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Dr. Ramesh Chougule

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Editorial...

    Writing in English literature is a global phenomenon. It represents ideologies and cultures of the particular region. Different forms of literature like drama, poetry, novel, non-fiction, short story etc. are used to express one's impressions and experiences about the socio-politico-religio-cultural and economic happenings of the regions. The World War II brings vital changes in the outlook of authors in the world. Nietzsche's declaration of death of God and the appearance of writers like Edward Said, Michele Foucault, Homi Bhabha, and Derrida bring changes in the exact function of literature in moulding the human life. Due to Globalization and liberalization, society moves to the post-industrial phase. Migration and immigration become common features of postmodern society. These movements give birth to issues like race, ethnicity, gender, crisis for identity, cultural conflict, dislocation, isolation and many others. Thus multiculturalism becomes the key note of new literatures written in English. The colonial legacy, immigrants and migrated authors attempt to define Britishness in literature and the result is postethnicity in English literature. The writers like Salman Rushdie, Hanif Kureishi, Andrea Levy and many others attempted to redefine and revaluate the singular authority of text and plead for the plurality of themes. There is another form of literature growing consciously in the country like India. This literature is called as Fourth World Literature or the literature of protest. The marginalized sections of society attempt to protest against upper caste ideologies in Dalit Literature. All these issues are reflected in the present issue of Literary Endeavour.

Dr. Ramesh Chougule
Chief Editor

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01
ECOPOETICS OF BARBARA KINGSOLVER

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Abstract:

How does poetry help us deal with ecological degradation☐This question is one of the common questions that make critics sceptical of the literary value of ecopoetry. It is assumed that binding poetry to a particular ideological proclamation will undoubtedly lessen the worth of its aesthetics. Yet, as in the case of almost every term within ecocriticism, ecopoetry or ecopoetics also remains a much-debated term. In simplest terms, ecopoetry can be defined as the kind of poetry/literature that keeps its primary focus on the representation of the natural world in all aspects. It is not a new phenomenon. Nature has been an essential part of poetic expressions since the beginning of poetry. If that is the case, what makes ecopoetry a new interest in the study of poetry☐Perhaps the answer lies in the urgency of the modern era in directing the human thoughts toward the nonhuman in the wake of a large-scale ecological crisis. This paper analyses Barbara Kingsolver's poems to show that her ecopoetics contribute to her ecological vision that perceives the world as interconnected whole and humans as one component of this whole. Her use of language and choice of metaphors and symbols strengthen her ecological vision.

Keywords: Ecological, Ecopoetics, Nature, Aesthetics.

In his influential study, *The Song of the Earth*, Jonathan Bate writes, "Ecopoetry is not a description of dwelling with the earth, not a disengaged thinking about it, but an experiencing of it" (42). Discussing the main differences between the deep ecologists and the environmentalists, he opines:

"Central to the dilemma of environmentalism is the fact that the act of identifying the presumption of human apartness from nature as the problem is itself a symptom of that very apartness. The identification is the product of an instrumental way of thinking and using language. It may therefore be that a necessary step in overcoming the apartness is to think and to use language in a different way. Let us begin by supposing that we cannot do without thought experiments which imagine a return to nature, a reintegration of the human and the Other. The dream of deep ecology will never be realized upon the earth, but our survival as a species may be dependent on our capacity to dream it in the work of our imagination." (37-38)

Though Bate admits the danger posed by the ecological crisis, he does not wish for aesthetics to be sacrificed for ideology. He writes, "Ecopoetry is not synonymous with writing that is pragmatically green: a manifesto for ecological correctness will not be poetic because its language is bound to be instrumental, to address questions of doing rather than to 'present' the experience of dwelling" (42). Lawrence Buell defines four characteristics of environmental writing. One of these characteristics is: "Some sense of the environment as a process rather than as a constant or a given is at least implicit in the text." David Gilcrest lists two issues concerning any study of ecopoetry: epistemological and aesthetic. Suppose the poetry remains indifferent to the truth of the ecological crisis and does not interrogate the thought processes responsible for the ecological crisis. In that case, it puts its existence at risk as a carrier of everything noble in humans.

Much before Bate, Buell, and other contemporary ecocritics, Thoreau has already demanded of the poets, "Where is the literature which gives expression to Nature☐" (Thoreau). For Thoreau, only that kind

of poetry is beautiful, which sings for/with Nature. He states:

> He would be a poet who could impress the winds and streams into his service, to speak for him; who nailed words to their primitive senses, as farmers drive down stakes in the spring, which the frost has heaved; who derived his words as often as he used them, transplanted them to his page with earth adhering to their roots; whose words were so true and fresh and natural that they would appear to expand like the buds at the approach of spring, though they lay half-smothered between two musty leaves in a library, ay, to bloom and bear fruit there, after their kind, annually, for the faithful reader, in sympathy with surrounding Nature.

Thoreau lamented the lack of original American poetry as the writers look toward Europe for guidance, "The autumnal change of our woods has not made a deep impression on our own literature yet." He was sure that such American literature would sprout from the soil of America and would not be transplanted from Europe, "And perchance amid these groves might arise at last a new school of philosophy or poetry." A few American poets have risen to the hopes of Thoreau and created literature that sings the land. Barbara Kingsolver is one such contemporary writer and a true disciple of Thoreau.

Though Barbara Kingsolver is famous for her novels and nonfiction books, she also writes poetry. Her poems interweave ecological processes with aesthetics to reconnect readers with the planet. Kingsolver has published two poetry collections. Her first poetry collection, *Another America/Otra America,* appeared in 1991. The second edition of this collection was released in 1998 and included six new poems, a foreword by Margaret Randall, and an introduction by Kingsolver. Her second collection of poems, *How to Fly (in Ten Thousand Easy Lessons)*, is her latest publication and appeared in 2020. Both collections differ vastly. *Another America/Otra America*, as the title reflects, is bilingual. Each poem in the collection is accompanied by its Spanish translation by Rebeca Cartes. *How to Fly* does not follow this pattern. *Another America* is vociferous in expressing Kingsolver's political opinions and is a strong critique of dominant American culture. In comparison, *How to Fly* includes more personal elements and captures moments of personal significance. Despite the varied themes, the ecological concerns remain persistent in her poems, not unlike her other writings.

