



# **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.



**CONTENTS**

1	Subaltern Life in the classic frame of Ernest Hemingway's Novels - Hitesh Chandra Bhakat & P. Nagaraj	1
2	Feminine Voices in the writings of Diasporic Writers: Anita Desai, Bharati Mukharjee and Kiran Desai - Sharada Rampur & S. Venkateswaran	11
3	The Dynamic Role of Language Teacher- The Architect of Social Transformation - Sujata Agarwal	21
4	Language across the Curriculum - Implications for Curriculum/Syllabus Design - Uzma Raheel & S. Venkateswaran	29
5	D. H. Lawrence's <i>The Plumed Serpent</i> : A Quest for Primitivistic Socio-Religious Political Order - D. Jyothsna	34
6	Social Activism through Subaltern Indian Autogynographies: A Study – P. Padma & V. Sudhakar Reddy	40
7	Challenges in implementing the Composition Curriculum at Engineering Colleges of Andhra Pradesh – A Study - J. Ravindra Das	44
8	Characterization in R.K. Narayan's <i>The Vendor of Sweets</i> - K. Koteswara Rao	50
9	Words and Pictures: Understanding the Principles of Multimedia Learning - M. Srinivasa Rao	57
10	Diaspora - a Complex Global Phenomenon - A. Tara Lakshmi	62
11	Evolution of Indian Short Story in English - P. Rajani	69
12	Graham Greene's <i>The End of The Affair</i> - A Study - V. Siva Prasanna Kumar	75
13	Toni Morrison and Her Womanist Perspectives – S. Kanakaraj	86
14	Digital Tools in 21 <sup>st</sup> Century ESL Classroom – B. Bala Nagendra Prasad	93



## **Subaltern Life in the Classic Frame of Ernest Hemingway's Novels**

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American literature has been very rich and diverse. Rich oral rendition of American literature comprises eulogy of social heroes, songs, lullabies, dreams and ceremonies. American literature found its written form with the record of Christopher Columbus's voyage in 1493 and subsequent colonization of America. Early twentieth century witnesses a new verve in social, cultural, aesthetic and artistic life of civilization. The process replaced old values considering the development of theories, ideologies, socio-economic and political realism. It reflects frustration and disillusionment in common life of people impacted by post-World War scenario. Ernest Hemingway is one of the representative writers of the era portraying subaltern life in its authentic dimensions.

### **American fiction**

Fiction in America in the twentieth century mainly dealt with the portrayal of the trauma and shock experienced in the aftermath of two World Wars. The period witnessed growth and development of the United States as an emerging world power. Writers started looking beyond the borders of democracy analyzing certainties and uncertainties arising out of the war. Writers began to shift focus on

developing progressive American social philosophy by questioning, making rational inquiry and reforming. The transformation began to get reflected in literature. Literature reflects the exploration from ironic novels of manners to the grotesque, from autobiography to the newspaper articles. Traditional gentility, provincialism and middle class values began to get replaced by styles and themes. These progressive explorations mirrored America's religions and pastoral settings. Environment and ethnicity unravel psyche of the society surrounded by forces reshaping individual lives.

### **Ernest Hemingway as a man and a writer**

Ernest Hemingway was born in 1899 in Illinois, U. S.A. He was an adventure lover taking to frequent hunting and fishing expeditions in northern Michigan during school day. Later Hemingway left for working as a reporter for Kansas City. Hemingway was interested in experiencing the faces of war and joined a volunteer ambulance unit in France. Hemingway returned to the U.S. in January 1919 after serving in army for Italian force and seriously wounded on the Italian front. Hemingway went to Toronto to write for the City Star as foreign correspondent in Paris in 1921. Hemingway published *Three Stories & Ten Poems* (Paris, 1923) and *In Our Times* (U.S. 1925) influenced by Ezra Pound and Gertrude Stein in Paris. Hemingway depicted loss of faith of war wounded disillusioned people through his stories. The stories are mainly concerned with 'tough' people either intelligent men or women who have dropped into an exhausted cynicism or such primitives as frontiersmen, Indians, and professional athletes, whose essential courage and honesty are implicitly contrasted with the brutality of civilized society. Emotion is withheld recording only the bare happenings through understatement and spare dialogue in the writings. Hemingway received the Nobel Prize in literature. Hemingway died on July 2, 1962 at Ketchum, Idaho in the United States.

### **Subaltern Language**

The term *subaltern* refers to the populations that are socially, politically and geographically outside of the hegemonic power structure of the colony and of the colonial homeland. The term is derived from Antonio Gramsci's work on cultural hegemony- the



groups that are excluded from a society's established structures for political representation and their voices in society. *Subaltern Studies* enters postcolonial studies through the works of the Subaltern Studies Group of south Asian historians exploring the political-actor role of the men and women of mass population. *Subaltern* began to denote the colonized peoples of the Indian subcontinent in the 1970s. The scope of enquiry of Subaltern Studies was applied as an 'intervention in South Asian historiography in the 1980s. The studies transformed from a model of intellectual discourse into a method of "vigorous post-colonial critique."

Hemingway's novel bears witness to personal obsession with death. The novel *Have and Have Not* is a story of protagonist Harry Morgan. Harry Morgan is a working class man fighting against corruption, exploitation, political hypocrisy and immortality of gross inequality. Morgan remains disillusioned due to poverty. Frankie tries to help Morgan without realizing future consequence. Frankie convinces Morgan, "Don't worry... Me Frankie; much politics. Much business. Much drinking. No money. But big friend. Don't worry." (HHN, 27) Harry Morgan appreciates support of 'Have Nots' like Wesley, Eddy and Frankie but in inner mind he remains a conflicted person. Language of characters expresses inner psyche of common people. Wesley enquires in pain, "You treat a man no better than a dog,'... 'Ain't a man's life worth more than a load of liquor?" (HHN,56) Morgan gets involved in illegal activities against individual principle leading to loss of personal boat. Morgan sacrifices life in the adventure fighting against corruption. At deathbed overriding robbers and bringing the loot back, Harry Morgan reveals personal lesson of valour in last statement, "'No matter how a man alone ain't got no bloody chance.' He shut his eyes." (HHN,165). The language of characters portrays an unremitting spirit of man in single handed battle of life. Morgan dies in his battle against Cuban revolutionary bank robbers and administration of misrule.

The novel *For Whom the Bell Tolls* is a story of protagonist Robert Jordan fighting against Fascists' Government in the Spanish Civil War. The novel depicts the battle which began in 1936 for the cause of Republican victory delineating three days life of American professor Robert Jordan. Jordan continues the mission by joining

guerrilla group of Pablo and Pilar to destroy a strategic bridge behind Fascist lines. Language of people showcases a sense of solitude in the gravity of war. The expression of Pilar in the narrative transpires a sense of aloneness leading everyone to find somebody as friends in order to prove to be civilized. Talking to Robert Jordan, Pilar says:

Listen, ... I am no coward, but I see things very clearly in the early morning and I think there are many that we know that are alive now who will never see another Sunday. .... Everyone needs to talk to someone .... Before we had religion and other nonsense. Now for everyone there should be someone to whom one can speak frankly, for all the valour that one could have one becomes alone. (*WBT*, 87)

The suppression of agony is indicative in the language of characters. Jordan understands the misery of common people in guerrilla camp. Joaquin sharing inner pain by mistake immediately apologies to Robert, “I am ashamed to have spoken ... To speak of such things makes it more difficult for all. I am ashamed of molesting you.” (*WBT*,136) A strong feeling of suppression of inner pain remains visible in all characters. Anselmo an ordinary soldier fighting for the Republican cause feels despondent all the times. He ruminates:

I am lonely. But so are all the soldiers and the wives of all the soldiers and all those who have lost families or parents. I have no wife, but I am glad that she died before the movement. She would not have understood it. I have no children and I never will have any children. I am lonely in the day when I am not working but when the dark comes it is a time of great loneliness. (*WBT*,191)

Seclusion compels people to find friendship. Anselmo’s sense of solitude in the jungle conveys the general feeling of all people. Maria remains an utterly lonely at the dead bed of Jordan. Maria’s persistence in staying with Jordan proves futile exercise. Maria says, “Nay, I stay with thee.” (*WBT*,436) Pablo is another guerrilla leader and a lonely person. Pablo disgusted with Jordan’s mission fights with own group and leaves the camp for one night. Irrespective of hatred towards Robert Jordan, next day Pablo says, “I do not like to be alone. *Sabes?*

[Do you know?] Yesterday all day alone working for the good of all I was not lonely. But last night. *Hombre Que mal lo pasó!*" [Man, that's too bad to pass the time]. (WBT,369) A deliberate act of inhibiting mental conflicts is discernible in words and actions of characters depicted in the novel remains glaring examples of permanent suppressed agony.

*The Old Man and the Sea* is the finest novel Hemingway had ever written. The protagonist Santiago, who is considered an unlucky fisherman, continues personal venture for eighty four days without catching a fish. The boy, Manolin, considering lack of luck, under pressure from parents leaves Santiago in professional life accept taking care at personal level. Santiago goes out far off deep sea and catches a big marlin on eighty five day, leading to long fight of three days capturing the fish. While three days endeavour enables to catch the fish, Santiago has a terrible struggle against innumerable sharks to protect the fish. Morbidly devastated Santiago wins the battle against nature. Santiago maintains dignity of a man losing everything in the wrestle against sharks. The very nature of returning home from sea, indicates a sort of salvation of miseries in the hands of Jesus Christ. The novel marks attainment of maturity in Hemingway's legendary character Nick Adams' journey, twenty seven years old story of a young man learning all the spirit maturing to an old man Santiago.

Language of protagonist Santiago ago portrays inner psyche of disillusionment. The rude awakening befalls in Santiago. Santiago being lonely in the deep sea fighting against the big fish and sharks, starts speaking aloud against his own principle. Santiago substantiates the point of talking aloud against principle:

‘If the others heard me talking out loud they would think that I am crazy,’ ... ‘But since I am not crazy, I do not care. And the rich have radios to talk to them in their boats and to bring them the baseball. (OMS, 28)

Continuing to make friendship and brotherhood talking to the fish Santiago asks the fish's comments about taste of the kills [tuna]. Asking the fish to check the taste of the kill, Santiago invites the fish:

‘Come on,’ ... ‘Make another turn. Just smell them. Aren't they lovely? Eat them good now and then there is the tuna.

Hard and cold and lovely. Don't be shy, fish. Eat them'.  
(*OMS*,30)

Santiago addresses fish as brother and says, "Never have I seen a greater, or more beautiful, or a calmer or more noble [sic] thing than you, brother." (*OMS*,71) Santiago seeks company with one or others around in the sea feeling completely being alone. It turns to be more agonizing at sea during the battle against the fish and the sharks. Santiago goes through a horrendous experience for a time and attempts to find somebody to talk to and be around. "He looked across the sea and knew how alone he was now. But he could see the prisms in the deep dark water and the line stretching ahead and the strange undulation of the calm." (*OMS*,45) The sense of isolation becomes complete in the battle of life in the sea. Solitude in the characters leads to cynicism. The personal wounds of the characters contribute to further disenchantment. Analysis of the select novels traces individual wounds indicating bitterness in the characters.

### **Major themes and content of Hemingway**

Living completely by understanding death remains a preoccupation of Ernest Hemingway. Select novels are indication of experimentation of death. Characters experience egregious weaknesses in the process of realization at the face of bitter struggle. Commenting on stories and novels, Nair expostulates, "He goes on to describe the victim's grim struggle with his dangling thread of life. The focus is on life and death. In his latter novels and short stories, he [Hemingway] often delineates this border land between life and death." (21) Hemingway characters keep thinking at crisis to move forward in life mainly on their own mind. "This might very well be the beginning of a deeper search into the recesses of the individual's conscience to eke out certain lasting values to sustain him through the arduous battle of life." (26) All work irrespective of themes bear a thread of looking at values of life by grasping the value of death.

### **Craftsmanship of Ernest Hemingway**

Hemingway, an experimenter in writing true sentence to depict a scene truly, explores the principles of 'ice-berg' theory and 'fourth dimensions.' Hemingway remained an artist wholly committed to art trying to learn art of writing. Scribner remonstrates, "At some times he

showed an almost superstitious reluctance to talk about writing... but other times, when he was willing to converse freely about theories on the art of writing, and even his own writing methods. He did this often enough in his letters and other writings..." (9). Philips maintains, "by the end of his life he had done just what he intended not to do. In his novels and stories, in his letters to editors, friends, fellow artists, and critics, in interviews and in commissioned articles on the subject, Hemingway wrote often about writing" (11). Hemingway raises the position of American fiction by depicting a picture of the whole world through different perspectives. Commenting on personal fiction, Hemingway maintains, "I am trying to make, before I get through, a picture of the whole world – or as much of it as I have seen. Boiling it down always, rather than spreading it out thin" (15), making composition, "poetry written into prose" without using symbolism (15-16). Through poetic prose Hemingway instead of describing life, or criticizing it, portrays feeling of actual life incorporating both bad, ugly and beautiful aspects of life.

Hemingway always remains an explorer in use of language and creation of epoch making characters. The use of subaltern language portrays inner working of the characters in the select novels to unearth the nature and extent of inexplicable trauma. Reynolds comments on Hemingway's life and work, "Ernest Hemingway was the embodiment of America's promise: the young boy from Oak Park who set out to become the best writer of his time. With pluck and luck, talent and wit, hard work and hard living, he did just that." (360) Hemingway makes an indelible mark through his precise language of subaltern people. Morris appreciates crafts of writing of Hemingway. He remarks on behaviour of characters:

His [Hemingway's] approach to his job is so direct that it appears casual. Any cafe or hotel room will do him for setting. He drops his characters in and lets them live. He does not explain them, as a less complete artist would. He does not label their motives with generalizations of love, hate, ambition. He watches their behaviour. Seen from without, his people act in hard, direct ways; from within it is plain there is no direction whatever. They are stumbling through life like a man lost in a forest: attracted to this side

by what appears to be clearing, repelled when the clearing is found to be a marsh. (192)

Hemingway portrays characters' striving to create traditional home in the characters. Brook Jr. and Warren add to Morris's remarks:

The typical Hemingway character is tough and, apparently, insensitive. But only apparent, for the fidelity to a code, to a discipline, may be an index to a sensitivity which allows the characters to see, at moments, their true plight. At times, and usually at times of stress, it is the tough man, for Hemingway, the disciplined man, who actually is aware of pathos or tragedy. ... This is the irony of the situation in which the hero finds himself. Hemingway's heroes are aristocrats in the sense that they are the initiate, and practice a lonely virtue. (179)

Characters sharpen necessary skills in solitude to maintain dignity as code hero.

Use of typically language makes Hemingway's writing inimitable. Characters' unique language style brings another artistic dimension of fiction writing. Language itself acts as a sub-theme playing dominating role. The language portrays a panorama of commotion in Hemingway's fiction. Moses argues on limitation of words drawing instances from in the novel *For Whom the Bell Tolls*,:

Hemingway's preoccupation with language is not merely stylistic, however, but it constitutes a major sub-theme in the novel: the limitations of language. As a political tool, as a means of communication, and as an art form, language again and again fails to describe reality adequately, even though many characters express idealistic views about the potential of language. (220)

Hemingway uses a special technique of showing readers through a unique lens to overcome inadequacy of language. Joost and Brown comment on Hemingway's use of language. They state, "Hemingway uses language as a camera so that the reader may see the exact sequence of fact and action that creates the emotion without being told what the emotion is." (218) Hemingway's use of interior monologue adds to the beauty to expressions. Weeks comments on

Hemingway's style, "And his style, far from being a series of surface mannerisms, reveals itself to be a way of looking at the world and expressing an attitude of tense resignation in the face of inevitable suffering and defeat" (215). Hemingway uses of day-to-day language of subaltern people to create a classic effect expressing human sentiment and passion.

## **Conclusion**

Ernest Hemingway being a master in observation and language portrays socio-economic and political circumstances of American life through his novels. The select novels delineate solitude, frustration and repressions pain of post-World War scenario. Hemingway exposes subaltern life in its authentic dimensions through his classic frame of novels *To Have and Have Not* and, *For Whom the Bell Tolls* and *The Old Man and the Sea*. Hemingway invites readers to see internal turmoil of characters using stream of consciousness showcasing nature and extent of inexplicable trauma. Hemingway delineates complex inner-texture through his craftsmanship using language of characters from subaltern backdrop and depicts disillusionment in characters using day to day language in his classical frame repainted with subaltern flavor.

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## **Feminine voices in the writings of diasporic writers: Anita Desai, Bharati Mukharjee and Kiran Desai**

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An increasing awareness of the injustices done to women gradually gave rise to the feminist movement wherein the women raised their voice against marginalizations and patriarchal oppressions. The term ‘feminism’ was coined in France in the 1880s by Hubertine Auclert to criticize male domination and to make claims for women’s rights and emancipation promised by the French Revolution. Since then it has always been used as an umbrella term to describe those people who speak, write, fight or feel the need to do so against the oppression faced by women and caused by patriarchy on social, cultural, political, economic, literary and ideological grounds.

Among the important theorists of feminism (sometimes the term is applied retrospectively) whose work has been seminal are Mary Wollstonecraft, J.S. Mill, Virginia Woolf, Simone de Beauvoir, Betty Friedan, Kate Millett, Germaine Greer, Adrienne Rich, Susan Brownmiller, Mary Daly, Shulamith Firestone, Juliet Mitchell, Dorothy Dinnerstein, Nancy Chodorow, Sandra Lee Bartky, Linda Phelps, Julia Kristeva, Helen Cixous and Luce Irigaray. Whatever the approach or ideology of various feminists and consequently of theorists, one thing that stands is that feminism focuses on women and the problematics of women’s oppression in patriarchy, sexual colonialism, sexual politics and her marginalization, loss of identity, her freedom and the suppression of her point of view.

Feminism not only influenced real life and culture but also

creative literature, literary theory and criticism. The Women's Movement resulted in the emergence of a number of feminist novelists and poets in the West. Feminism entered literature and literary criticism as it did in other walks of life. The emergence of a large number of women writers in almost all the countries of the world, including India, is largely a feature of the twentieth century but it was in the Victorian Age that women came to occupy canonical position in literature. The contemporary feminist research has been successful in rediscovering and rehabilitating a number of writers even before Jane Austen. Elaine Showalter studied the female literary tradition by going beyond Jane Austen, the Brontes and George Eliot to look at a hundred and fifty or more of their sister novelists and saw patterns and phases in the evolution of a female tradition which correspond to the developmental phases of any sub-cultural art. In her book on English women novelists, *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977), she designated these three phases in the following manner :

1. The Feminine Phase (imitation of male writers, 1840-1880).
2. The Feminist Phase (Protest, 1880-1920).
3. The Female Phase (Phase of self-discovery-turning to the female experience as the source of an autonomous art, extending the feminist analysis of culture to the forms and techniques of literature - on going since 1920).

