

bohemian life”. The outcasts of “Tortilla Flat” and “Cannery Row” lack a sense of civilization and commercialism.

The Great Tide Pool has an important role in “Cannery Row”. It serves as an imagery in the novelette. In other words of Freeman Chapney the Monterey “Bay swarms with marine life. Even a casual observer of the tide pool gets some of the feeling for biological diversity, fecundity and struggle which has played so important a part in Steinbeck’s thinking”.

Steinbeck’s writings include both the outcasts and the people who are superior to them financially as it is a region that “contains such polar extremes as the hard materialism of Salinas and the bohemianism of the Peninsula. Both have obviously been important in Steinbeck’s writing but Salinas came first and is most apparent”. The discrimination in the society against the poor by the rich has made Steinbeck incline towards communism, Freeman Chapney observes the same when he says that”—both Steinbeck’s acceptance of Marxian dogma as accurate prophecy and his distrust of humanity are outcomes of his California background and that a broader perspective on American life offers evidence of another sort”. So Steinbeck’s writings are not elsewhere in America but only in California. The world of Steinbeck appears different from the typical American world, which is depicted by his contemporaries like Hemingway, Faulkner, Katherine Anna Porter etc. It is “noticeably weaker in the Far West and especially weak in Steinbeck’s country. There are obvious reasons for this, it is only a hundred years since California was largely unmapped, undeveloped and very thinly inhabited”. Steinbeck is fond of choosing the outcasts, the poor, downtrodden and other marginalised people in all his novels. The paisanos of “Tortilla Flat” and “Cannery Row” are free from commercialism and they lead an uncivilized life. They do not try to compete with the rich and they are isolated from the society. Also they are ex-soldiers who are neglected after the war. They are jobless and homeless and do not crave for a job or a home or a family life. In “Of Mice and Men”, the ranch workers do take up a job and are more responsible than the paisanos but they are disillusioned as they cannot fulfil their dream of owning a piece of land for shelter. They have to remain at the mercy of their workers. Likewise in “The Pearl” the protagonist, Kino strives hard to lead a civilized life but townsmen try

to exploit him. He and the men of his race are forced to lead a simple life from the townsmen.

In “The Red Pony”, Steinbeck examines the relationship of man and the land. It is set in Monterey with Gabilan Mountains on the eastern side and Santa Lucia range on the western side. The mountains play a main role as far as Jody, the main character, is concerned. As Paul McCarthy observes, the description “of farm activities, the country side, and other people are inseparable from descriptions of a boy growing up. The descriptions, point of view, concentration on the farm scenes and activities and on Jody in particular unify the four parts of the novel”. Jody attains maturity by observing the various forms of nature. The mysterious nature of the western mountains attracts his attention but he learns that nature has its own limitations from his grandfather. His grandfather, who had been a pioneer in his younger days, was stopped by the ocean during the westering movement.

“The Pearl” is set in LaPaz near a sea. This sea earns bread for the fisher folk. Kino and his men depend on the sea for fish and pearls. They are forcibly isolated by the townsmen. The sea and the climate serves as a perfect background for the novelette. Also the hazy climate is linked with the inconsistencies of the people in this novelette. Thus Steinbeck used the setting very well his novelette.

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