Kingsolver's guiding principle remains "to look to the land for shelter" (*Small Wonder* 20). The poems of the first collection voice "another" picture of America reflecting inequality and injustice faced by the marginalized people. Kingsolver's political ideal of equality draws heavily from nature. Nature's wonder and mystery are the source of spiritual solace and an epistemic base to know our place. Kingsolver's decision to settle in Tucson, Arizona, brought her close contact with the desert and the refugees from the South American countries. It was her encounter with another land and homeland. In her introduction to this collection, she writes: "I had come to the Southwest expecting cactus, wide open spaces, and adventure" (xviii). However, the myth of western adventure collapsed as soon as she saw the apathy meted out to the Spanish-speaking immigrants: "I'd stumbled upon a borderland where people perished of heat by day and cold hostility by night" (xviii). The poems in this collection capture her reaction to these boundaries. *How to Fly* gives a glimpse of a mellowed activist and a woman full of wisdom. The poems in this collection are divided into seven parts. The last section, "The Nature of Objects," contains thirteen poems that overtly voice her ecological vision. Besides these poems, love for nature and an appeal for ecological understanding of the world always permeate her poems. For her, the discriminatory attitudes and policies are against the rules of the natural world.

Introducing the term "ecocriticism," William Rueckert stated, "This need to see even the smallest, most remote part in relation to a very large whole is the central intellectual action required by ecology and of an ecological vision" (108). He called his proposed literary experiment an attempt "to see literature inside the context of an ecological vision" (115) that can lead to sustainable actions and behaviors.

Kingsolver's poetry expresses her convictions that the world is intricately interconnected, and our apathy for the natural world and the less privileged people are interconnected. Rueckert has expressed doubts about transforming the teaching of poetry from an ecological perspective into practice outside classrooms. Kingsolver considers her writing as part of her environmental activism. *Another America* has five sections: "The House Divided," "The Visitors," "The Lost," "The Believers," and "The Patriots." The sections are introduced by lines from other poets, including Walt Whitman and Adrienne Rich. In this way, Kingsolver connects her poems with the literary heritage. Such connections enrich the idea of poetry, like ecology, as an "interactive field" (Rueckert 110). Kingsolver dates some of her poems while few others are dedicated to real people. In *How to Fly*, many poems are dedicated to and celebrate her journey through life. A few of the common characteristics of her poems are her use of the natural world or phenomenon as metaphors and connecting personal moments of joy or grief to bigger tragic events of war and destruction.

The first section, *Another America*, "The House Divided," echoes Abraham Lincoln's famous quote, "A house divided against itself cannot stand" (462), and is a warning against the overwhelming majority of opinions that propagate divisions. The poem "Beating Time" is dated (August 1997) and is a response to Arizona's decision to remove poetry from the school curricula. The State that wants the children to focus on valuable subjects separates poetry from science: "for metaphor and rhyme take time / from science" (3) as it believes, "Our children's self-reliance rests / upon the things we count on" (3). The children in the poem look toward the approaching storm "to see what they can count on" (3). Seasonal changes and deep knowledge of the land are the things that human beings should count on. In this age of climate change, these two most important things are getting ruptured. If we cannot rely on the land, we will become real refugees. Kingsolver always objects to the decision that drops teaching evolutionary biology to young students because it contradicts religious faith. She favors being scientifically informed because "science derives its value from openness to revision" (*High Tide* 53) as a system of knowledge. For her, science observes and presents its observations, and so does poetry. She is against reducing science to an objective tool. Instead, she gives an example of Thoreau, who assimilated scientific attitude and poetic sensibility.

"Deadline," another dated poem (15 January 1991), depicts a "vigil," a protest against the impending Gulf war. The image of "gasoline in a liquid sheet" (5) reflects the reason for this war, fuel. The protesting people form "another America" (5) during a hopeless time. Kingsolver relies on the strength provided by poetry. Emily Dickenson's poem, "'Hope' is the Thing with Feathers," is evoked by the image of "the carcass of hope" and "the thunder of its feathers" (5).

Irony dominates the poem "*Justicia*." The idea of the nation carved by the Europeans worldwide stands in opposition to nature. The borders do not define the land. The wolf's image is a strong critique of the white people's ruthless pursuit to eliminate the wolves. The imaginative rendering of the wolf as an evil force in popular tales is, in part, considered responsible for the massive hunting of the wolves in America. The wolf belongs to the land: "The southern sun is flint / on his charcoal eye" (17). He appears like a "desert sunset" (17). Ironically the "housewives" in McAllen (Texas) have "possibly Bolshevik eyes" (17). The wolf is not the imposter; white people are:

> His hunger perceives the scent of blood
> on the wind,
> the sleep of sheltered animals,
> everything
> but borders" (17)

Ironically humans are alienated from the land, and their knowledge comes from the television, "The television says McAllen, Texas, / is closer to Managua than to Washington, D.C.," (17). The poem "Bridges" also mentions Managua as a neighborhood in "Nueva York" (59).

The book's second section is introduced by Whitman's lines welcoming visitors to America. But, the poems show a very different America from Whitman's ideal. This is a cruel America, calling the visitors "*Give me your hand*" and then, "with a sharp blade / sever it" (21). The severed hand symbolizes the contribution made by the immigrants. The dismemberment of the body reflects the thoughtless extraction of natural resources. "In Exile" is dedicated to Rebeca Cartes, the Spanish translator of the poems of *Another America*. Her forced displacement makes her a "ghost-woman," and her eyes search "another horizon" (29) in a distant country. Her pain is expressed using an image of a rose cut off from life:

> To know you
> is to learn to resist the beauty
> of the single red rose in a glass.
> It could belong to my table
> were it not for roots and leaves,
> the possibility of fruit,
> the stem
> that is only cut once. (29)

Kingsolver uses such ecological metaphors to provide a bond with nature and fellow humans.