Contemporary women's writing in English has moved away from the confines of domesticity to engage with the historical, political, cultural and economic dimensions of the public space. Recent years have witnessed women writers from different regions of the world gaining better visibility in the literary domain. Through their writing practices, these women writers attempt to provide deep and meaningful understanding of the problems, conflicts and struggles of their respective societies. A distinctive body of contemporary writing by women is engaged with issues of caste, religion, ethnicity, sexuality, ecology and gendered violence. Their writings go beyond the domestic spheres of 'hearth and home' and they express themselves freely and boldly on a variety of themes. Without adopting feminist postures, these women writers are not holding back in boldly expressing the

female's point of view in their writings. Today, women writers all over the world are making a more conscious and articulate attempt to speak for themselves and of the areas of experiences related to their lives.

It is a matter of great pride that Indian women's fiction has come into its own and is recognized as literature with a substance. Over the past few decades women have contributed significantly to life and literature by interrogating and exploring their own lives and that of other women. Today Indian women's fiction is dealing with multiple issues concerning self and society. Much of women's writing is primarily a critique of social justice and equality in a patriarchal society.

In the Post Modernism, Diaspora writing has become popular and the diasporic women writers have special place in Indian diasporic writings. Diaspora is primarily concerned with emigration and settlement of people beyond the boundaries of their homeland due to socio-economic or political reasons. The word diaspora may be explained as, "The voluntary or forcible movement of people from their homeland into new regions". The group maintains separateness from the host country based on common ethnicity or nationality, yet maintains attachments, nostalgic or related to culture to the home country. Though the group is physically or geographically displaced, they retain their social and cultural position to the old memories of the culture which they have inherited. Anitha Desai, Chitra Banerjee Jhumpa Lahri, Nayanthara Sahgal, Sunetra Gupta, Manju Kapur, Kiran Desai, Bharthi Mukarjee are some of the prominent diasporic women writers.

Anita Desai is the foremost Indian novelist of the Post-Independence era. She is unquestionably one of the celebrated Indian - English fiction writers. Anita Desai holds a unique place among the contemporary women novelist of India. She was born of Bengali father D.N.Mazumdar, a businessman and German mother Toni Nime, on 24th June 1937, in Mussori. She has published ten novels and other literary works of immense value. She interested in the psychic life of her characters. Her attempt is to reach the world of mind and penetrate into the soul of the character; particularly women very skillfully unveil the real self of a woman which is hidden beneath surface.

Cry, the Peacock is her first novel, in which she portrays her heroine “Maya” as a neurotic girl, affected by the prophecy of the albino horoscope reader. He foretells that she or her husband will die at their fourth year of married life. Anita depicts Maya as a girl who is longing for love and freedom. Her husband “Gautama”, a famous lawyer belongs to an aristocratic family is having no care or concern over his wife. At the end of the novel, Maya haunted by the prophecy pushes her husband from the terrace and she also commits suicide. *Voices in the City* is Anita’s second novel, as her first novel had created much expectations, this second novel was not satisfying to the readers. It portrays Calcutta as “Blood-thirsty Calcutta”, “The City of Death”, where the Goddess of death Kali resides. Plot wise, this is the story of Niroda Ray and his two sisters Monisha and Amla. The heroine of this novel Monisha, more like Maya, tangled into unhappy married life. Who is married into a rich orthodox family against her will. Her husband Jiban is not mature. If Maya pushes her husband off, Monisha burns herself out of depression. But in both novels, theme is the search of love and identity. *Bye-Bye Blackbird* deals with the theme of alienation, loneliness and frustration, the immigrant faces in a new country. And at the same time, it tells us the innermost thoughts of Sarah, an English girl, who feels whether she lost her identity after marrying an Indian. The major characters are Dev, Amit and Sarah. Dev is a new comer to England. At the beginning he feels that he is humiliated. But gradually he finds English life “rich”. Adit is another immigrant who is very proud of his education and knowledge in English. He hates the people who cannot accept their host land as their own. His wife Sarah is an English girl, she feels this hard to decide which is her real identity. An English girl or a wife of an Indian. She suspects that outwardly she plays both roles successfully, but what will be her real identity? Thus, the novel deals both with the themes of Feminism and Diaspora.

*Where Shall We Go This Summer?* Like before, Anita has written this novel as the portrayal of alienation and longing for love. Sita along with her two children Menaka and Karan, goes to her father’s house in an island. She is highly depressed with her fifth pregnancy. This novel has three major parts. In the first part, Sita leaves to her father’s island with her two children. In the second part, she remembers

her childhood days. The final part projects her as a depressed wife. In this part, her husband Raman comes to bring her back to their home. She doesn't want to go back with him, feels unloved and rejected. But finally, for the sake of their children she accompanies him. Thus the novel ends. *Fire on the Mountain* Anita's fifth novel won the Sahitya Academy award in 1978. The title of the novel was derived from William Golding's *Lord of the Flies*. This novel deals with the innermost world of an old widow Nanda Kaul, wife of a former Vice-Chancellor. After her husband's death she tries to escape from the haunting past memories. When she became aware of her Great granddaughter Raka's visit by her daughter Asha's letter, she feels disturbed and thinks that her privacy will be affected by her. Anita has weaved her characters Nanda Kaul and Raka as extroverts. They both hate human contacts and love solitude. This might be the outcome of their past. *Clear Light of Day* shows Anita's maturity in plot construction. This is the story of two sisters Bim and Tara. They have two brothers. Raja and Baba. After their parents' death, Bim takes care of her ailing brother Raja, her aged aunt Mira, mentally retarded brother Baba. Unlike Bim Tara hates her family and domestic situation. She marries Bakul and moves away from her family and lives her life happily in abroad. But Bim sacrifices everything for her family. Thus this novel magnifies the significance of Sacrifice. *Fasting, Feasting* deals with male-female inequality and discrimination. The protagonist of this novel is Uma, who is dominated by her parents. They treat them inferior to her brother Arun and not even give her basic freedom and education. Thus throughout the novel, Uma has portrayed as a poor helpless girl longing for freedom. Thus Anita Desai's works are predominantly having powerful backdrop of female sensuality.

Bharathi Mukherjee is a girl of upper class reputed Bengali family. Born on July 27, 1940 to Sudhir Lal and Bina Mukherjee. Almost first two decades of her life were spent in India. Educated mainly in Kolkatta, England and the USA. She is a scholarly person graduated from the University of Calcutta in 1959. And gained her Master degree in English and Ancient Indian Culture in the USA and also got M.A in Creative Writing (1963) from Iowa University. Then she finished her Ph.D from the department of English and Comparative Literature in the same year. She married to a young Canadian writer,

Clark Blaise and took teaching as her career

Bharati Mukherjee is one of the contemporary Indian women writers who has settled in USA as American citizen. Unlike other diasporic writers, Mukherjee likes her host land more than her home land. As a diasporic novelist, Mukherjee stands apart from other writers. Instead of highlighting the immigrants' alienation, nostalgia for their homeland, she highlights assimilation, adaptation and acculturation as a solution for immigrants to overcome them. She thinks geographical boundaries are man made and claims her a "Mainstream American Writer". She acknowledges that she has adopted America as her homeland, not by any compulsion but by her own wish. She says, I am an American at heart though Indian by birth

Mukherjee's novels are having powerful women protagonists. They are from different walks of life. In *The Tiger's Daughter*, protagonist Tara is married to a US returned man and finds that she will not belong to her motherland. In *Wife*, Dimple Dasgupta comes as a girl dreams of her marriage life that the marriage will bring her happiness and freedom. But, she gets neither from her marriage and at the end she murders her own husband and ends the novel with horror. In *Jasmine*, Jyoti Vijh comes as an innocent Punjabi girl, after husband's death, she becomes bold enough to reject the old traditions of her homeland and migrates to Florida then to New York and then to Iowa and there she suffers a lot. Throughout the novel she changes her name and identity as Jasmine, Jazzy, Jane. And lives a carefree life. Her fourth novel *The Holder of the World* is highly a "Mainstream American Novel". In which, protagonist is an American. It is the history of USA and India. Her fifth novel *Leave it to Me* deals with the story of an abandoned girl child Debby at her twenty three years, she wants to find out her biological parents so as to take revenge on them for abandoning her. *Desirable Daughters* deals with female identity. Which tells us the story of three Bengali Sisters living in USA

Kiran Desai, born on 3 September, 1971 in Chandigarh, India, is a South Asian author who is a citizen of India and a permanent resident of the United States. Kiran Desai's first novel, *Hullabaloo in the Guava Orchard*, was published in 1998 and received accolades from several notable figures including Salman Rushdie. It went on to win the Betty Trask Award, a prize given by The Society of Authors for the best new

novel by citizens of the Commonwealth of Nations under the age of thirty-five. Her second book, *The Inheritance of Loss* (2006), was widely praised by critics throughout Asia, Europe and the United States and won the 2006 Man Booker Prize.

*Hullabaloo in the Guava Orchard* (1998), which won the Betty Trask Award, is a hallucinating tale of love, faith and relationship. It is a comic tale and is satiric in many ways. Set in the drought hit region of Shahkot, a small town in India poised midway between tradition and modernity, the novel revolves around the whimsical tale of the Chawla family that comprises of an old grandmother (Ammaji), her son (Mr. Chawla), his wife (Kulfi) and their two offsprings – a son named Sampath, the hero of the novel, and a daughter named Pinky, a teenaged girl, who loves an ice-cream seller. Ammaji, Kulfi and Pinky are the chief female characters of the novel. Ammaji is a stereotyped loving mother, dominating mother-in-law and doting grandmother. After Kulfi, Ammaji is the only person who finds no complaints with Sampath, her grandson. She is hopeful for Sampath's future and says, "the world is round . . . wait and see ! Even if it appears he is going downhill, he will come up out on the other side. Yes, on top of the world". (26).

Kulfi's isolation from the society is established at the outset. Her blooming pregnancy is borne alone in a room cut off from the world of wide whispers of her husband and her mother-in-law. However, with the arrival of the son, Sampath, she diminishes in terms of importance to the main storyline and gets relegated to the status of a secondary character. Though never the centre of attention, Kulfi represents knowledge and the lost art of sensing the world rather than pedagogically apprehending it. Disconnected from the life of norms embodied by the town, Kulfi is more extreme in her avidity for silence, though it is solitude that she seeks. She comes across as a loving and affectionate mother who understands the feelings and emotions of her son.

Pinky is a typical confused teenaged girl. She struggles to maintain her independence but falls in love with the Hungry Hop ice cream boy. Her emotional outbursts produce some incredibly wild results. Her unique expression of love for the ice cream man chased by her stupid efforts to drag his attention results in a series of laughter.

Though Pinky's want is quite different from that of her brother, mother, father and her grandmother, yet her simple desire of being noticed and loved by her lover creates a good humour. This is not because she has selected an ice-cream seller as her lover, rather because of the ways she has adopted to win his attention.

The *Inheritance of Loss* won the Booker Prize for the year 2006 making Kiran Desai the youngest ever woman to win the prestigious award at the age of thirty five. Set in the foot of the Himalayas and replete with descriptive passages of arresting beauty, the novel narrates the lives of three individuals – Jemubhai, the retired judge, his grand daughter, Sai, and Biju, their cook's son. Through a multi-layered narration, the story unfolds through generations and flits across continents.

Kiran Desai has portrayed many female characters with various colours that paint the picture of successive generations of women. Jemubhai's wife Nimi becomes a victim of the patriarchal views of her husband, and being a docile and ignorant creature who has internalized Indian patriarchal values like husband is God, she is unable to oppose her oppression and develop own individuality. She suffers due to her husband's atrocious nature, and finally dies heartbroken. Opposed to her, Sai, the young protagonist, though deceived by her weak lover, Gnan, tries to create her selfhood even after the traumatic situation of her life. Like Biju she finds her true identity and individuality by facing the violent situation of her life which was accentuated by the violent political turmoil of Kalingpong and her day-to-day living. Lola and Noni are modern women with independent outlooks. They live by themselves in a house called Mon Ami. Both like reading and are fond of discussing the kind of subjects that the educated usually ponder over. Though both Lola and Noni are quite broad-minded but, of the two, it is Noni who is more balanced and accommodating while Lola is more outspoken.

The three stages of the progress of woman's 'subculture', according to Elaine Showalter, the well known feminist critic, are 'feminine', 'feminist' and 'female'. These can be understood as 'imitative', 'reactive' and 'self-fulfilled' respectively. She also talks of these three stages as 'muted', 'eloquent' and 'articulate'. If classified along these lines, Nimi would fall in the first category i.e., the muted.



However, all the major female characters in *The Inheritance of Loss* can, by and large, be classified under the third category i.e., articulate. In many a case, the marginalized woman's struggle cannot be dubbed as full blown feminism but can surely be conceived as feminist consciousness. The patriarchal establishment has long assumed that a woman is just a physical entity deprived of 'thought' which is considered to be the prerogative of the male. A number of female characters in Kiran Desai's *The Inheritance of Loss* not only think for themselves but also lead the kind of life they want to. They make an effort at different stages of their lives to define themselves.

The landscape of contemporary literature has been transformed by the rising tide of globalization. Texts are now crossing the borders of nations and cultures, as newly emerging authors express myriad voices of those once considered a subaltern. Women writers have moved away from traditional portrayals of enduring, self sacrificing female protagonists towards the characters who search for their true identities, no longer characterized and defined simply in terms of their victim status. In contrast to earlier novels, female characters from the 1980s onwards assert themselves and defy marriage and motherhood.

In this regard the present paper is an attempt to analyse the voices of the female protagonists in the selected works of Anita Desai, Bharati Mukharjee and Kiran Desai. It is learnt that the female protagonists of Anita Desai are self assertive and longing for identity though they are weak and depressive, suffering from a sense of alienation. On the other hand, female protagonists of Bharati Mukharjee, suffering from cross cultural identity crisis are dreamers of married life, self adaptive and aggressive. In Kiran Desai's novels, women's odyssey from subjugation to liberty is skillfully dealt with myriad colours. Some female protagonists are subjugated and suppressed but other female characters step forward to achieve the authentic existence. She tightly holds the flag of feminism projecting her female characters with liberty and right.

People worship goddess who is woman but they treat their wives not as human with flesh and blood. Women's voices are unheard while should be heard. As they are not heard means half population is not heard. They should be promoted and respected. In this regard it can be concluded that feminism has awakened them to proceed to have an

authentic life as they have right and liberty which should be given in real sense. They know a little attempt is not less important as that may be just like the stone of foundation. On that new edifice can be erected.

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## **The Dynamic Role of Language Teacher- The Architect of Social Transformation**

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### **Introduction:**

Learning is a process in man which starts from womb and ends at tomb. Man right from the beginning of Indus valley civilization (Harappan civilization) till today, have made the world rich and wealthy with their desire to learn, intellect, ability, talents and skills. Innumerable scholars, scientists, thinkers, philosophers and teachers have contributed to the growth and development of knowledge. Learning is distinguishing features of mankind. Man evolved himself for the betterment of society, nation and world. The teaching- learning process is vital in any system of education. Education is an important tool that can shape an individual and growth of a society. Teacher is the backbone of an education system. The way a teacher teaches has a seminal influence on what the students learn.

Teaching is a philosophy based on four pillars, namely the dynamic role of the teachers, the active role of the students and collaborative and cooperative classroom environment and effective course material for language learning. The teacher should adopt the role of an architect, who plans, motivates and instructs his/her team members to do the work. According to Oxford dictionary meaning of architect is a person who plans, devises the achievement of a desired result. Language teacher should also occupy the role of an architect who plans and provides students with necessary tools to communicate effectively and understand the social needs and problems to mitigate them through their learning. Students perform their role by using the given input and they interact with each other in the target language. To foster and optimize language learning, it is necessary to build

collaborative and cooperative environment where learners can interact with teacher and each other in a respectful manner. This learning environment can be optimized by integrating appropriate curriculum which helps in budding Interpersonal and Intrapersonal skills of the learners.

### **Dynamic Role of Teacher**

In traditional classrooms, a teacher is an information giver; knowledge flows only one way from teachers to students. Learners play a little part in their learning process. They are mere passive listeners. There is insufficient interaction between students and teacher. Education process becomes dull and burden to them. Over last few decades, there was a paradigm shift in education system, demanded a revolutionary change from the traditional methods to the one which can enrich the learning process and empower the learners for the most crucial exam called life. Changing role of teachers is such a revolutionary change to bring better understanding and result. Preparing the students of today for tomorrow is a huge responsibility of the teachers.

A language teacher assumes the role of an architect leads a group of students (builders) to achieve desired goal (construct building). A teacher shows the way to his/her students towards a communicative goal by giving them necessary tools to complete significant and real-time activities. The input can be in any forms including writing, audio, video, pictures, graphs, newspaper cutting and verbal communication and so on. This course of action allows students to understand, learn and grow better in their language proficiency. A lesson on drama, for example, can be taught in two ways. Teacher can explain each and every scene of drama and make them understand. In the other method, teacher plans the activity based on drama, explains them different characters and divides them in different teams and asks them to dramatize in the classroom. The real participation of student in the activity makes them read drama many times, helps in understanding themselves, active participation encourages enthusiasm and makes them relish the beauty of literature. Connecting back to the architect metaphor, though the teacher (the architect) directs the work, it is the students (builders) who successfully accomplish the task. As the focus is completely on the task at hand not on the target language, students become more confident and they not only complete the task but

improve their language skills and abilities.

I hear and I forget.

I see and I believe.

I do and I understand. – Confucius

A language cannot be learnt without practicing as dance cannot be performed without practicing. Instructor can guide but performer needs to practice it. Teacher has great responsibility to awaken and steer students towards the goal. Basic goal in a language classroom is to gain ability to communicate effectively. According to Confucius, “To learn without thinking is fruitless, to think without learning is dangerous.”

### **Role of Students**

As teacher’s task is to provide inputs, language learner has definite responsibilities as well. Learners have to receive the input, process it and produce the output. Output plays a significant role in language acquisition. Student (builder) can improve his/her abilities through incessant practice and exercise. To improve their language proficiency, they must make right use of the language to interact with others in a meaningful way.