"Portrait" paints a picture of the subdued female voice, "The lady doth protest as best as she can / and has at her disposal those, the right / and offered means. . . ." (43). These means are the allowed and sanctioned portions of her passion, love, and defiance of the accepted norms. She is denied the full liberty of indulging in her love. Her rage is termed cute. Evoking the references to *Hamlet* and *Jane Eyre*, Kingsolver shows that judged by patriarchal norms women are denied the truth of their identity. "The Loss of my Arms and Legs" shows the unifying power that poetry offers. The poem is divided into five small sections. Pain transcends time and place and stops to be personal. The poet feels the Pain of a woman searching for her sister in the aftermath of the nuclear attack on Nagasaki, "I am frantic in the rubble" (53), and then she becomes "the dirt that feels the boot" (53), and feels for every woman abused by men. The connections via Pain reflect upon interconnectedness, the core of ecology, as the key to "survival" (55).

"Orang-Outang" makes an apparent reference to French naturalist Lamarck. The first two lines get repeated at the end, switching the pronoun "they" of the second line to "we" of the last line (65). It shows that the ending contains a beginning. This poem critiques that we have set ourselves apart from our origins as this will lead us to our destruction. The poem reminds us that by denying the truth of our biological place, we consider ourselves "to rule / and hold dominion. . . ." (65). But, our nearest relatives, orang-outangs, remain indifferent to our achievements. T.S. Eliot's poem "Sweeney Erect," also gives reference of orang-outangs. The moral degradation leads to a fragmented life that cannot remain in harmony with the natural world. Eliot mentions "Gesture of orang-outang" (Eliot 34), and shows Sweeney shaving his hair. Human gestures are still ape-like, but shaving hair is an act of erasing our identity as members of the animal kingdom. Kingsolver also refers to the hairless body in "Reveille," where she declares, "I am the woman at war with body hair." This disguise in the name of beautifying is a "war with her mammalian origins" (9). The use of cosmetics to prove oneself a "radically altered female" (9) makes one only a replica of all the other such women.

"The Middle Daughter" is a celebration of the convention-breaking girl child. The image of salmons swimming upstream depicts the beauty of the middle daughter's unconventional beliefs. Salmons are anadromous fish that move upstream to reproduce in freshwater. The poem shows that something new will be created by going against the tide, "She says something is born of swimming upstream / that finds its way back to the sea" (97). Kingsolver's ecological metaphors inspired by verifiable biological facts revise the notion of truth as something that can undergo investigation. Such images engender a love for nature and an understanding of its complex workings. The image of salmons gives the certainty of the natural

phenomenon to validate the ventures into new thinking.

"In the City Ringed with Giants" expresses the consequence of war rhetoric. This poem defines the real patriots as tradition-defying children who discard war rhetoric and revel in the natural world. The poem depicts a giant missile equipped with an atomic warhead. Such missiles were deployed during the cold-war era. One such missile near Tucson has been turned into a museum. But she refuses to accept a god of destruction as her protector; instead, she chooses to be the "heretic" and believes in "[a] simple green of trees" (101). She lists the mistakes from the beginning of the arrival of the settlers, "The mistake / was to carry the cross" (99). This mistake is followed by unproductive mistakes like "junkyard gardens" (99), reflecting a wasteful culture. And the final mistake was "to believe in the fallout shelter" (99) that war would solve all problems.

In *How to Fly*, Kingsolver continues her technique of using ecological metaphors. In "How to Drink Water when There is Wine," she reminisces about the useless demands of the materialistic world. Among the things she had learned are:

> How to stay at this desk when the sun
> is barefooting cartwheels over the grass
> How to step carefully on the path that pulls
> for the fleet unfettered gait of a deer
> How to go home when the wood thrush
> is promising the drunk liquid bliss of dusk

But after spending a lifetime resisting simple pleasures for the sake of "currency of survival," she finally realizes its worthlessness and accordingly advises her readers. "How to Cure Sweet Potato" also takes this argument further about what we surrender to endure through a life of conformity. Curing of sweet potato is compared to refining human nature:

> Bear in mind also the ways that you were once
> induced to last through the sermon, the meal,
> the insufferable adult conversation, all the times
> you wanted to be starchy but were made to be sweet.
> Recall this surrender when you sit down to eat them.
> Consider the direction of your grace.

For Kingsolver, real grace is knowing the source of our food and thanking nature for it. "How to Shear a Sheep" uses irony and scoffs at the PETA-like organization/people by showing that simple life is full of hard work and requires knowledge. Easy sermons are useless in front of real-life lived in harmony with nature:

> Sing to them instead.
> Stand naked in the morning
> with your entreaty. Ask them to come,
> lay down their wool
> for love.
> That should work.
> It doesn't.

The eponymous poem "How to Fly (in Ten Thousand Easy Lessons)" describes making peace with death not by giving a notion of heaven but by emphasizing the return of the elements to the earth. Kingsolver's use of ecological metaphor shines here:

> Behold your body as water
> and mineral worth, the selfsame
> water that soon (from a tree's

> way of thinking, soon) will be
> lifted through the elevator hearts
> of a forest, returned to the sun
> in a leaf-eyed gaze.

The body is composed of water and other solid elements, "the perfect / bonewhite ash." The finished or unfinished life tasks are part of the life cycle that will go on.

"How to Knit a Sweater (a Realist's Prayer)" depicts Kingsolver's oft-repeated claim of believing in the present rather than an imaginary tale of sins and redemptions that present human life on earth as a punishment. Her conviction is:

> By involving fiber
> in my invocation
> of divinity,
> I feel assured
> of a fairly positive outcome.

The poet continuously emphasizes this idea of divinity or God. In "Come August, a Seven-Day Rain," Kingsolver discusses the wants and plenty bestowed by nature without making references to divine rewards or punishments. Instead, she considers nonhumans and humans praying "as one" for the seasonal benevolence of nature. In "Ephemera," she describes the short-lived life of wildflowers with the mythical resonance of how God created the world in seven days. The equinox gives the proclamation of light, and the land is covered with flowers. The plays of pollens and insects keep the land thriving with life. The ephemeral flowers may be short-lived, but the natural processes continuously work. Kingsolver warns against any arrogant notion of the hierarchical superiority of humans. "Cradle" pays homage to the temple of human origins, Africa.

The last poem in this collection, "Great Barrier," plays on the words to question humans' dedication to divinity, antiquity, arts, etc. At the same time, the earth itself embodies whatever there is to know. She challenges the barriers that stop humans from loving the earth. Describing the scene of the burning of Notre Dame Cathedral in Paris and the grief and angst expressed by people over this loss, Kingsolver reminds us of the damage done to the natural world and expresses her frustration: "Something there is in my kind that cannot love / a reef, a tundra, a plain stone breast of desert, ever/ quite enough." Her anguish continues when she reminds the readers of the great value of the natural world symbolized by the coral reefs, "And coral temples / older than Charlemagne suffocate unattended, / bleach and bleed from the eye, the centered heart." Her prayer is to overcome this divide between the natural and the cultural so that both can thrive: "Lord of loaves and fishes, lead me across this great divide. / Teach me how to love the sacred places, . . ." Kingsolver wants her love to be for something tangible.

Kingsolver repeatedly elucidates the intricacies of the relationship between humans and nonhumans. She shuns the flat romantic idea of love for nature. Nature itself is a web of complications and complex workings. As Human survival depends on the life of nonhumans, for her, the most important thing is to understand the delicate balance one must maintain between one's needs and the natural resources. "By the Roots" depicts such a delicate and balanced relationship. In the first stanza, Kingsolver portrays pulling out weeds from her garden:

> Crouched in the garden
> knees to elbows, fists to the earth,
> wrenching weedy orchard grass
> from the mud-soaked roots
> of my tendered corn,
> ripping the soil that feeds me,

feeling its outrage, I am
all of a moment tearing out
the hair of the world.

This realization brings back the memory of fierce fights with her brother in her childhood. She realizes the all-or-nothing sibling fights, though innocent, were great mistakes as she remembers "the terror in that helpless crave for / wounding the one you couldn't live without." The struggle for survival on earth is this kind of relationship. This relationship demands heightened wakefulness from us so that we do not end up destroying the same things that make our survival possible.

"Ghost Pipes" is dedicated to the plants of the same name. Kingsolver compares her own choices in life to live a dream of freelance with the ghost pipes. This plant survives on its symbiotic relationship with other trees. Kingsolver makes the plant subject, declaring:

Once this plant was ordinary heath. Then came
the day it renounced the safety of photosynthesis.
Turned away from the sun's daily bread for a riskier
life, tapping deep strata to drink from tree roots,
pulling their blessed sugars straight from darkness.

The audacity of the plant revives her courage to make difficult decisions. Kingsolver evokes Frost, maintaining continuity of the literary heritage:

And when I walk among ghost pipes, their little
spectral music in the dark wood quickens my heart:
song of a moment, the risky road yes taken
 to desire, escape. The day that changed everything.

The eerie and unconventional beauty of the ghost pipes is an attempt to draw the notions of aesthetics away from the mundane description of natural beauty as a commodity toward an in-depth understanding of the natural world. Another poem, "Mussel, Minnow," is also a dedication to the spirit of lesser-recognized species: mussels. Kingsolver depicts the cleverness the mussels have to employ to continue their survival. Mussels lure the fish with tricks and, with their help, settle themselves comfortably. She sings, "This is life wide and strange upon the earth / where even the lower orders have tricks / up a sleeve." She discards both the calls for the romantic idealization of nature and terming nature as "red in tooth and claw," referring to Tennyson. For her, the only way of understanding the world is as a web of interrelationships that aims at the survival of species. In "Matabele," she describes the deadly attack of the Matabele ants on the termites. But the ants do not exterminate the termites and leave the queen alive. Disputing the idea that nature is cruel, Kingsolver declares: "Nature is nothing if not / a congress of partial kindness." Humans have to learn these lessons from nature when it is enough and when to stop. Even small creatures like ants know better than making their enemies extinct, whereas humans have not yet grasped the implication of the species extinction that is happening because of their desires and greed.

"The Nature of Objects" also muses upon fatal demands human needs place on the natural world. The poet begins by describing how an orange-crowned warbler dies after colliding with her kitchen window. Next, she presents an obituary of the bird:

Alive
it was song, migration, eggshell strength,
brittle tundra, a mind for deriving
equations of polar magnets and equinox
that would collapse my big, slow brain.

The poet pays homage to the wondrous functioning of the life-world, and human enterprises seem insignificant achievements compared to what these tiny creatures achieve:

> Knowing exactly the day for leaving
> needle spruce ice, for casting its lot in a river
> of air, down through the hourglass waist
> of the Americas to seek an insect fortune
> in the broad-leaved promised land
> but here instead. Stopped by the fatal
> invisible barrier of my construction.

Kingsolver dislodges human hubris of placing themselves at the top of the hierarchy of the living beings by showing how human knowledge, whether in science or art, has been derived from killing other species. She considers it a bane now that these desires to own everything have led to the extinction of so many species:

> The things a person will murder in order to name.
> A nature of objects, construction of human
> marvel, Nature itself a place
> to go visit, collect some particular plenty,
> and then come home again there you have it:
> the spectacular lie of our species.

This lie needs to be called out. This is the moral responsibility of the artists to address this malaise through their art. This aspect of the ecological damage belongs to the sphere of "values," as Neil Evernden puts it, "It's no good passing the buck to ecologists-environmentalism involves the perception of values, and values are the coin of the arts. Environmentalism without aesthetics is merely regional planning" (103). The artists have to take this challenge if they wish to remain faithful to representing the world they live in. Aesthetics devoid of truth have the danger of becoming meaningless.

> The truth is this wren at daybreak
> mocking all the windows of my house,
> announcing his ownership of my yard
> in a language that has no word for my kind.

"The Hands of Trees" gives individual identity to various trees depending on the shape and color of their leaves. Each tree, maple, catalpa, aspen, sassafras, fig, redbud, and mimosa is made a subject with very distinct individual traits. Kingsolver brings the trees into the foreground so that the human habit of treating trees as only one category can be forsaken. Kingsolver's poems represent the "biosphere-wide reality" (Rueckert 116), where we cannot disconnect human choices from the extensive damage to nature. Ecological degradation and climate change are the undisputed truths of our time. The questions of human identity also cannot be dealt with without thinking of the relationships between humans and nonhumans. Dismantling any idea of human superiority over the nonhuman, Kingsolver, through her poems, insists upon this relationship between the two as "the unspeakable confederacy of equals." This perception challenges the very core of knowing and renews the understanding of humans' place in the biosphere. Humans' place also includes every human construct, including aesthetics and its various aspects.