Language learners commit mistakes and need guidance and constructive feedback to improve their language proficiency. As a newly hired employee needs training, while working he may make mistakes and learn from his mistakes then sharpen his skills and learn to perform better and gain proficiency. To accomplish the communicative task, students need some guidance for some period of time but in future they will be able to complete task without any assistance. Teacher’s constructive feedback can create everlasting impression on student’s performance.

Rogers (1969) argued that learning that combines intelligence and affection would promote the whole-person development. He regarded himself as a facilitator and asserted that significant learning can be facilitated by establishing an interpersonal relationship between the facilitator and the learner. Teacher should have a democratic approach and his teaching aims at learners as individual with various needs to be met and endow them with trust and accurate understanding.

It is well acknowledged that teacher's motivation is very significant in language learning. Motivation helps as driving force to initiate and sustain the long and tedious learning process. Motivation is believed to be constructive as well as reconstructive. Howard Gardner proposed a multiple intelligence theory that different individuals can and do excel in different areas. This theory of multiple intelligences expanded the way that educators looked at individual student's strengths and weaknesses. Teacher should strive to provide constructive feedback which has considerable impact on the rate of learning and the ultimate success. Teacher should create an atmosphere of trust and mutual understanding in the classroom to promote language proficiency.

### **Collaborative Classroom Environment**

Collaborative learning is a method of teaching and learning in which students team together to explore a significant question or create a meaningful project. For example cricket. All the players play with their strength to achieve a common goal. Weaknesses of others are compensated by strength of others. In cooperative learning, students work together in small groups on a planned activity. They are individually accountable for their work and the work of the group as a whole is also assessed. Cooperative groups work face-to-face and learn to work as a team.

Learning takes place in the atmosphere of happiness and motto of trust. Teacher needs to develop a trustworthy relationship with learners. To facilitate high quality of learning, teacher needs to set standard of behavior, rules, group interaction and code of conduct. Teacher (architect) can create a rich learning environment and provide activities by linking new information to the prior knowledge, providing prospect for collective work and problem solving. This offers students a variety of real learning task. These multiple tasks can be a debate on current issues, conducting a survey, group discussion or performing a role play. Heterogeneous group of students are organized into different teams with diverse roles such as Team Leader, encourager, narrator, note maker, performer and team members etc. All the students avail the opportunity for making contribution and appreciating the contribution of their classmates. When students observe that their contribution is appreciated or valued, they are motivated to listen, participate

enthusiastically and learn in new ways. The whole class is enriched and empowered. Teacher encourages students to assess their own contribution, share their knowledge, respect each other equally and focus on higher levels of learning.

For example, debate on current issues like “Is demonetization a good move or bad one?” Discussion forums allow students to communicate with their peers, answer questions that require them to demonstrate both lower-level and higher-level critical thinking skills and analyze the problem. All the students listen to diverse opinions, support knowledge, engage in critical and creative thinking and participate enthusiastically in an open environment.

### **Designing Effective Course**

Designing effective course is another big challenge for teachers. Designing appropriate course may consume large amount of time and energy. Pertinent course can contribute in development of students’ academic skills but also stimulate their inner motivation. Teacher facilitates collaborative learning by designing learning tasks that encourages high standards of performance from students. Text involves high level of thought process and creativity such as problem solving and decision making that can be achieved with group activity or individual activity. These tasks help students to connect to the real world objects, events, situations and share their diverse perspectives and experiences. Learning task enhances student’s confidence and willingness to complete the task in stipulated time. The internet is an ideal tool for allowing students to gain access to authentic course material. Since authentic text is made for improving communication skills, they can be a great resource for helping students to gain language proficiency. Text can be in the form of electronic source i.e. an audio or a video plays a potent role in language learning. Blake (2008) explains that email and chats offers students; the highest level of interactivity because they permit one-on-one, personal exchange.”(P10). The Collaborative and cooperative classroom meets the requirements in a learner’s friendly environment and it marks a significant step towards making language acquisition possible. By using appropriate text, teachers can provide students with more meaningful, realistic opportunities to speak effectively.

In the present scenario, there is growing awareness that we are facing fundamental problems. In spite of immense technological growth, there is a yawning gap between problems and solution. World is moving on 4G but the problems of common people are still there which is difficult to solve. To develop problems solving strategies, teacher should teach different methods of solving a problem. (1) understanding a problem (2) analyzing (breaking down the problems and fixing them at lower level so that higher-level problems can also be fixed (3) evaluating (judging the solution and providing the alternate solution).

### **Activity 1: Idea Box**

Robert Sternberg, a well known professor of psychology and education says that successful person use three kinds of intelligence: analytical, creative and practical. Analytical thinking may involve judging, evaluating, comparing, contrasting, explaining why and examining. Teachers may explain some problem or a case study ask students to analyze and find the solution of the problem. Solving problem may involve thinking aloud or brainstorming the ideas in step by step fashion. Teacher could give some hints or clues to the students. Students are given a project on solving a real world problem like water crisis in Chennai, better water management in agriculture, critically analyzing the work of an author or causes of World war. Students may come up with different ideas to solve the problem. It helps in sharing one's thinking, ideas and demonstrating or explaining something. Self regulated learning helps to take responsibility for self monitoring, adjusting, self questioning and questioning each other. These activities can be learnt better through group activities. Sharing responsibilities for learning, monitoring each other and checking their own progress towards the goal, optimize the learning process.

### **Activity 2: Collaborative Strategic Reading**

Collaborative Strategic Reading-CSR (Klinger, Vaughn, Dimino, Schumm & Bryant, 2001) is another way to engage students in reading and at the same time improve lower and higher level of thinking skills and language skills. CSR is an ideal tool for increasing reading comprehension of expository text in heterogeneous classroom. Learners are divided into the group of four to six of mixed abilities.



Learners work together to accomplish main task: (1) Understanding( skim over the text, determine what they know and what they want to learn) ,(2) Remember( if they have learnt some concept before ) , (3) Apply(apply the concept they know), (4)Analyze ( main idea) ,(5)Evaluate (think of question the teacher might ask) & Creative (summarize important ideas and generate question and answers) .

### **Activity 3: Guess who I am?**

Teacher can prepare some chits with some well known personalities' name, objects, countries like Mother Teresa, Rabindra Nath Tagore, Abdul Kalam, Vivekananda, computer, laptop, and Germany etc. Divide learners in teams, one volunteer from each team can come ahead and pick up the chit. The volunteer needs to tell a few sentences about the personality without telling the name and the team needs to guess the right name. If the team guesses the right name then they can be awarded with one point. Change the volunteer and can be repeated with other teams.

### **Conclusion**

Teacher is seen as professional who needs to redesign, restructure and promote professional standard to support quality teaching. The key to transform society lies in the hands of Language teacher across the world. It's a big challenge for teachers to change themselves as an architect to implement the new ideas and policies in reality in the classroom for students' progress and ultimately it will lead the nation's progress. Teachers have to ensure students becoming worthy citizens of our motherland and responsible professionals for the betterment of themselves and humanity as a whole. American Educator Robert John Meehan said "As teachers, we have ability to rebuild the world of our students. By our sincere efforts we can make their world more rewarding, more gratifying and perhaps....even more significant.

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## **Language Across the Curriculum -Implications for Curriculum/Syllabus Design**

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English has been taught as second language in the pan-Indian context for years and the same has gained more momentum in the background of it having attained the status of the Global Language. The focus nowadays is more on knowledge explosion through communication in a language that has universal acceptance ie. English. By communication, what has been referred to is the ability to use the language effectively both in speaking and writing – the two expressive skills or what are called the productive skills. To produce a concept or to elaborate a concept either orally or through encoding (writing) one needs to have a content received through the other two receptive skills namely listening and reading. Having said that, the learner's knowledge explosion needs to get redefined. The knowledge in all subject areas such as science, technology, mathematics, commerce, astronomy, engineering, medicine, agriculture and other similar areas is more available in English. This is not to emphatically observe or note that it is not available in other languages. The emphasis here is that knowledge is more available in English. These knowledge areas in English, use different language structure, registers, vocabulary and in a different discourse structure – which includes all syntactic variations and the use of notional items.

To have a knowledge and understanding of these areas that are in English, a varying level of language competence is imperative on the part of the user of the language in general and the learner/ students in particular who, it has been observed, struggle with the challenges of appropriate language use in situations that vary accordingly. How to combat or confront such situations and challenges that arise with the

differing language contexts, structure and vocabulary?

The term ‘competence’ refers to a person’s internalized grammar of a language. This means his/her ability to create and understand sentences, including sentences they have never heard before. It also includes a person’s knowledge of what are and what are not sentences of a particular language. Competence often refers to an ideal speaker/learner, that is an idealized but not a real person who would have a complete knowledge of the whole language. In the process of language development in learners, what is required is a competent teacher, a well-designed curriculum, a learning atmosphere, acquisition rich environment (if learning is informal) and above all, a highly ‘need-based’ content for enabling comprehension, expression and extension that lends itself to acquisition of grammatical notions and functions, lexical register and jargon specific to fields of study. A well-designed curriculum and activities, it has been observed will guarantee effective language learning and ensure the acquisition of related skills as well. Further, a curriculum, that fulfils the scaling demands of the subjects of learners and ways in which the learners can be helped to meet these demands will not only ensure success in learning the language in terms of specific structure, notion, function and vocabulary but also ensure the understanding of the subject better besides comprehending the language of the subject and its literature. If looked at in relation to the teachers at all levels it has been felt that all subject teachers need to be aware of the linguistic processes by which their pupils acquire information and understand and the implications for the teacher’s own use of language.

For long it has been the practice in schools and colleges to have ‘English for English Courses’, curriculum focusing on developing General English - literature, language norms etc and for academic purposes. With the shift in paradigm, English for science and technology, English for occupational purposes, English for (other) specific purposes, have been gaining the attention of curriculum planners, course designers and material producers the question that has been in their minds is, ‘Can an integration of these be possible?’

In order to equip the learner with the language required for understanding the disciplines and also thus acquire the language of the field, the movement *Language Across Curriculum* suggested a kind of

curriculum with the following objectives:

1. The speaking and writing that learners actually do; must be integrated into language for specific purpose
2. The concern for integrated language teaching across the curriculum must include, the linguistic content of successful and non-successful academic achievement in the target language (TL)
3. Equipping the students of different disciplines with a profound knowledge of the terms in the field (vocabulary), the language structure (grammar) embedded in the text/discourse type.
4. Content through language and Content for language or Language through content – different registers, jargon and dialects (professional or occupational).

### **Principles of LAC:**

Language is more than skills. It is linked to the thinking process. Language learning is more a cognitive process. In a language development program, focus must be more on learning than teaching and language plays a central role in learning. LAC focuses on the learning of the subject area during when learners are assumed to assimilate not only new concepts but also the language specifics largely through language, that is, when they listen to a talk or read a text or write about what they are learning and relate it to what they already know.

Language across curriculum thus is deemed to facilitate language through language. In other words, the principle is that language development takes place through its purposeful use and also that language use contributes to cognitive development and also LAC looks at language as a medium for reflecting learning and LAC's main objective is to develop Subject-Specific-Communicative Competence which includes knowledge and the specific language structure.

LAC aims to facilitate the use of language in a variety of meaningful contexts and to motivate and reward students for using their multilingual skills. In short, it ends in language acquisition, the means being the language in different subjects.

### **Implications for Curriculum Design:**

As the focus these days is on learner-centered curriculum, (in some academic contexts, it is a shift to learning centeredness), a curriculum that focuses on language development, will include the content from different subject areas or ‘thematic content’ and those that use or are written using different discourse structure (For eg. Science uses different discourse structure for it deals with laws, facts, conditions, causes and effects etc; Mathematics uses language equality, inequality, if-propositions, theoretical statements which have conditions stated explicitly etc; Language/discourse structure of Law, Economics, Engineering, Cinema/Arts). Such differing ‘texts’ formed across different areas will not only enable the learner to understand the ‘content’ but also the ‘language specific’ in terms of structure, vocabulary etc.

Hence, a syllabus based on the principles of LAC will not be suggesting abridged or adapted texts. Instead it will focus on including those texts that are ‘authentic’ in language use or use authentic language required for constructing a text using those notions. It can even be an authentic dialogue between a Manager in a work atmosphere and his subordinate; or a Doctor and his/her assistant who enters a report or case study every day; or a speech (in original) given by people in different fields.

LAC will thus focus on linguistic and subject or discourse competence – the learners will get access or a feel of different content understanding through their knowledge of or ability to read and comprehend, encode a text, express through writing using the language structure to create a parallel text or summarize an original text or write an abstract of what has been read by him/her.

The classroom processes will have to change accordingly and it will be more ‘task-based’ and not teacher centered. It will be problem solving in nature for different texts pose different problems. Problem posing and problem solving will be the approach to teaching the curriculum thus designed for different purposes. A teacher who focuses on LAC will remind himself/herself of the need to teach language (need-based and task-based) focusing on the vocabulary, functions and notions that a LAC incorporates in it. LAC can be tried at the secondary level also. A text in Engineering or Architecture may be included in the General English course (in Language for Academic Purposes – LAP or

English for Academic Purposes – EAP).

To conclude, LAC is strongly built on the assumption that a lot of language acquisition (in terms of basic grammar, structure and vocabulary, functions or notions) will have taken place before the learner is made to ‘come to terms’ with different language structures. It also ensures what is called ‘Minimum Adequate Grammar’ required for general and specific theme-focused communication.

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## **D.H. Lawrence's *The Plumed Serpent* : A Quest for Primitivistic Socio-Religious Political Order**

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Among all his novels, D.H. Lawrence's *The Plumed Serpent* (1926) is the most neglected work in literary criticism. Inspite of hostile criticism Lawrence defended his primitive and religious views he expressed in the novel and contended in portraying the vestiges of glory which he discovered in the archaic societies of Etruscan and Aztec Indians of New Mexico. He commented in one of his letters that *The Plumed Serpent* is "my most important novel so far" (*Complete Letters* 845). The principal sources which influenced Lawrence before writing *The Plumed Serpent*, were Thomas Belt's *Naturalist Nicaragua*, Adolf Bandelier's *The Gilded Man* and Bernal Diaz's *Conquest of Mexico*.

In *The Plumed Serpent*, by far his innovative novel, is an outstanding example of primitivism in our time. Lawrence extensively made use of the myths of the Aztec gods to convey his message to debunk the values of civilization and materialism in preference to primitive way of life to achieve full fledged spiritual bliss. His first notable response to Mexico and its ancient religious rituals, as expressed in the essay, "Au Revoir, U.S.A." was not satisfactory. But later he discovered that, no matter how disgusting the Aztec had been, its great inheritance preserved traces of a subliner past. Their Quetzalcoatl was amazingly a survivor from this great past and had great relevance in modern times. The recovery of the living worshipful universe and the Aztec gods for the Mexican fortunate men and women was the aim of Lawrence's novel and other related essays he wrote during the later part of the 1920's. He speculated that *The Plumed Serpent* would be an "attempt at revolution" of ideas in espousing the cause of establishing a primitive society based on the fundamental principles of religious virtues of Aztec gods enshrined in



the New Mexican ancient texts.

In New Mexico, he met several people who engaged his attention and he felt a “deeper sense of a different, more primitive and deeper level of life, superficially affected but essentially untouched by European religion and culture, which he instinctively felt among the pueblo Indians” (Salgado 51). Mexico by the middle 1920’s was deeply in the midst of revolutions and in *The Plumed Serpent*, Lawrence expresses his political views that true fulfillment in life comes not from the conflict of assertive wills of Bolshevism or Capitalism but from each man recognizing the “the god of his manhood”. Lawrence, while writing the novel, faced difficulty in attempting a fictional realization of the old animistic religion of the Indians and strongly believed that “religion which precedes the god-concept, and is therefore greater and deeper than any god-religion” (Lawrence, *Phoenix* 147).

The novel deals with the theme of “the ancient cult of “the above and the below”, the sky and the earth, embodies in two gods Huitzilopochtli and Tezcatlipoca in Quetzalcoatl, the divine twins who symbolized the life-giving union of the two and in two earthly rulers, the living representatives of the gods. Quetzalcoatl’s name, “meaning bird-serpent and twin, indicates duality, the bird representing “the above”, the snake for “the below”, and both for their union. He was the god of the fertilizing contact of wind and rain with fire and earth” (Tindall 181).

Lawrence tried to interlock his ideas to the Mexican mythical god, Quetzalcoatl, the uniting force of “above and below”. Don Ramon, the protagonist of the novel, attempts to activate a spiritual rebirth in Mexico through reviving the old Aztec Gods who will provide, an authentic “objective correlative” for religious devotion and dedication. He recognizes that “socialism, democracy, labor unions, and traditional Catholicism, all lack the essential spiritual compatibility necessary to reinvigorate a sick Mexican peasantry. Only a Mexican myth which unites the bird of the air and the serpent of the ground can sustain a sufficient spiritual revival (Karl and Magalaner 198).

The story of the novel deals with Don Ramon, a Mexican landowner, is the leader of the new Quetzalcoatl, or “Plumed Serpent”, cult which springs up on the shores of Lake Sayula. His chief lieutenant in this enterprise is Don Cipriano. Ramon’s aim is to revive the ancient, indigenous religion of America – in the words of Kate Leslie, an Irish Women, who is attracted by the idea, to “take up the old, broken impulse that will connect us with the mystery of the cosmos again”. But since the people can only have immediate, passionate knowledge through symbols and myths, Ramon feels it necessary to embody this religion in the personal gods and ritual of the Aztecs. Ramon himself takes the part of the god Quetzalcoatl; Don Cipriano figures as the militant Huitzilopochtli, and Kate, somewhat reluctantly, agrees to appear as the goddess Malintzi.

But Don Ramon is the ideal dictator who can envision a new dawn of an idealism for his people with his authoritarian regime. Convinced that Mexicans are oppressed by socialists, Catholics, and international financiers, this great man founds a fascist organization, primitive and religious in character, and by a coup imposes theocracy upon Mexico. Destroying machines or thinking with the blood, Mexicans find their peace in his will and when unoccupied by love, dance beneath the vital sun.