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02

A SEARCH FOR HOME IN THE SHORT STORIES OF JHUMPA LAHIRI

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Abstract:

Indian Diasporic literature is one of the fastest growing and popular fields of study for researchers and students in India and abroad. The search for home, a sense of rootlessness, alienation and physical and cultural dislocation are some of the central themes in Diasporic literature. Writers like Salman Rushdi, V.S. Naipaul, Amitav Ghosh and Jhumpa Lahiri have been dealing with these themes in their writings. Their writings reflect the mental agony of the Indians who live in a foreign land yet constantly search for refuge in their mental idea of their homeland. They never seem to settle in an alien land mentally and emotionally. The memories of a lost homeland haunt these characters presented by the writers. They delineate with the theme of the eternal dilemma of where the "home" is. They also establish that this nostalgia of the past gives meaning to the present for the settlers of a alien land. This paper focuses mainly on the short stories of Jhumpa Lahiri's "Interpreter of Maladies" and her delineation of the theme of the search for home through her characters.

Keywords: *Home, India, Alienation, Diaspora, Lahiri.*

Jhumpa Lahiri was born in London on Indian parents and was raised in Rhode Island. Though her published works are few in number she has managed to grab much attention of the world as a successful writer. Her first published work is a collection of short stories named *Interpreter of Maladies* (2008). In the back cover of the book there is an interesting observation made by Amy Tan. Tan, a contemporary writer writes about her: "She is a dazzling story teller with a distinctive voice, an eye for nuance, an ear for irony. She is one of the finest short story writers I have ever read." A common thread running through Lahiri's collection of stories is the experience of being "foreign". The second-generation diasporic writer Lahiri primarily writes about a search for home in the lives of those who have left behind their own land, their culture and have come to settle in a foreign land. A search for home is a constant search for these people. Home means a world of familiarity, of comfort, a safe zone of love, warmth, compassion and security. A sense of homelessness pervades the lives of these immigrants; they constantly suffer the conflict of two cultures- one which they have left behind and the other which they wish to be a part of. The struggle to adjust and adapt leaves them with a sense of loss- loss of home, loss of an identity.

Salman Rushdi in his "Imaginary Homelands" writes about this sense of uncertainty in the lives of those who have by choice or otherwise been trying to settle in a foreign land. Yet they constantly try to go back, if not physically but mentally. But this looking back also creates a sense of uncertainty as they know what they have lost. He writes,

> But if we do look back, we must also do so in the knowledge- which gives rise to profound uncertainties- that our physical alienation India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost, that we will, in short, create frictions, not actual cities or villages, but invisible ones, imaginary homelands, Indias of the mind. (3)

Thus, the land that the settlers of foreign land are dreaming of is not one, unified, homogenous land. The India, is not one image of India, rather are multiple imaginary Indias that the characters are longing for in

the story collection of Lahiri.

There are nine gripping tales in Lahiri's *Interpreter of Maladies* (2008). Here I have selected three of her stories and tried to show how characters in these stories try to search for a familiar atmosphere in an unfamiliar world. What is common in most of these stories is that these are set in a foreign land. For some of these characters the foreign land turns out to be an alien world where they do not find solace and happiness for themselves; they constantly travel in their mind to two continents, two different worlds. The women come to an unknown world mostly with their husbands and many a times they have very little to do in this part of the world. Apart from their household works they spend all, their time reminiscing their life in their home back in India. Such a character is Mrs. Sen. In *Mrs. Sen's* Lahiri chronicles the struggle of a woman who finds herself cut off from her milieu. She has come down to New England to live with her husband, Mr. Sen who works as a math professor in the University. Mrs. Sen works as a babysitter in her home. "A responsible and kind" lady Mrs. Sen babysits Eliot, a white boy of eleven. Soon we learn the Mrs. Sen doesn't need to work for monetary purposes but rather for filling up the vacuum in her life, to fill up her lonely afternoons while her husband teaches all day in the university. We quickly become aware of her loneliness, her bewilderment in a strange new culture.

Lahiri gives every little detail about Mrs. Sen, how she cuts vegetables with a blade that looked like "the prow of a Viking ship sailing to battle in distant seas," how she wraps up the sari and puts on vermilion. All these details are part of a culture that she is familiar with; she is trying to live a life that she has been living in Kolkata, a place she calls "home". Time and again she recollects her memories of her "home" and shares them with Eliot. He discovers that only two things in the new land can make her happy: letters from home and a whole fresh fish from the sea. Often she asks strange questions that reflects her longing for a home. She asks Eliot, "Eliot, if I began to scream right now at the top of my lungs, would someone come?" (116). These questions baffle Eliot and Mrs. Sen explains "At home that is all you have to do. Not everybody has a telephone. But just raise your voice a bit, or express grief or joy of any kind, and one whole neighbourhood and half of another has come to share the news, to help with arrangements."(116).We find her somewhat to be a misfit in this new land, she always addresses the India as "home", a place she has left behind. Sometimes her urge to go back to home, to break free the loneliness of this strange city is so intense that much like a little girl she asks Eliot, "could I drive all the way to Calcutta How long would that take Eliot Ten thousand miles, at fifty miles per hour ?"(119)

Such questions clearly indicate how dearly she wishes to go back, how desperately she seeks an escape from this lonely foreign world where the only friend she finds is the white boy Eliot whom she babysits. Eliot becomes Mrs. Sen's companion and confidante and ultimately witnesses her unravelling. In Mrs. Sen we have a woman who moves with her husband out of India and she tries hard to become accustomed to the ways and customs of America but cannot escape from the fact, "Everything is (in) India." Everything she has known and loved is in India and we see the effects of her displacement in her actions. India, an imagined and desired land is now a fractured mirror, something that cannot offer a fuller perspective, the whole truth. Yet as Rushdi writes, "The broken glass is not merely a mirror of nostalgia. It is also I believe a useful tool with which to work in the present." (4)

Cross-culturalism lies at the heart of any diaspora. These fictional characters are torn between two cultures: the one they are compelled to live in and another, they have left behind. These seems no immediate answer or solution to their fragmented mental states. Leon Gottfried writes:

> In a century marked by political upheaval, mass migration (forced and otherwise), colonization, revolution it is inevitable that much modern literature should be a literature of exile. Most poignant within this category is the literature of exile pur sang, of the displaced or dispossessed who do not have, never have had, and, by the nature of things, never could have a home against which their condition of exile can be assessed. (442-443)

Another short and scintillating story is *The Blessed House.* It is again a story of a married couple who are trying to settle in their new home in Connecticut. After graduating from MIT in Boston, Sanjeev moved to Connecticut to work for a farm near Hartford. On the other hand Twinkle is pursuing her Masters from the university. The story starts with the discoveries made by Twinkle in their new home. In the course of dusting and cleaning the house they find numerous religious relics associated with Christianity. The very first thing she finds is a white porcelain effigy of Christ and within a few days the mantel piece in their home turns into a display shelf for a sizeable collection of "Christian paraphernalia." There are 3 D post card of saint Francis, a wooden cross key- chain, a statue of Mary and finally a big, life size portrait of Christ. Each day becomes an adventure for Twinkle, she always hopes to find something new hidden somewhere in the house. This treasure hunt adventure of Twinkle irritates Sanjeev and he refuses to keep the religious items in the house by simply stating that "we are not Christian" to which Twinkle humorously replies, "No we are not Christians; we are good little Hindus." (137)

At the beginning we are not sure what exactly causing the problem for Sanjeev. The increasing trouble even puts him in doubt whether he loves his wife or not, whether he has done the right thing by marrying her. But as the story unfolds, we come to realise that it is a conflict of cultures that makes him suffer. The new land, the new house and the new life are adventures for her. The house turns into a wonderland full of magical surprises. For Sanjeev the new land, the new house stand as a contrast to his memories of his homeland. His mind constantly oscillates between his past and present. He remembers his life back in Calcutta. He thinks of his mother who used to send snapshots of prospective brides "who could sing and sew and season lentils without consulting the cook book." (147). What Sanjeev now wishes is a quiet life with a typical Bengali wife. He wishes for a familiar atmosphere that a middle-class Bengali man is mostly comfortable with.

Twinkle unlike Mrs. Sen can easily accustom herself with the new culture; Sanjeev on the other hand fails to do so. Lahiri writers, "she was like that, excited and delighted by little things. It was a quality he didn't understand. It made him feel stupid, as if the world contained hidden wonders he could not anticipate or see. "Sanjeev belongs to a Bengali middle-class family and the typical middle class Bengali sensibilities are ingrained within his mind and psyche. He fails to let go of his middle-class self and thereby he fails to share the joy and the jest for life that Twinkle feels. When in a party Sanjeev's friends praise her beauty, her elegance and how she has managed everything Sanjeev begins to wonder why he could not love her. He questions that why it bothers him to keep the relics that Twinkle finds in the house. The answer is supplied by Lahiri. She writes, "He hated it just because she loves it." While Twinkle is able to adjust and adapt in a new life, Sanjeev still remains entrapped within the self of a middle-class Bengali husband. Sanjeev is trapped within a cross cultural passage, Paranjape (2000) states,

> The diaspora must involve a cross-cultural or cross-civilization passage. It is only such a crossing that results in the unique consciousness of the diasporic. Even if voluntary, the passage must involve some significant tension between the source and the target cultures. (67)

The most moving tale of the nine tales in Lahiri's collection of short stories is *A Temporary Matter.* This is a story of Shukumar and Shoba and their disintegrating marriage. Their marriage is falling apart because of an event that took place six months ago. It was the birth of their stillborn child. The event shatters the lives of both Shukumar and Shoba. Shukumar notices how Shoba becomes more aloof and self absorbed how she avoids him by staying outside most of the time while Shukumar stays at home. Shoba keeps her engaged in work, sometimes working extra hours just to avoid home and Shukumar. On the other hand, Shukumar becomes homesick, he barely moves outside the house, not even to get the mails. Lahiri effectively points out the growing tension between them: "Nothing was pushing Shukumar. Instead, he thought of how he and Shoba had become experts at avoiding each other in their three-bedroom house,

spending as much time on separate floor as possible."

The story begins with a notice received by the couple. It informs them that for five days the electricity supply in their house will be cut off for one hour, beginning at eight pm. Their routine life seems to get disrupted by this unexpected news of power cut. Now they have to face each other in dark as the television remains silent. They decided to play a game; they decide to reveal a secret about each other, something they have never shared before. Each time the confession become bolder and they end up revealing the loopholes in their relationship. At the end of the game as well as the story Shoba confesses that she has decided to leave the house and Shukumar and to settle in a new apartment in Beacon Hill, a place near to her work place. The revelation startles and angers Shukumar and he as an act of revenge reveals the gender of their stillborn child, something that Shoba never wants to know. At the beginning Shoba wants it to be a secret and now as Lahiri puts it, "In a way she almost took pride in her decision , for it enables her to seek refuge in a mystery."

Unlike the other two stories it is not just a tale of adjustment in a new land. It is a story of struggle to carry the burden of a dead relationship in a foreign land. Both Shoba and Shukumar are distinct individuals and they perceive life in a foreign land differently. In the case of Shukumar the new land does not seem to offer much comfort or happiness; for him it remains a distant land though he has spent more time here than Shoba. He even envies her because she has more memories of her home land than him. Lahiri writes, "He wished now that he had his own childhood story of India." Shukumar now feels much more inclined to the land of his ancestors than Shoba. For Shoba, on the other hand, the new land offers her an escape from failed marriage, from the memory of a dead child.