Though the story of the inspired leader Don Ramon and his gospel of the return of Quetzalcoatl, the ancient bird-serpent god of wind and rain, it is narrated chiefly in relation to its impact on Kate Leslie, whose skepticism gradually turns into acceptance of Don Ramon and the mysterious but quite ‘blood intimacy’ that unites him to his followers far below the intellectual level of comprehension. The new religion is quite explicitly presented as an indispensable alternative to the crass materialism of modern civilization and what Lawrence saw as the decayed Christianity which serves it.

In *The Plumed Serpent*, the Catholic Church in Mexico is said to have lost its appeal to the masses. In its place Lawrence imagines a religious-political movement, based on the cult of the bird-serpent Quetzalcoatl. It is a cruel and heartless religion. Its leaders put men to death without pity. They paint themselves like savages. There is something masochistic in Lawrence’s identification of himself with his central character, a woman, who is made to overcome her revulsion

from this barbarism and identify herself with the cause and its leaders. We feel that he shares her every shudder and repugnance. *The Plumed Serpent* is an astonishing feat of imagination. It is also a painful book, born out of its author's personal and social despair. Therefore there are several questions raised about Lawrence's conception and the practical significance of imposing theocracy as a political ideology to enforce on the peasant classes of New Mexico. The novel intensely ambitious "about going to the roots of things: the roots of religion, the roots of the forces which affect men in society, and the very bases of sexual relationship. For, in spite of his experiments during the previous two years, sexual relationship can no longer be excluded." (Worthen 91).

Making his central characters gods in the new Mexican pantheon – Kate is Malintzi, Cipriano is Huitzilopochtli, Ramon is Quetzalcoatl – is, again, more than a picturesque more on Lawrence's part. As elsewhere, the status of the characters in their relationships is ideally not to be differentiated from their status in the religious events and ceremonies. We read a novel which, on one level, has the quality of myth; gods, goddesses and equally mysterious human beings move their mysterious ways through an alien landscape. But they do so in language where no choices can be made that the prose has not already allowed for the individuals subsumed by their roles are also determined by those roles which is basically unrealistic and doomed to failure.

The true myth embodied in *The Plumed Serpent* is not that of the risen Quetzalcoatl, but the pattern of "separation-initiation-return" in terms of which primitive societies met certain of the fundamental problems of life" (Kessler, *A D.H. Lawrence Miscellany* 241). Lawrence is unlikely to have consciously had such a pattern in mind, but it is nevertheless a useful suggestion for the interpretation of Kate's personal history. The first part of the novel deals largely with her dissatisfaction as a "highly-bred white woman," both with her own European background and the half-Americanized, half-savage decadence of Mexico City. Her journey to Lake Sayula, which is the finest passage of writing in the novel, is her "separation" from this declining way of life and also a transition to the new world of Quetzalcoatl into which she is later to be "initiated". Kate is totally frustrated and her image of a beautiful vision simply disappears as she

cannot adapt to the primitive way of life.

The main objection to Lawrence's vision of Aztec gods is that it debases the central religious experience. To those who regard Lawrence as "spiritually sick", such debasement will seem merely the realization of what is already implicit in that experience; but, as far as the present writer is concerned, the health of the fundamental impulses in the book is not in doubt. What is disturbing about the cult is that, as Lawrence builds up its ritual and progress, he seems to fall into the very mood of violence and cruelty which has been rejected at the beginning of the novel, especially by Kate, as a condition of decadence. The religion of Quetzalcoatl should be the antithesis of the bullfight described in the first chapter, with its nauseating disemboweling of two old horses and the effeminate toreadors.

Ramon is also disillusioned and feels uneasy about the fate of his venture. He expects betrayal and even feels that Cipriano may relapse from a faithful disciple into an ambitious Mexican general. Cipriano is, in fact, a slightly doubtful ally. He would like to turn the movement into a political *putsch*, and it seems that he gets at last some of his way, for we are told rather perfunctorily by Lawrence that the new religion eventually displaces Catholicism and is installed by President Montes as the official Mexican religion. Yet it is clearly not intended by Lawrence that the new movement should be seen as collapsing into the decadence from which it was originally meant to rescue Mexico. He in some way loses contact with his original purpose so that the reinvigorating animism of the Indians gives way to the cruelty of the Aztecs. Therefore his *Plumed Serpent* god fails to deliver the dream vision of an Utopian promised land to Mexicans. It just remains as a futile venture.

Most readers find the incantatory rhetoric and prophetic stridency of *The Plumed Serpent* repellent, but it is pointless to condemn Lawrence for sacrificing artistry to preaching. By 1925, when the book was published, Lawrence certainly believed that the most urgent task of imaginative fiction was precisely to preach the gospel of a new heaven on earth. For better or worse *The Plumed Serpent* as a religious novel, unfortunately was a failure in both the limiting and the liberating senses of the word.

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## **Social Activism Through Subaltern Indian Autogynographies: A Study**

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Autobiography is historically and characteristically an overwhelming masculine gender. Feminists argue that the genre has evolved to satiate the egoistic needs of masculine ‘self’. But the women autobiographies are a self-niched space for them to represent their lives and their self. The subalterns subvert the masculine discourse into activist one to rewrite history, theory, culture, aesthetic social constructs and given gender. Autogynographies are still a marginalized subject that is largely misinterpreted just as the female body. Autogynographies are still inclined towards activism than aesthetics. The function of the autogynographies is not only recognized by the literary canon. But irrespective of their subaltern stature, women prolifically continue to write from every corners of the world. They negotiate for a cultural change. The autobiographical form allows activist to offer themselves as model for understanding, imitating and analysing their process of coming into revolutionary consciousness.

As Martha Watson remarks:

This role as political activists and their reputation as exceptional women impacted their auto-biographical act in at least three ways: their control of their reasons for writing, the place of their autobiographies in the corpus of their public and the attention they paid to their gender as a significant feature of their lives. (2)

Women activists have mostly written their autobiographies as an extension of their activist work. The Indian women activists

challenge conventional politics by emphasizing on issues like survival, gender, equality and human rights.

Parvati Athavale's *My Story: Autobiography of a Hindu Widow* (1930) is perhaps the pioneering work of its kind in India. She is from Maharashtra. The patriarchal system of marriage compels girl children and young women into the rigid and oppressive marital system. Widows are unjustly marginalized to the extreme fringes of the society. Already they are deprived of education, property rights, occupation, socio-political representation and a public voice thereby bidding them within temporal and spatial limits. The most influential *Manu* ordained the Hindu widowhood with stringent celibacy and self-negation till the end of their life. Psychological implication of ostracism resulted in emotional disturbance, imbalance and perplexity. The Hindu widow's remarriage act, 1856 was enacted by the British regime in response to the reforms undertaken by Raja Rao, Rammohan Roy, Eswarchand Vidyasagar, Dayananda Saraswathi and so on. These reformers resolved that illiteracy, financial dependence and superstitions are the root cause of widowhood. Brahma Samaj, Arya Mahila Samaj extended their helping hand to establish schools and began to motivate and set-right people over the issue. Durga Kote's *I Durga Kote: An Autobiography* (2006), Himabati Sen's *The Memoirs of Dr. Himabati Sen: From Childhood To Lady Doctor* (2000), Indira Goswami's (Assam) *The Unfinished Autobiography* (1990) and Parvati Athavale's *My Story: Autobiography of a Hindu Widow* (1930) are some such autographies.

As a mother of eleven children, Parvati's mother worked hard and she was a self-sacrificing mother for the sake of family. She is from an orthodox Brahmin family, but her father had a socialistic outlook. As she was married too late in those days at the age of eleven, her father could not find a proper husband for her. She was married to a lame-orphan from Goa. She never mentioned about her husband much in her autobiography. While her two sisters were childless child-widows, she had a son. Bala Krishna Kesava Joshi felt the burden and deep sorrow of the unfortunate situation that his daughters had to face.

Parvathi's life has taken a different shape at the age of twenty six when her elder sister was married to professor Karve, who was their brother's friend at university of Bombay. Her father was a progressive

man who has sent his twenty two years old Anandhibai to get educated in Bombay. She was the only girl student there. He took her consent to get her married to the social activist, Prof. Karve. He wanted to marry only a widow as a part of his social activities. When their marriage went in headlines in the news papers, the family was excommunicated by the village panchayat and even by the washer man and the barber. After one year when he paid fine of rupees one hundred and fell at the feet of the village heads, the boycott was revoked. Scared of all these and as a safe-guard of patriarchal norms, Parvati's mother wanted to take her to Benaras, where more widows lead a pious life devoting their life to God. But most of them in those days used to die because of cholera. Rather facing such humiliation, she preferred the death of her daughter. Later, Parvati moved to Poona to get her son, Narayana educated there. Prof. Karve was planning a home for widows, he wanted Parvathi to get educated and serve the home. At the age of twenty six, she went to school with eight to ten years old children. She received teacher training. In 1896, Prof. Karve started a home for widows with eighteen girls. Inspired by *Japan Women University* in Tokyo, he started one of such a kind named, *Sreemathi Nathibai Damodar Thackersey Women's University* in Poona in 1916. She has undergone metamorphosis through education. But, she could not give away the orthodox practices pertaining to widowhood. When Karve fell ill, he entrusted the home work to her. Great figures got associated with the home. Now she understood the purpose of her life.

Parvati gave a maiden speech at Khanduva and could collect thirteen rupees as donations. She felt empowered and went to Indore and collected five hundred rupees for home. She devoted twenty long years i.e from 1904—1928 in social activities. She has spent three years in America and collected seventy thousand rupees for the home. She has delivered hundreds of speeches and has become a professional orator.

Parvati followed traditional customs of widowhood for twenty years but after experiencing a wide exposure travelling far and wide, she allowed her hair to grow and changed her outlook, without anybody forcing her this time. Going to barber and facing inconvenient situations are openly brought out by her. She now has created an image for herself and not as the societal customs expected her. At the age of



fourty three, she began to learn English at Bandara Convent School. She also travelled to Burma, Singapore, Japan and china as well by sea voyage. She learnt to read *Bible*. She worked as a housemaid, washed dishes in a hospital to make her living there among people new. But unfortunately, she felt ill due to malnutrition and unhygienic condition. Bengali brother accused her for bringing disgrace to Brahmin family working as a maid to the Whites. He is an archetype to her. She is not prepared to leave without learning English. Mr. Lala Rajpatarai helped her to find employment as a house-maid in a patriotic Irish lady, Mrs. Shehe house. Her influence on her is described thus:

Seeing so poor and ignorant a woman and yet so patriotic, and anxious for the welfare of the country. I could not but feel that a people who had such women were sure to gain their liberty.(114)

Parvati was fortunate that she could meet another Irish spinster, Miss O' Reilly, the founder of a big technical school for women who worked for the up-liftment of the working classes and orphaned children. After the First World War, a six-day conference was held at Washington and Parvati was chosen as the representative from Indian working class. Thus she had opportunity to propagate her widow - home. She had chance to learn English language and earn rupees three thousand as donations. She returned back to India on April 20<sup>th</sup>, 1920. On the way, she delivered lectures in London. She visited Paris to study education system there. She travelled back with Tagore to India.

Parvati's autobiography is a thought -provoking one meant to inspire many to come in future generations. Similarly, autogynographes written by social reformers as Lakshmi Rahruramaiah, Ramadevi Chaudari and Flavia Agnes can be read as an activistic tool in an Indian context.

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## **Challenges in Implementing the Composition Curriculum at Engineering Colleges of Andhra Pradesh– A Study**

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In view of the prestigious Vision 2020 of APJ Abdul Kalam, the young learners have to put in a keen interest in recognizing the English language as a language of existence in business and in education, this aspect is highly supported by the AP government which is established by the pilot project initiated by APSCHE in collaboration with British Council . Many educational institutes in India have now come forward to support courses in English language & Employability Skills. The government and educational institutions are working hard to project the wide popularity and demand of English language. But, students are not yet showing great interest in acquiring the knowledge of this language. Several challenges and obstacles have been identified by many researchers and academicians among which include the lack of motivation, absence of skilled teachers, inappropriate curricula, etc, etc. The Pilot Project is designed in such a way that all the challenges mentioned earlier shall be over come

Writing is a most important skill to be practiced by both professional writers and students. Thus, in academic and technical institutions, this basic skill in English is considered to be a matter of great importance and includes a good deal of writing courses in their curriculum, they also introduce writing courses to prepare learners for academic and non-academic assignments. But unfortunately communication skills have generally been neglected by a number of educational institutions in India. A close examination of the English curriculum in many universities reveals that English departments concentrate more on content based knowledge rather than on communication skills. Most writing courses in a number of universities prefer to advocate writing practices characteristic of, guided and controlled composition, where the lexico-grammatical concept dominates the composition skills. But it is commonly observed that

most of the students' scripts are of 'errors', 'unsemantic', 'absence of concord', 'no proper paragraphing' and have a number of spelling mistakes.

This research study is based on the first-hand experience of teaching the students at Sree Vidyanikethan Engineering College A. Rangampet. It mainly focuses on the issue of writing skills of the students at Sree Vidyanikethan Engineering College A. Rangampet. The researcher has carried out this research considering the various pedagogical as well as cultural issues and came to the conclusion that these issues must be resolved immediately to make composition in English more popular in ESL classrooms.

It was quite noticeable in majority of the Engineering Colleges in AP, that neither the teacher trainers comments on the students' English language skills nor the superior academic authorities have addressed the relevance of the curriculum to the immediate academic and future career needs of the students. They have taken the English language for granted. Most of the staff and students just ignored this issue and instead questioned that -

1. Why should ESL learners be trained to write paragraphs and essays?
2. Do the writing concepts have anything to do after the completion of the course?

The above two responses compelled the researcher to take up this study at Sree Vidyanikethan Engineering College, A. Rangampet?

### **Literature Review**

Hymes' theory of communicative competence mainly stresses on Writing. This theory mainly advocates about the role of "context" in writing. In principle, the term "context" is conceived to be the aggregate of linguistic, situational, social and cultural variables that surround linguistic units such as the text, discourse, utterances, etc. Context is also similar to what Halliday calls the social aspects of language use which comprises the establishment of familiarity and distance, boundary maintenance, personal interaction and settings of language use. The well known 'context theory' gives impetus to the concept of 'writing genres'. Since this paper strongly proposes that the

‘genre’ concept provides a solution to the challenges of ‘writing’ at advanced levels in Sree Vidyanikethan Engineering College, Now let us recall some of its defining features.

Generally speaking, the term “genre” is defined as a social, dynamic and interactive process that emphasizes the nature of language as “a social action” (Mauranen, 1998, n. pag.). Berkenkotter (1995), as cited in Mauranen, 1998, associates “genre” with five defining features. First, it is conceived to be dynamic in that it changes over time in line with its ‘users’ socio-cognitive needs’. Second, “genre” is situational; viz. its driving force is embedded in the language users’ “participation in the communicative activities of daily professional life”. Third, it is dually-structured in the sense that as language users get involved in “professional activities”, they constitute and at the same time reproduce “social structures in professional, institutional and organizational contexts”. Fourth, “genre” is community-specific, i.e. it establishes disciplinary conventions employed by a given discourse community. Finally, “genre” is both form- and content-sensitive. In other words, genre knowledge includes “a sense of what content is appropriate to a particular purpose in a particular situation at a particular point in time”.

Where writing is concerned, there does not seem to be consensus among theorists concerning the number and types of writing genres. Table (1) below illustrates writing genres as prescribed by two different inventories

Regardless of the differences between these two models, so to speak, they have the potential to provide a solid basis for successful writing programs. Such genres as academic prose, fiction, letter writing, email writing, review writing, journal writing in both columns can be incorporated into the EFL writing syllabus. The rationale for so doing emanates from the fact that they empower the students to write with a purpose. Other things being equal, the students will be made to realize that they are acquiring the disciplinary discourse associated with their subject fields. This type of language awareness is proposed to inform of who the language users are “... and whom they want to be identified with and, importantly, who they don’t want to be identified with” (Hewings et al, 2007: 243). Thus, the students will eventually realize that academic writing does not always function as a tool that

teachers employ to assess their performance (cf. Curry and Hewings, 2003).

<b>Mauranen (1998)</b>	<b>Massi (2001)</b>
Press reportage Editorials Reviews Religion Skills and hobbies Biographies Official documents Academic prose Fiction Humor Personal letters Professional letters	A letter to the English teacher Sending a letter abroad Writing a letter to the author of a story Email writing Film Providing an alternative ending An introduction to the anthology of short stories Journal writing Personal anthology The writing portfolio

**Table 1: Writing Genres**

## **Conclusion**

Research into the writing skills of Foreign EFL learners indicates that it suffers from a variety of lexico-grammatical and rhetorical problems. The findings reveal two facts about composition skills in most of the Saudi educational institutes. First, it assumes a bottom-up approach to writing by focusing more on the manipulation of linguistic information as a necessary component of effective writing. Second, the existing writing curriculum does not treat writing as a communicative skill, i.e. it considers writing as a mere exercise in the English vocabulary and grammar. Both aspects of writing curriculum can jeopardize the acquisition of composing competence in students. First, such linguistic information as vocabulary and grammar are openended phenomenon. So it is unlikely that learners reach the end of the course are able to compose satisfactorily, and even when they succeed in acquiring enough vocabulary and grammar, they cannot be expected to excel in writing because the writing skills exceed learners' linguistic competence.. Second, by focusing more on paragraph writing, English departments ignore the need for writing as a communicative skill. Instead, they are neglecting the use of various genres in which the

paragraph is simply a component. In conclusion, if these developments are not incorporated into the writing curriculum, writing will continue to be a challenging skill for Saudi EFL learners. It is unfortunate that English departments are more concerned about irrationally following British and American universities regarding what to appear in the curriculum rather than to incorporate the new developments into the linguistic theory, i.e. genre theory, in their writing curriculum.

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## **Characterization in R.K. Narayan's *The Vendor of Sweets***

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*The Vendor of Sweets* is a significant contribution to literature from the view- point of the theme of tradition and unconventionality. Jagan, the protagonist of the novel, is by profession a vendor of sweets. He is a typical Gandhite and follower of the *Bhagvad Gita* both in theory and practice. He is an ardent champion of the ancient tradition in his thinking and conduct. He wears *Khaddar* (the coarse cloth) and does spinning religiously in keeping with his vow to Gandhian ideals. At the age of fifty five, he has “the outlook of a soul disembodied, floating above the grime of this earth.”<sup>11</sup> He professes to live in accordance with the ideals of the *Bhagvad Gita*. He has evolved a new philosophy of life which makes him a lively person with numerous contradictions in his character.

*The Vendor of Sweets* successfully delineates the clash of the old and the new generations by juxtaposing Jagan and his son Mali. Jagan represents the old generation, and his son Mali symbolizes the materialistic aspirations of the new generation. The doting father, after the death of his wife, lives entirely for the sake of the son who never feels grateful to him for his loving care. Mali steals his father's savings from the loft, and leaves for the United States and comes back with a Korean-American girl friend, Grace. The relationship between the father and the son suffers a serious setback when the old family customs, ideals and values, working as harmonizing factors in their life, are corroded by Mali's temptation to unconventionality. As in most of his fiction, here too, Narayan depicts the crisis of generation gap in the life of a middle class family of a transitional period. The nature of conflict is determined by the friction of traditional values upheld by Jagan and unconventional ways of living practiced and experimented by Mali and Grace.

Jagan, the hero of the novel, displays a cultural ambivalence in



his behavior and temperament. At the age of fifty five, he is keeping a good physical and mental health. He is quite active and smart, perhaps as a result of his earlier associations with Gandhi from whom he has learnt the principle of simple living and high thinking. He observes personal discipline with the austerity of a true *sanyasi*. He has perfected the art of living on nothing. He wears a non-violent footwear, takes salt-free and sugar-free food, cooks his own meals, plies *charakha* in reverence to Gandhi, makes enough yarn for his sartorial requirements and keeps a copy of *The Bhagavad Gita* as a constant companion in the midst of his world of confectionery. Jagan is a devoutly religious man, offering his prayers to the Goddess Lakshmi every morning. In keeping with the other protagonists of Narayan, Jagan has got a disintegrated personality. He is divided between his materialistic ambitions and spiritual moorings. While sitting in his shop, he is filled with a sense of fulfillment. This is mainly because he can keep an eye on what is happening in the kitchen, and also keeps his gaze unflinchingly fixed on the Sanskrit lines in *The Gita*.

Jagan is obsessed with the two cardinal passions in his life: a lust for amassing as much money as possible and almost a maternal attachment with his son Mali. The dilemma he is faced with is that he can curb neither of these two passions for the sake of the other. It is paradoxical that the ennobling philosophy of Gandhi and the spiritual message of the *Gita* do not, in any way, hamper the materialistic pursuits of this leading vendor of sweets. Despite his professed love for teachings of *The Bhagvad Gita* and for Gandhian ways, Jagan keeps a watchful eye on transactions at the counter, maintains top secrecy to counting his day's earnings and their final disposal to the loft in his house, away from the prying eyes of his son Mali. It is interesting to note that a substantial part of this money is free from any kind of tax, since Gandhi had never said anything about payment of sales tax. Ironically, Gandhi's dictum of service to people and *Gita's* philosophy of *karma* are practiced by him for the gratification of his money making instinct. He is a man of double standards and fixed motives. All his actions are centred round money making and yet, as a sop to his conscience, he thinks and lets others believe that he is rendering a service to the nation.

*The Vendor of Sweets* makes a socio-political appraisal of the

1960s. In the post-independence period, there was a noticeable tendency to emulate America in almost every sphere of life. The followers of Gandhi were still at the helm of affairs. However, the Sino-Indian conflict tolled the death-knell of the true Gandhi era. The clash between the pre-independence values and the new challenges has been vividly portrayed in *The Vendor of Sweets*. Mali, a young boy, goes to America for his higher studies and comes back with a girl friend and plans to produce a short story-writing machine. His plans appear fantastic and far-fetched. His father Jagan doubts his ability to handle the business. Thus, through Mali, Narayan expresses the rootlessness, aimlessness, idleness and mental vacuity of the modern youth who, in absence of any sound cultural background and mental pride, wanders from pillar to post in search of easy money and usurped wealth, false reputation and sensual pleasures. The novel again lays bare the degeneration, the hypocrisy, the greed and cunning of the so-called Gandhites of the post-independence period.

With powerful strokes of irony, Narayan expresses how the true Gandhites of the pre-independence days like Jagan have turned hypocrites of the later years. Jagan, for instance, uses all his knowledge of Gandhian principles and scriptures as a safeguard against social involvements and expenditures. As he sits in his sweet-meat shop reading the *Gita*, he has his one ear listening to the frying noises in the kitchen, and one eye permanently glued to the front stall, where customers and beggars crowd. He scorns a vagrant begging for alms as a disgrace to the nation, and grudges the meager investment in charity. He keeps double account books and cheats the sales tax authorities with a clean conscience. He has a habitual instinctive and inexplicable uneasiness concerning any tax. Thus Narayan depicts how a Gandhite, involved in tax evasion and bribing the government officials, was a common characteristic of the so-called Gandhites in the post-independence India.

Jagan and his son Mali represent the two conflicting modes of life. While Jagan is completely conservative and averse to any drastic change in his living and behavior, his son Mali is unconventional in his dress, deportment and thinking. The old father's natural fondness for his only son is spurned by the latter who is in the grip of modern high flown ideas of tidiness, dash, dynamism and efficiency. The various

contrasted symbols, such as the spinning wheel and the type-writer, *The Gita* and the correspondence, continence and free sex-life, etc., suggest divergent views and attitudes of the father and the son. Jagan's excessive consideration for Mali has made him "naïve to the point of stupidity."<sup>12</sup> He tells the cousin, "Mali is displaying strange notions."<sup>13</sup> Mali's rude behavior and uncouth manners with Jagan are quite representative of the arrogance and impudence of the Americanised youngman, who, under the pretence of straight-forwardness, have shed all submissiveness and traditional discipline, which the boys of Jagan's generation maintained even in the chaotic days of the freedom movement.

Jagan, like Narayan's own father, puts too much emphasis on formal education, respectability and righteousness which are the greatest refrains of his son Mali. When Mali decides to discontinue his studies, Jagan experiences, the cooling down of his pride in him. He has the traditional prejudice against a writer's profession of a clerk. He thinks it degrading after all the trouble he has taken to build up a reputation and a status. But when enlightened by the cousin about the worth of inspired writing, he begins to hope against hope that someday his son would be an accomplished man of letters, as great as Shakespeare, Bharati or Tagore. Even after this, Jagan values the writer's profession for its excellence and respectability. Mali does so because he sees in it a simple way of earning twenty-five thousand rupees without frying or baking anything. In pursuit of his passion to achieve success, Mali believes that the end justifies the means. While reading a magazine in the college library, he secretly cuts the coupon from the magazine, risking punishment and humiliation. Thus, with their divergent outlooks and ideologies, Jagan and Mali belong to two different worlds. Jagan is a traditionalist with a solid background of Indian culture. Mali, on the other hand, is a young man with a propensity to Americanism.

In Mali's departure for America, Narayan mockingly depicts the craze of an ignorant Indian youth to emulate and praise all that is foreign and decry his own culture without having sufficient knowledge about it. On reaching America, Mali, the raw youth, throws aside his old reserved habits and becomes unusually communicative in his letters to his father. He grows in self-esteem. His alienation from "the fixed

classical background of India with its complex rules, institutions and customs”<sup>14</sup> is complete and irreparable. His moods and manners show that he is completely cut-off from proven human institutions and customary behavior, in a mood of cynicism, he thinks his countrymen slow, sluggish, unbusiness like. To him, they are the people who are wasteful of precious time and expect “everything to be said ten times.”<sup>15</sup> Mali’s correspondence with his father from America is a powerful document of his radical views on life. Much to the chagrin of his orthodox father who does not like anything against the established order and convention, Mali writes from America how he prefers cow-slaughter to be a potential solution to the food problem in India.

As a part of his unconventionality, Mali has become mechanically fast and unusually haughty; he is inordinately officious and meticulously methodic. He practices business-like etiquettes and views everything from a commercial outlook. He loves smartness, immaculate tidiness and formal dress. His habits of eating and behaving, his preference for the uninhibited sex, his business acumen, his joining hands with an American firm to give him the technical know-how-all these show his newly acquired unconventionality. The lure of western ways of living spoils all chances of a happy and peaceful domestic life for Mali. His sojourn in America has only consolidated his disenchantment with the traditional life of his country. He has been transformed beyond his own recognition and is, no longer, Jagan’s own flesh and blood. This change fills Jagan with uneasiness and a feeling of inferiority.

Mali-Grace episode provides the novelist yet another opportunity to explore the theme of tradition and unconventionality with greater authenticity. Mali’s relationship with Grace, whom he has brought from America, is an expression of unconventional outlook on sex and marriage. In traditional social set up of India, sex relations are confined only to the married couples. Promiscuity in sex relations has never acquired social sanction in the conventional world of Malgudi. Mali represents the views of “a whole new generation of scooter-riding, alcohol smuggling boys.”<sup>16</sup> He belongs to the younger generation of modern Romeos who, “dressed in tight trousers and colourful shirts, hotly discussing film stars and cricket and fashions in dress and deportment,”<sup>17</sup> have come under the impact of the unconventional

culture of the West and have imbibed new ideas about sex. In Michigan, Mali comes in contact with Grace, a half-Korean and half-American girl. They fall in love and decide to marry on their coming to India.

In America, as also after their arrival in Malgudi, both of them experience pre-marital sex, signifying “a totally different conception of man-woman relationship from ours.”<sup>18</sup> They are the votaries of free sex, and indulge in it without any moral scruples. Uninhibited as they are, they consider sex a mere-formality of a ritual. Jagan, the orthodox father of Mali, naturally detests all this. Keeping “that casteless girl at home”<sup>19</sup> has brought a blot on his fair name. This sort of thing is unheard of in his family. It is quite significant to note here that the orthodox father is vexed not so much by immorality of this unholy alliance as by its being something uncustomary. An out of caste marriage, not to say of one with a foreigner, is sure to result in one’s social boycott. However, Narayan does not fail to unravel the real weaknesses that have crept into the conventional world of Malgudi. Jagan remembers that his grandfather’s brother was a notorious womanizer, but with all his immorality he was tolerated because he never claimed that he was married. It is quite ironic that despite the lechery practiced by Jagan’s forefathers, his house has so far remained unsullied for generations. However, the fear of a sex-scandal about his son makes him feel that his home is tainted now.

Through Mali and Grace Narayan projects a society that is commercialized and mechanized. In this society, the use of sophisticated machines and computers is replacing the use of human labour in all spheres. Mali’s story-writing machine signifies the creeping corruption in the realms of art and literature. The unconventionality of increasing use of machine may prove a time and labour saving device in certain fields, but it can never produce human compassion and sensitivity which only the artist, with all his human imperfections, can supply. The novel is also an affirmation of Narayan’s faith in the efficacy of our ancient tradition in the face of machine age. The *Gita*, the *Shastras* and the Puranas are referred to as guides to action; temples and sacrifices and traditional rites of marriage, birth and death give order and a collective sense to the life in Malgudi. Gods are consulted for help and succor when women fall barren as in case of Jagan’s wife.

The novel ends with a sort of poetic justice whereby the father and the son find themselves in proper places. Mali, who is singularly cut off from the mainstream of Indian tradition, is reported to be imprisoned for violating the prohibition laws. Jagan, in keeping with the ideal of four *ashramas* described in the Hindu scriptures, has been in turn a student, a householder, and a man of affairs. At the age of sixty, he enters a new *janma* which means his renunciation. His carrying away of the cheque book with him suggests that a complete renunciation is not possible in this imperfect world. Thus, *The Vendor of Sweets* is a novel depicting the clash of tradition and unconventionality through characters and incidents. It shows that despite the corroding influence of unconventional forces from all sides, the orthodox and traditional forces have the ultimate triumph. Though Jagan commits so many sins against tradition, yet he lives a life “within the patterns provided by Hindu scriptures and traditions.”

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## **Words and Pictures: Understanding the Principles of Multimedia Learning**

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The use of technology in Education is not a new concept. The idea took birth and received wide currency almost a hundred years ago. Thomas Edison who projected the first motion picture in the year 1896 at Koster & Bial's Music Hall in New York City and whose innovations include the incandescent electric light bulb and the phonograph said the following about the future of motion picture: "The motion picture is destined to revolutionize our educational system, and in a few years it will supplant largely, if not entirely the use of textbooks."

In the same vein William B. Levenson the author of *Teaching Through Radio* (1945) says, "A radio receiver will be as common in the classroom as the black board. Elsewhere he also says, "Radio instruction will be integrated into our school life." Wilbur Schramm in his 1964 book *Mass Media and National Development: The Role of Information in the Developing Countries* writes, "What if the full power and vividness of television teaching were to be used to help the schools develop a country's new educational policy?" He is also the author of *Television in the Lives of our Children* (1961) and *The Process and Effects of Mass Communication* (1971) which he co-authored with D.F. Roberts.

### **The Use of Computer Technology in Education**

Patrick Suppes in his article "Computer Technology and the Future of Education" (1968) visualizes the image of a student sitting at a variety of terminal gear – as it is called in the computer world. These terminals are used to provide the student with individualized instruction. He receives information from audio messages, from type written messages, and also from visual displays ranging from graphics to complex photographs. In turn, he may respond to the system and give his own answers by using the keyboard on the typewriter. (Suppes 42)

He goes on to present three possible levels of interaction between the student and computer program – 1. *Individual drill-and-practice systems* which are meant to supplement classroom instruction, 2. *tutorial systems* which do both, present the concept as well as develop skill in its use and 3. *dialogue systems* which enable the student to participate in a dialogue/conversation with the computer. (Suppes 42-44)

### **Cognitive Theory of Multimedia Learning**

According to Mayer's *Cognitive Theory of Multimedia Learning* (CTML) there are five basic steps (the order of which always remain arbitrary) to understanding. The first step deals with the selection of relevant words. In other words it involves paying attention to *some* and not all of the presented words. The second step involves the selection of relevant images, that is, attention is paid to *part of* the illustrations and animations presented. Step three deals with organizing the already selected words in such a way as to build connections among the words following the path of cause-effect linkages. This is followed by step four – organizing the selected images and building structures that make sense to the learner, again following the cause-effect linkages. Finally, in step five the word-based and image-based representations are integrated to allow for making connections and finally making “sense”.

Mayer identifies two goals of Multimedia Learning – 1. Retention and 2. Transfer. *Retention* deals with remembering the material one has encountered and be able to reproduce or recognize it when necessary. *Transfer* deals with the ability to understand the material and adapt to other newer situations. A good example of a Retention test would be, “Write down all the names of the cities mentioned in the article you just read.” And a good example of a Transfer test would be, “List some ways to improve the living conditions of the homeless in big cities.”

### **Principles of Cognitive Theory of Multimedia Learning**

So then what is the relationship between pictures and words? Are they very different? Is presenting a piece of information in pictures different from presenting it in words? Do words make more sense, or pictures or a combination of both? And how so? The Multimedia design principles of CTML attempt to answer these questions.



### **1. Multimedia Principle:**

According to Mayer's Multimedia Principle a combination of words and pictures, referred to as 'Multi-codality' can augment learning. There is considerable empirical evidence to suggest that "students learn better from words and pictures than from words alone." (Mayer et al. 1991)

### **2. Contiguity Principle:**

The Contiguity Principle concerns with keeping related material closely together in order to improve the learning experience. It is of 3 types (i) Spatial Contiguity Principle (ii) Temporal Contiguity Principle and (iii) Segmenting.

#### **Spatial Contiguity**

According to the Spatial Contiguity Principle, "students learn better when corresponding words and pictures are presented near each other than far from each other on the page or screen. (Mayer et al. 2008)

In other words Retention and Transfer results are consistently better when text and animation or picture are "integrated and not "separated".

#### **Temporal Contiguity Principle:**

In a comparative study of pictorial animations following sentence narration and animation in parallel with narration done by Mayer the latter proved to be more consistent and significantly superior. Based on this Mayer et al. concluded that students learn better when corresponding words and pictures are presented simultaneously rather than successively. (Mayer et. al 1999)

#### **Segmenting Principle:**

This principle of multimedia learning seeks to emphasize the fact that the material presented be in paced segments and not a single large unit. In other words the advancement of the presentation must be learner-friendly and must be able to be controlled by the learner. Thus this principle underscores the idea that students learn better from a multimedia lesson if it is presented in learner-paced segments and not as a single continuous unit. (Mayer 2005)

### **3. Modality Principle**

The Modality Principle deals with the idea that students learn better when words in a multimedia message are presented as spoken text rather than printed text. This combination of animation and narration works superior to animation accompanied by on-screen text. Thus the

Modality Principle states that students learn better from animation and narration than from animation and on-screen text. (Mayer 2005)

#### **4. Coherence Principle**

##### **Type 1 – Visual**

Harp and Mayer in their 1998 article “How Seductive Details do their Damage: A Theory of Cognitive Interest in Science Learning,” made students read expository passages with interesting but irrelevant adjuncts. It was noted that students who read passages without the extraneous material performed better than those who encountered large amounts of seductive details irrelevant to the main ideas. Student learning is hindered when interesting but irrelevant words and pictures are added to a multimedia presentation. Harp and Mayer conclude that students learn better when extraneous material is excluded rather than included.

##### **Type 2 – Visual-Auditive**

Moreno and Mayer also insist that student learning is also hindered when interesting but irrelevant sounds and music are added to a multimedia presentation. They state that retention and transfer is undoubtedly better when extraneous sounds, including background music, are avoided. Thus, again, students learn better when extraneous material is excluded rather than included.

#### **5. Redundancy Principle**

In formulating Redundancy Principle, Mayer (2003) attempts to prove that identical information presented in two or more different forms or media is not helpful for learning. In other words multiple representations interfere with rather than facilitate learning. The bottom line is that students learn better from animation and narration than from animation, narration, and text.

#### **6. Presentation Style Principle**

Three very important principles need to be born in mind when presenting multimedia lessons.

**Personalization Principle:** Students learn better from multimedia lessons when words are in conversational style rather than formal style.

**Voice Principle:** Students learn better when the narration in multimedia lessons is spoken in a friendly human voice rather than a machine voice.

**Image Principle:** Students do not necessarily learn better from a multimedia lesson when the speaker’s image is added to the screen.

- 7. Pre-Training Principle:** The Pre-Training Principle emphasizes the idea that the knowledge of basic concepts and terms helps reinforce the multimedia-based learning.

These are the major principles of multimedia learning that need to be borne in mind when designing and operating multimedia lessons.

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## **Diaspora- A Complex Global Phenomenon**

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It is to be observed that man is the most widely scattered social animal on the earth and therefore migration is a geographical phenomenon that seems to be an unavoidable part of human history. The shifting of people from their native culture through physical dislocation as refugees, immigrants, exiles or the colonizing imposition of a foreign culture - one can witness the displacement as the most determining experience of the century. Multi-culturalism and Multi-nationalism are common to the modern man because of globalization.