These short stories are written in third person narrative. In here Lahiri stands as an outsider closely and keenly observing her characters and their problems in adjusting to a new way of life. These short stories have low key endings: at the end of Mrs. Sen we see that she has met a car accident while driving to buy a fish. Eliot leaves her and she comes back home, she cries. It suggests that life for her remains as difficult as before. At the end of *The Blessed House, Sanjeev* carries a statue of Christ and moves inside the house. The last action can either be interpreted as an act of acceptance or rejection. In a Temporary Matter we find Sanjeev is going through the final stages of a failing marriage and seeks refuge in the memories of his own land. Thus, life in a foreign land does not seem easy; a search for home haunts these characters. But there is still one consolation for them, that they have the memories of a home. The second-generation immigrants who are born abroad suffer problems of different kinds. For them it is a search for a root as they belong neither there nor here. Their quest is a quest for cultural identity, a theme that Jhumpa Lahiri explores in her best-known novel *The Namesake*. Sutirtha Chalraborty writes in his paper "Search for the Roots in Indian Diasporic Writing": Thus, home and dislocation appeared again and again as the central themes in the writings of Indian diasporic writers. Diasporic experience often comes from memory--- a memory of loss, of leaving the home, of not having any soul-connection with the host country and thus diasporic literature always acts as a kind of bridge between two different cultures. It is an extended form of return. The true essence of Diaspora literature is reflected in the remark of Jasbir Jain as he remarked, home and nation and Schizophrenia and/or nostalgia are the preoccupation of these writers as they seek to locate themselves in the new culture.

On the background of globalisation, the word "Diaspora" has come to refer to an array of meanings: dislocation, rootlessness, a sense of peculiarity in a foreign land and a constant search for "home". It has also raised questions of accumulation, assimilation and identity. Whatever be the reason for settlement in an unknown land and whichever land it, may be, one aspect in the lives of all immigrants remain same: the expatriate experience. Mrs. R. Umagandhi and Ms. M. Haritha write in their paper "Indian Diasporic Literature in English" : "the migrants suffer from the pain of being far off from their homes, the memoirs of their motherland, the anguish of leaving behind everything familiar agonize the

minds of migrants." (Umagandhi, 1)

The inner quarrel of the cultural dislodgement, the trauma of homelessness, the nostalgia for the past traumatises the lives of the immigrants. Yet in their longing to regain past home they have often constructed a new definition of home. With this the concepts like "Nation" and "Identity" are also rethought and reconstructed. Thus, we can conclude by quoting Singh: "The Indian diaspora is like a mass of variegated strands with differing forms and textures, each with its own needs and expectations". (Singh, 211-213)

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03

PERSUASIVE COMMUNICATION SKILLS FOR AGRI-BUSINESS MANAGEMMENT: A STUDY IN THE CONTEXT OF ODISHA

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Abstract:

Persuasion forms one of the major components of the daily communication activities of any business organization. The same is true for agri-business management as well. Efficiency in persuasive communication skills has become an essential requisite in the contemporary job market. The paper attempts to study the relevance of persuasive communication skills for agri-business management and examines the views of agri-business professionals across Odisha on different issues related to persuasive communication.

A questionnaire was administered to a random sample of 40 agri-business professionals working in different sectors across Odisha such as Markfed, Highland Agriventure, APICOL, OMFED, Dhanuka Agritech Limited, Paradeep Phosphates Limited, etc. The survey consists of five parts. The first part of the questionnaire provides the profile of the respondents. The second part has 7 likert type questions and the respondents were asked to rate the use of persuasion in agri-business. For this, a five-point scale was used, with 1 indicating "strongly agree" and 5 indicating "strongly disagree". The third part addresses the extent of use of persuasion in a different way, asking the respondents to estimate what percentage of communication in an organization in general is (a) mainly informative, (b) mainly persuasive, (c) a blend of informative and persuasive, and (d) unclassifiable. The fourth part has 6 likert type statements and the respondents were expected to rate these on a five-point scale, with 1 indicating "strongly agree" and 5 indicating "strongly disagree". And the last part questioned the respondents about their views on how much amount of instruction in persuasion can be recommended for students of Agri-Business Management.

It is found that respondents feel that persuasive communication is used not just in marketing, but in finance, accounting, research and development as well. They strongly agree that the study of persuasion will help agri-business professionals' deal with persuasive efforts directed at them and that persuasive techniques are very much used in business writing. They also recommend that persuasion should be taught as a part of all oral or written communication throughout the course. Almost all of them are of the view that a sound knowledge of the techniques and theories of persuasion will bring more success in achieving persuasive goals

Key words: Persuasion, Agri-business management, Skills, Communication, Professional.

1. Introduction

The concept of 'communication' has been defined and used variously in the literature of communication science. It seems that it is reduced to mean the process by which meanings are exchanged between people through a common set of symbols. It performs a variety of functions in different settings. The most important function is that it is essentially a social activity. It has helped us to organise ourselves as

a civilised society. It plays an equally significant function in all different fields ranging from science and technology, law, architecture, planning, medical science to academics and research.

Irrespective of the category of communication, persuasion forms a major portion of an organisation's daily communication activities. Persuasion is a process of communication in which a communicator voluntarily forms, sustains, reinforces or changes the attitudes or behavior of the recipient in accordance with what the communicator intends by his or her message (Steinberg, 1999). An early Harvard Business School study on what it takes to achieve success and be promoted in an organization says that the individual who gets ahead in business is the person who is able to communicate, to make sound decisions, and to persuade others to get things done. (Bowman,1964). Particularly in the present age, when erosion of traditional hierarchy is significantly visible with command-and-control culture steadily declining, persuasion has become all the more important.

2. Review of the Literature (PC in Management)

Persuasive communication has always been of great interest to researchers as persuasion not only forms a major component of daily business communication but also is commonly used in daytoday personal interaction. Numerous studies have been carried out in this area of communication.

Bennet and Olney(1975) have found that the general consensus of the executives is that mastering persuasive communication skills is the most important criterion for business success because it is found that persuasion forms the most important component of a business professional's daily communicative activities. A similar survey carried out by Rainey(1975) to generate opinions about college training in Business Communication reveals that a majority of academicians and corporate executives feel the most crucial communication ability in business and industry is to write and speak persuasively.