Indian migration is the most peaceful and effective migration which sets it apart from any other migrations. The first wave of migration started 5000 years ago by saints moving in various directions to spread knowledge. The second wave of migration was from Indian silk traders , and traders dealing with spices. The third wave of migration was during the British period in which labourers went to cultivate rubber sugarcane and tea. The last wave of Indian migration to the west started after independence and it was from well educated people. Many of these educated became citizens of the countries into which they had migrated. Today there are nearly twenty million people of Indian origin spread over one hundred and thirty six countries across the world. Through this one can say that the Indian Diaspora is perhaps the oldest Diaspora as far the History is concerned.

Suddenly Diaspora experiences have drawn attention all over the world. The word of Diaspora refers to the displaced communities of the people who have been migrated from their native place to the other world which cannot be termed as their own. The movements in Diaspora are not always involuntary. Most of the times people wish to lead a cosy life without giving impotence to their nativity or origin. And with this intension most of the Indians have settled permanently in

other nations like America.

Recently the contribution of Indian Diaspora writers has been praiseworthy. Diaspora became a global issue for which much of the credit goes to the Indian Diaspora writers. The Diaspora Characters undergo certain traumatic experiences such as nostalgia, identity crisis, alienation, insider outsider syndrome and the process of assimilation. Most of these writers are either born in the United States or bred there. They are brought up in different cultures, different languages and different faiths. This results in a total multicultural lifestyle and this type of life style makes a central theme in many of the second generation writers.

If one observes the derivation of the word ‘Diaspora’, it takes its origin from the Greek word “Dia” (through) and “Sepiro” (Scatter) which literally means scattering or dispersion. The term was first used in the context of the experiences and predicament of the Jews who were rendered homeless after the Babylonian conquests. This term now shares meaning with large semantic domain that includes words like immigrant, expatriate, refugee, guest worker, exile community and ethnic community.

As Durham opines,

“Diaspora suggests a dislocation from the nation-state or geographical location of origin and relocation in one or more states, territories or countries”. ( Durham Peters, John, P.23).

Diaspora refers to the dislocation forced or voluntary of people from one or more nations, states to another. Robert Cohen describes Diasporas as the communities of people living together in one country who:

“Acknowledge that the old country – a nation often buried deep in language, religion, custom or folklore always has some claim in their loyalty and emotions”. ( Cohen, Robert. P.9)

Diasporas thus live in one country and look across time and space to another. The immigrant Diasporas and their descendants obviously experience displacements, fragmentation, marginalization,

rootlessness and discontinuity in the cultural ‘discourse’ of the subject countries. They carry abundance of cultural baggage with them throughout their journey. Therefore they have not only economic interest but also psychological as well as intellectual involvement in their countries of origin. In the absence of the home land, Diaspora community is instinctively in quest of some point in space to which it may emotionally belong. Thus the community longs for a space for it to be attached and enjoy the psychological advantage.

The term Diaspora has been differently defined by scholars of various schools of thought. Since time immemorial human races have travelled in search of achieving their desired goals or aspired ambitions. Sometimes they are forcefully migrated to the ‘other lands’ since they cannot survive in their local areas. Thus experience of Diaspora is a worldwide phenomenon. Diaspora is a mere extension of a particular community that lives outside its native land: hence any Diaspora group mirrors the image of native community it belongs to. It is not a mere foot print but a lively reflection of the community.

Systematic study of Diaspora communities is often known as Diasporology. It focuses on identification and evolution of cultural traits of a particular community or society. In addition to that such study reveals the strengths and weaknesses of a particular community by way of studying in comparison with the ‘insiders’ and ‘outsiders’ of a particular community on the basis of their achievements and failures.

As already mentioned, Diaspora persons are haunted by nostalgia for their original home and feel alienated and dislocated in the host land. Even then their return to the home land remains metaphorical. The Diaspora experiences include the quest for identity with all its cultural features. Marginalized in their adopted countries, Diasporas mainly face the crisis of identity, alienation and dislocation. In the case of Diasporas, it is not necessary that the mother land should be a real one and it may be even an imaginary one in many cases. The fact is that they psychologically need a land of their own, though imaginary. For instance the home land existed in the minds of the Jews scattered over several countries before the establishment of Israel.

It is not possible to express the Diaspora experiences in a simple way. It is a complex experience because it deals not only with the physical displacement of migrants from a place called home land,

but also with the psychology of the dislocated persons; so it becomes a very complex phenomenon. To understand and analyse their experiences, one has to be aware of the role that their culture, language and idea of nation plays.

The Diaspora writings have different types of experiences to share with the world. One can observe a peculiar variedness in the expression of the experiences in the Diaspora writings. These are sense of footlessness, agony or pain of rising with homelessness, anxiety and neurosis in the foreign land and the nostalgia towards their home land. Despite the differences in their cultures and traditions, the migrants share the experiences of dislocation from their native land. The bond with one another is mainly on the basis of their similar status; that of migrants living on foreign lands and have consequently formed Diaspora communities.

The Diaspora writings are basically rooted in the native culture; hence the writings from specific areas with specific cultures try to portray the same in their writings. Such Diaspora experiences enrich their writings with emotional feelings. These writings are the creative outcome of conflict and instability that the writers must have experienced being migrants. This type of anxiousness of dislocation is the characteristic of the expatriate writers. The works of Diaspora writers are the results of their human conditions, sufferings, complexity of their vision and their ability to look forward without being able to forget the past.

Geoffrey Kain in his popular work, the *Ideas of Home; Literature of Asian Migration* presents the meaning of “home” as important for immigrants or exiles that come from a distant land to America, with the hope of freedom. Actually they want to fulfil their American Dream. America opens a door of hope for people from all over the world. In other words, America is reformed like a college with the multicultural aspects from the immigrant wave. America is like a kaleidoscope which is equipped with small coloured glasses in the tube; when the kaleidoscope turns, there are many different changing patterns mirrored.

Like their journey to a new land, there is a long process for the immigrants to find a home of their own. There will be a lot of

parameters such as, racial issues and cultural differences in the procedures of home making calling a place home is forming a contact to the new place, and it ends a vagrant life for immigrants or exiles; therefore, when they attempt to establishing a home, is to seeking for a place to locate, to live in, and to get rooted in an alien place. Home for the immigrants not only a temporary place to occupy, but also a permanent position to stay in. Also when they quest for belonging in the new country, they are blocked between their old world and a new land.

One more interesting word is ‘Displacement’, which means movement of people from their native land to the adopted land carrying a bundle of beliefs, customs and traditions. Hence, one who is forced to leave one’s native place, one is called a displaced person and this phenomenon is termed as ‘forced migration’. Displacement is of two types, physical and physiological. Physical displacement means people who have left their home to settle in countries or cultural communities, which are basically quite strange to them. Moreover physiological displacement means diversion of mind.

Displacement is not the feeling of being at home, or not being at ‘unhome’ either. And it is living far away from home. When an individual lives in exile, he feels himself displaced and therefore he feels alienated. Likewise exile results in displacement. Displacement whether forced or self imposed in many ways it is a disaster and it is certain. In all cases the term Diaspora carries a sense of displacement and the population so displaced finds itself separated from its national territory. And usually its people have a hope or at least a desire, to return to their home land at some point, if the home land still exists in any meaningful sense.

Exile may be termed as the state of being barred from one’s native country and exile is the foremost aspect of getting nostalgic. Exile generally is a painful banishment from one’s homeland. Though it can be voluntary or involuntary, internal or external, “exile” generally implies a sort of trauma, an imminent danger, usually political, that makes the home no longer safely habitable. The word ‘exile’ includes a range of displaced existence.

The Indian Diaspora Writing is a part of exile literature. There



is a natural exile state in all dislocated lives whether it is intentional or regular migration. Over time remotely separated communities tend to vary in culture, traditions, language and other factors. These writings in displaced circumstances are often termed as Exile Literature. World literature has an abundance of writers whose writings have prospered while they were in exile. Edward W. Said aptly reflecting to the condition of Exile and said,

“I think that if one is an intellectual one has to exile oneself from what has been given to you, what is customary, and to see it as if it were something that is provisional and foreign to one self. That allows for independence - commitment – but independence and a certain kind of detachment. (Said, Edward p. 13).

The world in existentialist terms appears absurd and indifferent towards one's needs. In such a situation one cannot help but feel like an outsider. Hence it is an admitted fact that exile is a part of human experience. The effects that exile have, not on the writers' works, but on the writers themselves, seem actually paradoxical. Exile appears as both a liberating experience and a shocking experience as well. The paradox is clear because it is just a manifestation of the tension that keeps the strings attached and in flexible between the writer's native place and the place of exile.

Whatever may be the geographical location of the exile writer, in the mental landscape, the writer is forever enmeshed among the strings attached to the place that pulls him in opposite directions. The only way the writer can free himself from the tightness of the enmeshing strings, is by writing or making any other form of artistic expressions. Even if a writer consciously tries to justify one end simultaneously, unconsciously, there arises a longing for the other. There lies the fascination of exile literature.

“Being in a foreign country means walking a tight rope high above the ground without the net afforded to a person by the country where he has his family, colleagues and friends, and where he can easily say what he has to say in a language he has known from childhood”. (Kundera 75)

Moreover, the diaspora writers are constantly adapting

themselves to the dynamics of their new homes in a positive way as it ought to be. Hence Bharat Gupt specifically with respect to the Indian Diaspora suggest that the Indiaspora needs to be convinced that inorder to survive as independent people in the adopted lands they need to grow with their heritage, not just merely cling to it".(Indian Diaspora <http://www.indolink.com>).

It is Rushdie who gives us a clear idea of the experience of the immigrant:

All migrants leave their past behind, although some try to pack it into bundles and boxes-but on the journey something seeps out of the treasured mementoes and old photographs, until even their owners fail to recognize them, because it is the fate of the migrants to be stripped of history, to stand naked amidst the scorn of strangers upon whom they see the rich clothing, the brocades of continuity and the eyebrows of belonging. (S.Rushdie-63).

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## **Evolution of Indian Short Story in English**

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The Indian short story in English is virtually a product of the 20th century. It was only in the 19th century, that the Indian short story of some literary value came into being. By the beginning of this century short story and short novels constituted a major output of the writers.

The Indian-English short story has been a very challenging form of literature, and is a highly complex form. It is one of the oldest forms of literature and has remained the most popular form since its beginning. The first short story in English was written in 1835, shortly after Lord Macaulay's bill introduced English as the medium of instruction in India.

*Dr. T. Narayana* says, "Judging from the short life span of the Indo-Anglian short story, its achievement is commendable. Its limitations are obvious. But its future is bright and full of promise."<sup>1</sup> The Indian English short story began its history towards the close of the nineteenth century with the publication of Kamala Sattianandan's *Stories from Indian Christian Life* in 1898. A large number of writers experimented with the form, the structure and texture of the short story. *Eudora Welty* has rightly stated that all stories embody a personal vision, when all the elements are set in motion by the writer's perception of the mystery and magic of everyday life.<sup>2</sup> Good stories, therefore, touch the readers intellectually and emotionally and ignite their imagination.

Certainly, the short story always has been more flexible and open to experiment than novel. The writer is concerned with the present moment only. He has learned to do without explanation of what went before and what happened beyond a point. How the characters will appear, think, behave, comprehend tomorrow or at any other time, is irrelevant. It is a product of an imagination, which is rooted deeply in the individual consciousness of the author. It has always been the

author's place to criticize the society in which he or she lives. The short story, with its traditional focus on a single idea, seems a perfect vehicle for such criticism. The social and cultural diversity of India is reflected in a variety of short stories. It is marching towards diversification. It has a popular readership in the modern times and caters to the psychological, sociological, humanitarian, regional, religious, philosophical and exotic interests of people. It is specially suited for modern times when people have little time to spare and even the miniature form of short story serves the purpose.

The Indian-English short story came to India as a genre through its contact with the West, primarily through the Western masterpieces available in English translation. Indian short storywriter in English began his work slowly, yet steadily he spread his wings to incorporate the charms of a finished form and a natural prose style.

The twentieth century is a landmark in the development of the short story. After 1920s, the Indian short story in English reached its maturity. These stories deal with the individuals' intense inner feelings that have gone into their very consciousness. *Swinder Uppal* rightly comments: "It has its roots in the hoary past. It has evolved its modern form after passing through several stages and by getting the warmth of its innumerable lovers through so many centuries."<sup>3</sup>

There were many who have got the world recognition as short story writers in English. With ten volumes of short stories *Manjeri S. Isvaran* occupies a conspicuous place among the pioneers of short story writers. He is a typical Indian writer who confines himself to the life of the low and middle classes in the Tamilnadu state. In the fifties *Khushwant Singh* made his debut as a short story writer of outstanding merit. *Attia Hosain*, captured the poignancy of Partition in finely chiseled stories. *K.A Abbas* has also created a place for himself as a short story writer. He deals mainly with the problems people had to face in the wake of partition. Another famous writer of short stories in English is *G.D. Khosla*, who has given the reader a peep into the multifaceted personality of Mother India through his wide-ranging themes.

The sixties boast of writers like *Ruth Praver Jhabvala*, *Bunny Reuben*, *Ruskin Bond* and *Bhabani Bhattacharya*. They are less moral

but more satirical and paradoxical in their treatment of themes. In addition to the above mentioned established short story writers, there are some other memorable literary personalities of yesteryears. They have contributed in their own way to the growth and expansion of this genre in varying degree. These early Indian writers in English paved the way for '*the great Trio*' of Indian English Fiction -*R.K. Narayan*, *Mulk Raj Anand*, and *Raja Rao*, the most noteworthy short story writers of this period. *The Big Three* published their collection of short stories. *Mulk Raj Anand* employs a variety of narrative modes and his style varies remarkably. The humanism of Anand is so evident in his short stories. *R.K. Narayan* occupies a prominent place as a writer of short stories in a lighter vein and style. The stories written with Narayan's simple style and characteristic gentle irony portray the variety and colour of Indian Life. *Raja Rao* depicts philosophically the Indian reality with focus on social and political aspects of it. His works are deeply rooted in Hinduism.

In the seventies there was a sudden burst of creativity. Authors like *Anita Desai*, *Keki Daruwalla*, *Padma Hejmadi*, *Kamala Das*, *Manohar Malgonkar*, *Shahsi Despande*, *Jhumpa Lahiri*, *Nayanatara Sahgal*, *Salman Rushdie* and others explored new themes. They deal with a variety of themes. *Manohar Malgonkar's* stories deal with the army life and hunting. He likes to reveal the outdoor life. *Ruskin Bond* and *Manoj Das* are among the prominent contemporary Indian short story writers in English. *Ruskin Bond's* stories about Rusty have enthralled and entertained young writers. *Manoj Das a master of dramatic expression* is counted among the popular short story writers in Oriya as well as in English. *Arun Joshi* and *Anita Desai* excel in laying bare some deep-hidden human motives and emotions and in making subtle psychological analyses of characters.

#### The Significant Women Voices:

From 1960s onwards woman's voice started becoming an inevitable part of the domain of literature. More and more women writers have emerged, expressing their creative and critical views. An important channel for these women writers has been the short story. In India, the emergence of the short story in English is closely linked to the emergence of women writers. As *Krishna Daiya* says,

“Women’s contribution to the short story is invaluable. Both women writing and the short story form have developed simultaneously in the twentieth century, especially in its later half.”<sup>4</sup>

According to her the short stories written by Indian women have form an integral part of the Indian writing in English. They deal with social inequalities and prevalent exploitations.

It is possible to state two categories of prominent Indian short story writers: *women writers* and *expatriate writers*, as they are very significant voices. They have made the contemporary Indian short story an effective tool for the promotion of a secularized democratic culture. They are concerned with feminist issues and the life of non-resident Indians respectively. Both of them form groups of powerful voices. They are significant because they are highly educated, intellectually strong and powerfully vocal and expressive of their vision. Further, they are adventurous and experimental. Hence, they are very innovative as far as their art and craft are concerned. A good number of women writers have come on the surface of the literary scenario with a view of making their voice audible to the society. They have many similarities and dissimilarities in themes, characters and style though they respond to the same time, place and circumstances. The modern woman has become more aware of her potential. She is mentally and physically equipped to take stride with the fast changing values of life.

In the post-independence contemporary phase *Anita Desai* starts the trend of women novelists writing short stories. Her stories reveal her skill and dexterity in handling this genre. *Shashi Deshpande* and *Anita Desai* are serious writers who have taken up the short story as their desired medium for self expression as well as for their own interpretation of reality. Shashi writes with the Indian readers in mind. Her stories deal with the housewives and their problems. Another notable name in the field of Indian English short story is *Ruth Jhabvala*. She writes on the follies and foibles of the modern Indian life.

There are many Indian women writers based in the U.S.A., Canada, Britain, and other parts of the world. Some are recent immigrants, while others, such as *Jhumpa Lahiri*, are second generation immigrants. She offers the reader a variety of experiences

that are both familiar and foreign. She has the unique ability to paint the worlds of both the immigrant and the native in miniature. *Bharathi Mukherjee* is an expatriate writer whose experiences have coloured the perceptions of her characters, her protagonists are either Indians living abroad, or Indians who have come back after a period of staying abroad. There are many other noteworthy women writers like *Kamala Das*, *Uma Parameswaran*, *Githa Hariharan* and *Anita Nair*. They are very rich in depth of perception and are certainly the important voices representing India in their own way. *Kamala Das*, one of the best-known contemporary Indian women writers, was noted for her short stories as well as poems written in English. She has been considered an important voice of her generation, exemplified by a break from the past by writing in a distinctly Indian persona. Among the new generation of Indian writers, *Githa Hariharan* has made a substantial contribution to Indian writings in English. Her striking collection of short stories demonstrates her remarkable range. She sketches the lives of ordinary men and women in an extraordinary way. Last but not least, the mention should be made about *Kiran Desai*, daughter of Anita Desai. She has published only one short story and two novels. In the words of *Salman Rushdie*, “Welcome proof that India’s encounter with the English language continues to give birth to new children, endowed with lavish gifts”.<sup>5</sup> The young writers of today have continued this trend. These writers brought renewed life and extended subject matter to the Indian English story. *Nripendra Singh* says, “These women writers could easily project a peculiar vision which for convenience sake may be called ‘*Feminist*’. The remarkable point is that they have made their presence felt and the present creative scene cannot ignore them.”<sup>6</sup>

A cursory glance at the state of affairs obtaining in Indian-English short story convinces the reader that it has traversed a long course of journey, nearly of one hundred years and has now reached a stage, through the salutary efforts of a few talented writers, where it can make a breakthrough by exploring certain new areas and techniques. Despite the natural hardships of language and expression, the short story has made some headway and has become truly Indian after shaking off the initial foreign influences

In short, Indian short story in English is very rich in quality and quantity. There is a good number of short story writers at present, who

have made their presence felt in the literary world. Finally, contemporary Indian short story in English is already standing at crossroads, and it has to make cautious moves to pull itself through. The best is yet to come.

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## **Graham Greene's *The End of The Affair*- A Study**

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Graham Greene has chosen a theme that can never die. Graham Greene tells anew the same story. The story of a soul in its search for happiness is of universal appeal and the theme is the highest and holiest that the human mind can conceive - the love of God for man; the love of the Almighty for poor, weak, sinful man. The kind of love he offered to Bendrix. Greene asks how many Bendrixs are there in the world, who feels they have a reason for hating God? The peace and love he holds out to Bendrix is refused for hatred was in his brain,

You're a devil, God, tempting us to leap. But I don't want your peace and I don't want your love . . . I hate you, God, I hate you . . . (p. 236)

Greene's *The End of the Affair* portrays souls that know the love of God yet flee it because they are led astray by false lights. In the novel it symbolizes man's journey through life, and more important, it dramatizes the words of St. Augustine, "Thou modest us for thyself, and our heart is restless, until it repose in Thee". (St. Augustine, Confessions, p. 21)

The characters in Greene's novels know St. Augustine's prayer yet they are always bound by a dilemma; the dilemma of a man refusing perpetual happiness for temporary happiness. The tragedy of his characters is not that they could not find happiness, but that they looked for it in the wrong places; they had only to succumb to the Hunter. Sarah's fears prevented her from accepting his love, "I know I am only beginning to love, but already I want to abandon everything, everybody, but you: only fear and habit prevent me . . ." (p.54)

The Hound of Heaven pursues his quarry relentlessly and in the end Sarah will have her fears and habits swept aside and will have made the leap that Bendrix feared. God pursues his creatures more

assiduously than Ida Arnold pursues Rose. He tracked the whiskey priest through the jungles, in and out of jail, more doggedly than did the police lieutenant; He "fled" Scobie down to the very last breath he took; he follows Sarah to her adulterous bed - these he followed, letting each know his love and above the tumult of the chase each heard his words, "All things betray thee, who betrays Me" - Sarah, Rose, Scobie, hearing him were fearful that in loving him they would lose the love of their Bendrix, Pinkie, and Louise. In *The End of the Affair* God pursues all. He is the jealous God so often mentioned in the Bible Who will tolerate no less than everything and everyone - Smythe, Parkis, Henry. Often man thinks he is feeling or acting from one set of motives while in actual fact feeling and acting from another set. For each creature is a person at war with himself - and none more so than Sarah and Bendrix. As, alternately, they pursue each other, so each of them is pursued inwardly; down the arches of the years and down the labyrinthine ways of their own minds; all Greene's characters are always hares pursued by Grace.

In the *Hound of Heaven's* quest for the souls of men, the hunted is fully aware of his complete and utter dependence on God's love.

If I loved God, then I would believe in His love for me. It's not enough to need it. We have to love first, and I don't know how. But I need it, how I need it. (p.108)

God, who is Justice, is also the one and the same God who is Love. He is a God "who loves desperately". It follows that if a man were to succumb to this God who loves desperately the only answer is for a man to love God desperately. This means "giving up" some phase of life which man holds dear. The desires of man always seek a good even though a higher emphasis may be placed on the "created" rather than on the Creator. Sarah Miles in a moment of professed dependence accepts the fate that goes with the desperate love of God. She learns that giving up her Maurice is not enough; she must go a step further and reject "everything" from her mind and heart. And in her confused thinking she wonders how she will "exist" if she eliminates "everything". She is neither ready nor willing to return God's love desperately even though she needed it desperately.

Greene is aware of the pain and the darkness that comes with

loving God. Did not God the Son call out to his Heavenly Father from the depths of his Pain and his darkness, "My God, My God, why hast Thou forsaken me"? Terrible, Indeed are the demands made upon the human soul that subjects itself to the desperate love of God for their seemingly can be no worldly pleasures left

”, . . . I thought, God has more mercy . . . only its such an odd sort of mercy, it sometimes looks like punishment . . . I fought belief for longer than I fought love, but I haven't any fight left. (P.178)

It is this fear that causes Sarah to choose other pleasures; sex and wine. The second view is finding evil in pain itself. Such a view likewise refuses to see in pain any redemptive values. Sarah asks, " . . . can one have a merciful God and this despair". Christ could have but thought of redeeming the world and it would have been, but he chose the ignominious death of the Cross with its physical and spiritual pain and suffering in order to redeem man. Greene says that man must accept pain and suffering as the effect of evil in the world and realize that only through pain can he be redeemed. Sarah realized that she must accept pain and agony,

Dear God, I said - Why? Why? . . . I shut my eyes tight, and I pressed my nails into the palms of my hands until I could feel nothing but the pain, and I said, I will believe. Let him be alive, and I will believe . . . and then he came in at the door and he was alive, and I thought now the agony of being without him starts. . . (p.112, 113)

Sarah needed only to remember that the Cross came after sin, not before. The thought of loving God created an agony in Sarah's mind. If he is love, should not she embrace him? If not him, who? Sarah could not solve her problem, "But, dear God, what shall I do with this desire to love? (p.112)

God's love is such a strange thing to man that he is afraid to embrace him; he is afraid that in giving God his finger he will seize the hand. Bendrix does not fear goodness, but rather the pain which is its price. He fears God's grasping his hand. If I ever loved like that, it would be the end of everything. Loving you I had no appetite for food, I felt no lust for any other woman, but loving Him there'd be no pleasure

in anything at all with Him away. I'd even lose my work. I'd cease to be Bendrix. (p.225)

Bendrix's dreaded spiritual goodness demanded a painful relinquishing of what is evil? The human lover wants his beloved perfect in all things so the Hound of Heaven wants all souls perfect. At first glance God seems to be taking away man's happiness but in the moment of surrender, man discovers that he deceived him. He has merely taken away the dross to give man the gold of his eternity. One of the greatest dramas of life is the Hound of Heaven in pursuit of a soul; attempting to give man an eternity of happiness. When God pursues the soul he proves a relentless lover, who will never leave the soul alone until he has won it or been conclusively denied. The End of the Affair is such a story, the story of God in pursuit of the soul of Sarah Miles. The theme of this novel is the wrestling with the love and grace of God of a very ordinary man and an apparently completely pagan woman, but one with immense spiritual potentialities. It is not the story of sanctity through adultery, it is the story of a woman torn between two loves, and it is told in terms of Greene's view of reality.

At the head of the opening chapter of *The Man Within* appears a passage from Traherne which provides a clue to Greene, not only to *The Heart of the Matter* but especially to *The End of the Affair* for the quotation provides a concise synopsis of Greene's view of reality.

o ye that stand upon the brink whom I so near me through  
the chink, with wonders see: what faces these, whose feet,  
whose bodies, do we wear? I my companions see in you,  
another me. They seemed others, but are we: Our second  
selves those shadows be. (p.50)

There is always the idea of the double man in Greene, "There's another man within me that's angry with me"; there is always this duality in man's nature that Greene is concerned with. With Sarah it is the duality of the known physical desire and the unknown spiritual love fighting for supremacy of her soul.

*The End of the Affair*, however, reverts to "type" in its portrayal of Greene's obsession. Greene once wrote that every creative writer must have an obsession and up to *Brighton Rock* his has been with failure, but in *The End of the Affair* his obsession has changed to

hatred. This novel is heavy with hatred and it is probable that it was a product of some personal crisis. Hatred is one of the escape valves through which Greene's intense emotional feelings escape.

Greene, through the medium of his novelist-character Bendrix, writes out of bitterness born of hatred. "What a dull, lifeless quality this bitterness is. If I could write with love, but if I could write with love, I would be another man: I would never have lost love". But not all of Bendrix's bitterness comes from hatred; some of it comes from frustrated love. There is, however, a display of unnecessary spite and cruelty which cannot be attributed to either hatred or frustrated love. The petty spite is inborn and is failing in character.

Bendrix behaves toward Parkis, the pathetic old detective, with consistent nastiness. Bendrix is a person with a considerable store of unpleasantness which has been nurtured by hatred and has been aggravated and stimulated by his frustrated love affair with Sarah,

The sense of unhappiness is so much easier to convey than that of happiness. In misery we seem aware of our own existence, even though it may be in the form of a monstrous egotism; this pain of mine is individual, this . . . belongs to me and no other . . . as though I loved in fact what I hate. (p.47)

Bendrix knows he is hateful for he says so frequently, "Hate and suspicion and envy have driven me so far away." But after Bendrix had got Sarah's note informing him she could no longer see him, his hatred becomes a passion. He begins to treat Sarah like a prey. He follows her through London, exulting over her fear. When she dies and his hatred has lost its object he changes it and begins hating God. God had taken his Sarah and he should be hated as bitterly as Henry and Smythe had been. Bendrix's hatred has left him near insanity and at the end of the novel he is a near-man. After Bendrix's talk with Henry and the priest it becomes clear that Greene had intended it this way - Bendrix has been nearly destroyed with hatred and frustrated desire. He rationalizes his hatred by declaring it was just to defend him and yet he knew "grief and disappointment are like hate! They make men ugly with self pity and bitterness".

Greene's use of Leon Sley's epigraph gives some hint of an

explanation into Bendrix's character. "Man has places in his heart which do not yet exist; and into them enters suffering in order that they may have existence". Through Bendrix's suffering new ideas come to life. Intensity of suffering brought near-insanity but at the end there is more than a hint that a new and healing grace is beginning to creep into Bendrix's heart. Once the rage was over Bendrix was certainly a wiser man than he had been before it started.

Bendrix with the avowed purpose of doing research on Henry for the future novel about civil servants falls in love with Sarah. This love leads to an affair which goes on despite Henry Miles, a trusting and not to bright husband, until a bomb strikes Bendrix's apartment house and injures him. Sarah, who was present, believing that Maurice has been killed, she turns for the first time to God, and vows to surrender Bendrix if only his life is spared. He is not dead and so begins the process of her subjection to the Love of the Hound of Heaven.

The End of the Affair, Evelyn Waugh wrote in a review, "is addressed to the Gentiles. It shows them the Church as something in their midst, mysterious and triumphant and working for their good".

In the novel Greene attempts to tell profound spiritual truths in terms of stark realism, and to prove that God is the finality of all loves, even the illegitimate love of Sarah and Bendrix. The End of the Affair creates mysterious depths of the relation between the God of love and fallen, sinful man. Greene almost brings God into the story as one of the characters. Bendrix is openly at war with God in whom he disbelieves, "This is a record of hate . . ." Greene asks, could Bendrix disbelieve in God if he hated him?

God's love is often a "strange" kind of love. What kind of love was it for a woman who realized itself in more and more agony so that she had to pray for death since she felt herself too humanly weak to reject an "understandable" human love which grew and deepened as love itself and her love of God deepened, "For he gave me so much love . . .?" The love between Sarah and Bendrix - lust for love cannot reside in the mind alone; our minds cannot love without a prior meeting of the flesh. All kinds of emotions and psychological states may exist before the bodies unite but they do not amount to love. "It was as if quite suddenly after all the promiscuous years I had grown up. My

passion had killed simple lust for ever. Never again would I be able to enjoy a woman without love. It is simple lust that has gone from Bendrix life and in its place is love. Sarah tried to persuade herself and Bendrix that people can love without seeing each other. It is a desperate cry and Sarah convinces no one, not even herself.

She said, "People go on loving God, don't they, all their lives without seeing him?" "That's not our kind of love."

"I sometimes don't believe there's any other kind, everything must be all right, if we love enough," she said. (p.86)

She thought of a scar on Bendrix's body, but what was the use of a loved scar if she was to be "only the vapors of the spirit"? Later she wrote in her diary: "We can love with our minds, but can we love only with our minds? Love extends itself all the time, so that we can even love with our senseless nails, (p.131)

Sarah's diary contains her bout with the Hound of Heaven. God had permitted her to sin but took away the fruit of her sin – He permitted her to use her free will to keep or break her promise, but she had not the power to gain anything by breaking it.

I said to God, so that's it. I begin to believe in you, and if I believe in you I shall hate you. I have free will to break my promise, haven't I, but I haven't the power to gain anything from breaking it . . . You let me sin, but you take away the fruits of my sin . . . You don't allow me to enjoy it. You make me drive love out. . . What do you expect me to do now, God? Where do I go from here? (p.118)

This "bitch and fake" cannot "hurt" God because she cannot get any pleasure from it. She sought solace in wine and sex but it did not work for she was beginning to "feel" God's love. "In this bitch and fake where do you find anything to love"? As she begins to feel God's love, she also begins to believe in Him, though not fully - ". . . not yet, I don't believe in you yet".

In her despair at having lost Maurice she finds that she now does not love anyone and God least of all. Seeking ways to escape from this God she does not believe in she goes to Richard Smythe, a rationalist street preacher and his doctrine of a Phantom God. Realizing that

Smythe's Phantom God may be the result of suffering generated into hate by a disfigured face he had been branded with, she becomes disturbed and visits a "Roman" church with its plaster statues and bad art and "a material body on a material cross". She contemplates the cross and the words of Richard Smythe and thinks, "Oh God, if I could really hate you, what would that mean"? Sarah now, and Bendrix later, in their pursuits are driven to look into themselves and to recognize - if only for a moment – in whose image they have been made. Sarah's search for another love leaves in her a terrible emptiness, which is a physical loneliness brought on by the loss of Bendrix. However, there is evident a vestige of spiritual emptiness brought on by the dissatisfaction with the mediocrity of her life. Sarah's emptiness has no spiritual value for she feels an antipathy against the Hound of Heaven. Yet as she walks out of the church in "a flaming rage" she did what she had seen people do in other churches, she dipped her "finger in the so called holy water and made a kind of cross on her forehead". God was at work but Sarah did not realize it.

Sarah is spiritually weak. She can do nothing of herself - she needs the help of God. She needs the same special assistance God gives men to work out their salvation. Thus the Catholic Church calls Actual Grace, which is a supernatural help given by God for the special purpose of enabling man to perform some particular act which tends towards his salvation, "... And wearily God forces us, here and there, according to His intention . . . (p. 80)

This grace can best be understood in terms of man's two weaknesses. The first is original sin. Adam's sin began the constant strife going on in the hearts of all men – 21 the sensuous against the spiritual. It is "... only through the Grace of God by Jesus Christ our Lord", that man can compensate for this fallen nature that is his by the sin of Adam. The second weakness is man's inability to rise above the plane of the natural into the supernatural. Since God can only be seen face to face by a supernatural act, it follows that some outside help is needed and this too is Grace.

God's grace came slowly to Sarah. In an entry in her diary she suspects that God might fill a void

and it was for the first time as though I nearly loved You.



I walked under your window in the rain and I wanted to wait under them all night only to show that after all I might learn to love and I wasn't afraid of the desert any longer because you were there. (p. 128)

The first of God's graces to Sarah came as a gift for she had done nothing - to merit it of her own accord. Perhaps, she as Scobie before her owed this gift to the prayers of a saint whose name nobody could remember. Is Sarah, a sinner, worthy of such Grace? This question is basic to all the works of Greene. The answer he uses is found in God's own words when He tells that He came ". . . not to call the just, but sinners". Even to the worst of sinners then God gives sufficient Grace to enable them to repent. In *The Heart of the Matter* Greene maintains that a man could die with the consciousness of a threefold sin of adultery, sacrilege, and suicide weighing on his soul and still go to heaven. In *The End of the Affair* he goes a step further and says that a woman who repents all her sins before she dies is a saint worthy of formal honour.

Even though Sarah is only partly convinced that God is the answer to her problems there is still a great obstacle to be surmounted on her road to peace. That obstacle is self-discipline. God is putting Sarah through a Calvary before he will let her share in a Resurrection. She is tormented by her indecision. One day, she writes "Dear God, I've tried to love and I've made such a hash out of it. If I could love you, I'd know how to love them . . . Teach me to love. (p.143)

Two days later, however, "Dear God, I'm no use. I'm still the same bitch and fake. Clear me out of the way." (p.145)

Sarah's realization that there is an ideal love for which she has been reaching blindly and mistakenly brings her, with God's graces, to the shattering knowledge that the love she has been adulterously enjoying is empty and degrading. I believe you died for us.

I believe you are God . . . Dear God, if only you could come down from your cross for a while and let me get up there instead. If I could suffer like You, I could heal like you. (p.144)

She feels that she is no use because she has not yet understood that love is what she desperately wants. When she does surrender, God

gives her the assurance that none of her pain and suffering has been in vain.

For he gave me so much love, and I gave him so much love that soon there wasn't anything left, when we'd finished, but You for either of us. I might have taken a lifetime spending a little love at a time, seeking it out here and there, on this man and that. But even the first time, in the hotel near Paddington, we spent all we had. You were there, teaching us to squander, like you taught the rich man, so that one day we might have nothing left except this love of you. (p. 156)

Even after she has surrendered she has not fully acquired the taste for God. Sarah echoes the words of St. Augustine's human cry, "Oh God, give me continence, but not yet, when she pleads, "Dear God, you know I want to want your pain, but I don't want it now. Take it away for a while and give it me another time". Evelyn Waugh wrote of *The End of the Affair*. . . . is a singularly beautiful and moving story. The heroine is consistently lovable. Again and again Mr. Greene has entered fully into a scene of high emotion which anyone else would have shirked. (p. 357)

*The End of the Affair* is an account of a woman who gave God what he wanted, even though it killed her. Sarah's unhappiness, Father Martindale says, she is like the unhappiness of thousands of others: . . . in England like those described here, who are sure of nothing but that they are unhappy. But also, that in all these creedless and almost codeless people there is something that God's grace is trying to get hold of, that really wants to be got hold of, but does not understand this, and so thinks it hates what it both needs and fears. (p.47)

Sarah's fears and needs were swept aside in the one act of humility as she was swept away by the tremendous torrent of Divine Love.

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## **Toni Morrison and her Womanist Perspective**

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Toni Morrison, the outstanding major African American Woman genius is the renowned for her women-centred literary products. Her works serve as a mirror to highlight vividly the problems of the woman and they are marked by complexities. They are meant for the rousing of conscience of men and women of right sensibility and also for promoting the right kind of woman-consciousness. In fact, very few writers have accomplished this onerous task of opening the eyes of the perceptive renders to understand what it is to be a woman and women's experiences which are at the centre of the analysis of Toni Morrison.

Contemporary criticizes offers the possibility of seeing the world from new perspectives. A woman centred approach highlights the female imagination for the first time.

Toni Morrison places herself at the centre of the literary world and the writers in search of wholeness, finding action in spite of dependence. Therefore, to Toni Morrison writing becomes a conceptual and linguistic act of the creation of self and her heroines, like their creator, are ones who act rather than acquiesces.

Toni Morrison, through her womanist perspective offers to the Black women their own women self, their beauty, physical and sexual strength, motherhood, sisterhood and wife-hood. At the same time the Black women need to be educated and made aware of the need to recover from psychological and mental traumas of inferiority. This is possible only if their wholeness and roundness are restored. And Toni Morrison precisely aims at achieving this end.

In this context, it is apt to quote the reply given by Alice Walker to her Mother's question thus:

Mother's Question : When you makes these trips back south.....What is it exactly You're looking for?

Alice Walker: A wholeness.....because everything around

me is split up,

Deliberately split up, History split up, Literature split up,  
and people are split up, too. It makes people do ignorant  
things.....<sup>1</sup>

At this point, it ought to be noted that Toni Morrison is a womanist for she views the term “feminism” reflecting the problems and plights of the white women only and that this term does not do justice to the Black Women. She prefers the term ‘womanism’ to ‘feminism’. On the grounds that ‘womanism’ sounds stronger and more comprehensive and all inclusive.

Infact, the definition of the term ‘womanist’ locates the Black women first as a Black Feminist. Then it celebrates the sensuality and spirituality of the Black Woman. Then it identifies her as the variegated flower in the garden of humanity. Toni Morrison argues that this term ‘Womanism’ says more than that they (women) could choose women over men. Yet again women could choose to live separate from men. Infact, to be consistent with Black cultural values still have considerable worth.

Toni Morrison insists upon searching through both cultural and psychological pasts from a meaningful synthesis in the lives of women. At this juncture it is relevant to quote the observation of Alice Walker:

“The word lesbian may not be suitable (or comfortable) for Black women...Indeed I (Alice walker) can imagine Black women who love women (sexually or not).....referring to themselves as whole women, from ‘wholly’, or holy, or as ‘round’ women- women who love other women, yes but women who also have concern, in a culture that oppresses all Black people (and this would go back far), for their fathers, brothers, and sons and no matter how they feel about them as males. My own term for such women would be womanist.”<sup>2</sup>

Toni Morrison prefers ‘womanism’ to ‘feminism’ precisely because it is rooted in an all inclusive female culture and does greater justice to all women irrespective of colour, class or creed. Moreover, womanism does full justice to the life, live and transcendence of Black Women.

Toni Morrison employs this term to denote the metamorphosis that occurs in adolescent girls and middle aged women when they come to a sense of their self as women. She argues that the young girl inherits womanism after a traumatic effect such as menarche or after an periphery or as a consequence of racism, rape, violence or death in the family or sudden respectability. Through coping with the experience she moves creatively beyond the self to to that concerns for the needs of others characteristic of adult womanists.

She protests against the patriarchal power structure. Her works demand that the perceptive readers, whether they belong to the group of male oppressors or the section of the oppressed female, be orator of the ideological issues in order that it may change their attitudes about patriarchy.

Toni Morrison just does not deal with women and women's issues but posit some aspects of the womanist ideology. The following descriptive statements serve as a working base to better appreciate the literary products of Toni Morrison and her considered view points on patriarchy.

- (a) A critical perception of and reaction to patriarchy often articulated through the struggle of a victim or rebel who must face a patriarchal institution.
- (b) Sensitivity to the inequities of sexism allied with an acceptance of women and is understanding of the choices open to them.
- (c) A metamorphosis leading to female discovery in a feminist utopia, or a stasis, signifying the failure to aluminates sense.
- (d) A style spiced with the acrimony of feminist discourse.

Toni Morrison is vehement in her protest against denials, deprivatim, exploitation, and dehumanization of women. She poignantly decries the discriminating attitudes of the male chauvinists. She argues that in the male dominated society there is one yardstick to judge man and another parameter to downgrade women. In the connection the strong argument of Alice Walker is to the point:

“I (Alice Walker) wanted to explore the relationship between men and women and why women are condemned for doing what men do as an expression of their

annsculinity. Why are women so easily “tramps” and “traitors” when men are heroes for engaging in the same activity.”<sup>3</sup>

Toni Morrison sees the experience of women as the collective and historical violation of the female Eve. Moreover, she sees women as a series of movement from a woman totally victimized by society and the Establishment and by men to a growing and developing and a merging woman by power, self-position, and recognition. Such an emergent woman’s consciousness of her empowered state allows her to have control over her life. This is the burden of the womanist approach of Toni Morrison.

Toni Morrison shares with other African American women writers the heritage of the “Blues”. The “Blues” have had a tremendous impact on the womanist fictions as there is a connection between the “Blues” and the capacity to experience hope. In this regard the pointed observation of Alice Walker runs as follows:

“(The Blues) is the song of the people transformed by the experiences of each generation, that holds them together and if any of it is lost, the people suffer, and are without soul”.<sup>4</sup>

One of the themes that Toni Morrison examines is that of the woman as a suppressed artist. She controls that for two centuries women had remained as hidden artists.

The creative impulses of the women geniuses have been thwarted and denied an opening in a society in which they have been viewed as objects of pleasure and as a source of cheap labour. The women artists who had been stifled instead of being cultivated and groomed to gain artists maturation spent their lives in slow motion, and unaware of their own richness, and they shared at the world wildly. Things changed for the better with the emergence of strong willed women writers such as Toni Morrison, Alice Walker, Lorriane Hausberg, and Rita Dove, to quote a few.

Toni Morrison’s “Bluest Eye” is a female bildungsroman. It points to the learning experiences and maturation of Claudi McTeer, Frieda, Mc Teers and Pecola Breedwe. It is the theme of the Black female growing up in America. The story of the novel thus, revolves

round the two families of Mc Teers and the Breed Ames. These two black families had migrated from the deep South to Lorraine. Thus with a hope for better future.

This novel carries the painful experiences of Claudia Mc Teer, Frieda Mc Teer, and Pecola Breedlove. It also deals with their formal and informal education through the agencies of the school at the society and the establishment. The alien white world impinges upon the lives of the Black children and their families, while at the same time excluding them. In fact, the life style of these Black children is shaped by poor but lovely parents who desperately try to survive the poverty, the Southern cold and the Southern style of racism which the Mc Teers encounter in Lorraine, Ohio.

In another of her novel, *Sula*, her magnum opus, the female Protagonist Sula is not afraid of *felix culpa*. In this respect, Sula differs considerably from the convention ridden women of the South. The convention bound women had allowed their husbands to dry up all their dreams. And those that had remained spinsters and those that had separated from their husbands looked like sour tipped needles featuring one constant empty eye.

These conventions hidden women allowed their lives to drift and they died with their apron on. To begin with, ironically, Sula also slips into conventionality when she falls in love with Ajax, and begins to dream of commitment from him. But Sula courts only sorrow because Ajax deserts her. This is the common fate upon to the convention toward women.

Only when Sula breaks away from the conventional pattern of living does she experience wholeness in completeness. In fact, When Sula displays a defiant attitude and gesture. She gains liberation in life. She is sustained by her pride in being a woman, and in the added fact that she walks through with no blankness on. Anne Jane Michaelson has the following observation to make:

“Unfortunately, the literary destiny of most rebel man-death- does not grave Sula...she dies at thirty, but not without stating that her rebellion has been the natural outcome by her dialectic. On her death bed she sustains her position philosophically by weighing the pros and



count of what is good and bad, and renounces the accepted definition of goodness and reiterates her belief that it is only life that matters. Life is important. Life must be lived and duty and suffering on this earth are too high a price to pray for heavenly immortality”<sup>5</sup>

When she returns to Bottom, Nal thinks that her friend’s return to Bottom was “like getting an eye back and that talking to her had always been conversations with herself.”<sup>6</sup>

Perhaps what is pertinent is that Sula represents the mind and Nal the body, Nal’s mind dies when Sula leaves Medallion, but her performs the routine necessary chorus traditionally associated with women. In contrast Sula’s mind continues to function even after her body ceases to do so. In a way, this projection of Nal and Sula as two halves of one is to highlight the fact that Black women continue to exist as torn selves and then lives continues to be one of endless sufferings and struggles.

Sula struggles alone to enjoy her full potential as a human being. And her struggle is waged against the Bottom communing which is the microcosm of the United States of America. Further, life for Sula and Shedrock does not mean submitting to societal and institutional impositions.

The struggle for the individual freedom of the Black and Black racism struggle for national freedom lie intertwined in Sula. In fact, the issues of races are interwoven throughout the fabric of the novel. The basis of Sula lies in racism and its roots are in slavery. These are projected when a slave master gives hilly land instead of the promised fertile valley land to his faithful slave; the slave blinked and said that the valley land was the bottom land. The master replied to him thus, which is an instance of duplicity and exploitation:

“Oh, no!.....That’s bottom land, rich and fertile...It’s the Bottom of heaven... the best land there is.....”<sup>7</sup>

In Song of Solomon, with her around conviction in womanism, Toni Morrison projects Pilates as the woman who breaks away from the established society to create an individualistic life for herself. The young Pilates is a lover and is not a miser. She completely depends on

her own resources for her existence.

Pilate, however, resists the sense of permanent displacement. She rejects the traditional imagery woman, by cutting off her hair, binding into a turban and wearing clothes that are functional to her way of life. As an economically independent woman she functions outside patriarchal values, and rises successfully above the social forces which are a constant threat to the Black woman.

In fact, in Pilate one detects a powerful voice that fulfils the promise of a personality which has resolved the conflict between the claims of nature and the claims of culture. Her efforts to liberate herself from cramped conditions of living are a result of society's rejection of her. Anne Jane Michelson makes an apt observation:

“Pilate who is able to break out of the enclosure of conventional thinking and make a brave and happy life for herself, cannot inspire another tries to get around it by hinting that Reba is somewhat simple –minded and that Hagar is one of those pretty, spoiled Black woman who either want to kill or die for love. Perhaps the more plausible answer is that Pilate exercises individual will whereas the others simple do not”.<sup>8</sup>

Thus Toni Morrison examines the theme of womanism in her works.

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## **Digital Tools in 21st Century ESL Classroom**

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An English Teacher who is looking for a way to add excitement to his lessons and connect with more of his students, will obviously depend on some of the modern-era digital tools. Utilizing and combining graphics, video, and audio can address varied styles of learning in a more effective way and be a tremendous support to English language learners. Finding a way to infuse technology into instruction not only helps English language learners acquire a second language, but also enhances motivation and confidence.

English language learners benefit from the reinforcement of vocabulary and concepts through pictures, graphics and video. They also benefit from being able to use technology to express themselves. As the author demonstrates, technology helps English language learners find a voice, easing the transition to a new language. As educators, we are in the unique position to embrace new technologies and use them to enhance curriculum while better engaging each of our students.

It is important to understand how students acquire a new language to appreciate the significance that technology can have in ensuring success for English language learners. Research shows that it can take more than five years for the average child learning a new language to acquire the academic language necessary to succeed in school. Successful acquisition requires two types of skills: Basic Interpersonal Communication Skills (BICS) and Cognitive Academic Language Proficiency (CALP). BICS refers to social or conversational language, while CALP is the academic language needed to comprehend and analyze a textbook or understand a presentation by a teacher (Cummins, 1996). This distinction explains why it often appears that some English language learners have a better grasp of English than they actually do.

“Conversational fluency is often acquired to a functional level within about two years of initial exposure to the second language, whereas at least five years is usually required to catch up to native speakers in academic aspects of the second language” (Cummins, 2000, p. 76). By using multimedia technology to incorporate pictures or video into the lesson, the teacher can provide students with the necessary contextual cues to understand new concepts. Visual information can provide the necessary bridge or scaffold between everyday language and more difficult academic language (Cruz, 2004). In addition, technology allows students to show what they have learned in *multiple* ways — offering a more accurate assessment of their growth.

## **Hardware**

Many schools are installing new types of hardware into classrooms and computer labs that can make a tremendous impact on instruction.

### **Interactive Whiteboards:**

One of the most common types of hardware used in schools is the interactive whiteboard (Davis, 2007). This technology is an excellent tool for presenting multimedia lessons and encouraging student participation. If you are unfamiliar with how an interactive whiteboard works, think of the board as a large computer screen and the pen as the mouse. There are numerous benefits of an interactive whiteboard over a traditional chalkboard. For example, the teacher:

- No longer needs to erase notes from the board in order to make room for more information. This is problematic for English language learners who have difficulty copying and comprehending simultaneously. Notes and visuals can be saved for students to review later.
- Can save the note files and post them to a website or print them out.
- Can go back and forth between different pages of notes in order to help students make connections with previous lessons.
- Is able to incorporate pictures, videos and organizers with ease, thus assisting English language learners to more fully understand concepts and learn new vocabulary.

## **Document Cameras**

Document cameras (Fig.1) can project images directly onto a whiteboard, allowing teachers to write notes on the projected image. Document cameras can be used to project pictures, pages from textbooks, student work and even three-dimensional objects. Introducing or reviewing a concept while using manipulatives and props helps students gain a deeper understanding (Lin, 2009). The English language learner is able to see what is being addressed while listening to the information. The major advantage to a document camera is the ease with which almost anything can be quickly displayed for a large group.



**Figure 1:** A Document Camera

## **Web-based Software**

Video is a particularly powerful tool. Commercially produced video and teacher-created video can greatly enhance classroom instruction. In addition, having students create their own videos can help them express their thoughts and show what they have learned. There are many software programs that make video production easy and fun, such as Animoto, Microsoft Movie Maker, and Apple iMovie.

Microsoft Photo Story 3.1 is a free user-friendly program that is available as a download for Windows users. This program brings new life to traditional picture slideshows by allowing users to customize motion, include voice narration and add music. The final product can be saved as a video. Software such as Photo Story can be used in a variety of ways to assist English language learners. For example, Photo

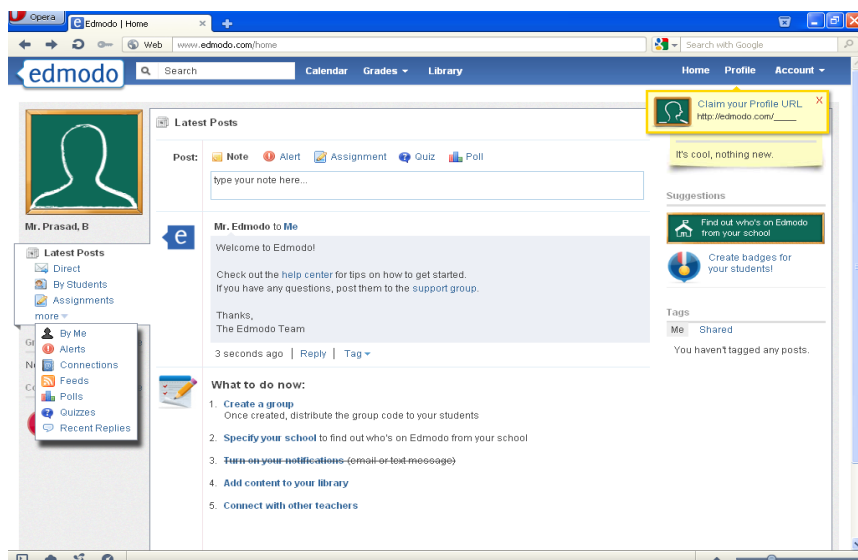
Story can be used to summarize a particularly difficult concept or lesson. Since oral language is acquired before written language, this allows students to showcase and reinforce what they have learned. Students can work independently or in small groups to create a Photo Story project on an assigned topic. Students use the Internet to find pictures and information, then create and record dialogue to go along with the images. Public speaking can be intimidating for English language learners. With this approach, students can narrate each picture and do not have to feel overwhelmed by the demands of the task (Lacina, 2004). Students feel more confident knowing that they can erase and redo any recording. Through the use of these types of projects, students can demonstrate a level of comprehension that may be difficult to assess using traditional methods such as an essay or multiple choice formats. By requiring that students incorporate some of the vocabulary of the unit into their project, they are also further developing their Cognitive Academic Language Proficiency (CALP).

This type of software can also be used for creative writing. Many students, including English language learners, find it difficult to express themselves in writing. When using Photo Story to facilitate creative writing, the students start by creating a brief outline of their story ideas. Next they create several illustrations to go along with the outline. The illustrations are scanned into the computer and imported into Microsoft Photo Story. The students then develop and record the narration to accompany the story. The final project includes the Microsoft Photo Story video as well as a transcript of the narration. Projects like this allow students to use their Basic Interpersonal Communication Skills (BICS) to express themselves.

### **Social Networking**

Forms of social networking such as discussion boards can be beneficial for English language learners since they “encourage students to collaborate with others and participate in experiential learning experiences” (Lacina, 2004, p. 114). Discussion boards can create a platform for students to be actively engaged in academic and social English while outside of the classroom environment. There are several social networking programs available on the Internet, such as Dave’s ESL Café, Classroom 2.0, and Moodle. Edmodo (Fig.3) is a free social networking program that provides “an intuitive way for teachers and

students to stay connected in a safe and secure learning environment” (Edmodo, 2010). This program allows teachers to post assignments, discussion topics, links and even videos. Students can comment on and discuss these topics within the framework of the Edmodo site. The teacher has full control to edit or delete comments. Also, students cannot privately interact with classmates through this program, making it easier for teachers to track student behavior and work. Another benefit of this program is that students can submit assignments electronically, saving paper and reducing the possibility of lost assignments. Teachers can grade and comment on assignments through the site as well.



**Figure 3:** profile screen of a registered teacher on Edmodo site

English language learners will benefit from the reinforcement of vocabulary and concepts through pictures, graphics and video. They also benefit from being able to use technology to express themselves. Technology helps English language learners find a voice, easing the transition to a new language. To help students learn as much as possible and to demonstrate that knowledge, we need to fully and creatively use what advances in technology have to offer.

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