Several research studies have also been carried out on persuasion as a necessary skill for managers and leaders. Conger (1998) talks of persuasion as an art form that requires commitment and practice, especially as today's business contingencies make persuasion more necessary than ever. Persuasion can pull people together, move ideas forward, galvanize change and forge constructive solutions. But to do all that, people must understand persuasion for what it really is - not convincing and selling, but learning and negotiation. Mel Lester (1998) shares Conger's views. He **concludes** that being able to persuade others is critical to one's success, but becoming a persuasive communicator needs hard work and practice. For him, facts and features don't persuade, rather beliefs and benefits do. Caring for the audience is the quickest way to build credibility and trust, and mutual trust is the conduit for all persuasive communication. Cialdini (2001) supports these views and claims that in today's world where cross functional teams, joint ventures and inter-company partnerships have blurred the lines of authority, persuasion skills exert far greater influence over other's behaviour than formal power structures do.

A similar study by Barrete (2006) defines leadership communication, presents a framework to help map out the levels of communication ability business leaders need and discusses the importance of strong persuasive communication skills for effective leadership. She feels real leaders guide, direct, motivate and inspire others. They persuade others to follow them or pursue goals they define.

Many other researchers, belonging to different disciplines, have conducted a variety of research works. Some of these deserve mention here. Yalch and Elmore (1984) have worked on the effect of numbers on the route to persuasion. Ratneshwar and Chaiken (1991) have studied comprehension's role on persuasion, where Alba, Marmorstein and Chattopadhyay (1992) have worked on the effects of memory on message persuasiveness. Puddifoot(1996) has dealt with the persuasive effects of a complex communication.

Communication as such becomes all the more essential when we talk of agri-business management. Communicative skills are extremely important to agribusiness managers because receipt and transmission of messages is a fundamental element of planning, organizing, directing, coordinating

and controlling. An understanding of the communication process will enhance a manager's awareness of his own communicative deficiencies and encourage self-improvement. (Hagiu and Barbulescu, 2013) Communication skills have been ranked the second most highly rated skill for agri-business industries (Urutyan and Litzenberg, 2010). And persuasion happens to be one of the most commonly used communicative activities, ranging from routine requests, apologies and presentations to advertisements and negotiations.

Difference between Agribusiness and Normal Business:

The survey has put into focus one aspect of persuasive communication that has always been neglected. No study has yet been conducted to examine the place of persuasive communication in agribusiness management. There has been no comment on exactly what should be taught in this area of persuasive communication to students of Agribusiness management with justifications for such inclusion. The syllabuses prescribed by most of the agricultural universities and business schools offering Agri-business Management seek to develop a student's communication skills in general. The syllabuses do not specifically emphasise on persuasive communication skills which are what the students need the most. The present paper attempts to examine the relevance of persuasive communication for agri-business managers working in different areas in Odisha and explicate the need for developing the skills in the students of Agri-business Management and the amount of instruction need for them in this area.

3.   Objectives of the study

The present study aims to:

a.   Define persuasion as a process of communication
b.   Examine the relevance of persuasive communication for the students of Agri-Business Management
c.   Analyse the views of Agri-Business professionals on the relevance of persuasive communication and the need for instruction in persuasive communication for the students pursuing Agri- Business Management

4.   Research method

A questionnaire was administered to a random sample of 40 agri-business professionals working in different sectors across Odisha such as Markfed, Highland Agriventure, APICOL, OMFED, DhanukaAgritech Limited, Paradeep Phosphates Limited, etc.

The survey consists of five parts. The first part of the questionnaire provides the profile of the respondents. The second part has 7 likert type questions and the respondents were asked to rate the use of persuasion in agri-business. For this, a five-point scale was used, with 1 indicating "strongly agree" and 5 indicating "strongly disagree". The third part addresses the extent of use of persuasion in a different way, asking the respondents to estimate what percentage of communication in an organisation in general is (a) mainly informative, (b) mainly persuasive, (c) a blend of informative and persuasive, and (d) unclassifiable. The fourth part has 6 likert type statements and the respondents were expected to rate these on a five-point scale, with 1 indicating "strongly agree" and 5 indicating "strongly disagree". And the last part questioned the respondents about their views on how much amount of instruction in persuasion can be recommended for students of Agri-Business Management.

5.   Survey Results

The SPSS software was used to find the means, the frequency tables and the histograms.

5.1 Profile of the respondents

The first part of the questionnaire gives the profile of the respondents. The respondents were asked to mention the name of their organisation, their designation, their gender, their age-group, their language background and the language of their business.

Table 1: Table showing the gender of the respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	17	42.5	42.5	42.5
	Female	23	57.5	57.5	100.0
	Total	40	100.0	100.0	

Table 2 : Table showing the age group of the respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	less than 30	29	72.5	72.5	72.5
	30-39	3	7.5	7.5	80.0
	40-49	5	12.5	12.5	92.5
	50 and above	3	7.5	7.5	100.0
	Total	40	100.0	100.0	

Table 3 : Table showing the language background of the respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Hindi	4	10.0	10.0	10.0
	Odia	36	90.0	90.0	100.0
	Total	40	100.0	100.0	

Table 4 : Table showing the language of business of the respondents

	Frequency	Percentage	Valid percentage	Cumulative percentage
English	2	5.0	5.0	5.0
English, Hindi	4	10.0	10.0	15.0
English, Odia	34	85	85	100
Total	40	100.0	100.0	

Of the 40 respondents, 23 (57.5%) were females whereas 17 (42.5%) were males. A large number of the respondents (72.5%) fell in the below 30 age group. 12.5% fell in the age-group of 40-49 and 7.5% each in 30-39 and above 50. For a vast majority (90%) the first language was Odia. Only 10% had Hindi as their language background. English and Odia both were the languages of business for 85% of the respondents.

5.2 Extent of use of persuasion in agribusiness

In the second part the respondents were asked to rate the use of persuasion in business. This part consists of 7 statements related mainly to the use of persuasion in marketing, finance, accounting, research

and development which are the four major functional areas in any business organisation. For this part of the questionnaire, a five-point scale was used, with 1 indicating "strongly agree", 2 indicating "agree", 3 "neutral", 4 "disagree" and 5 indicating "strongly disagree".

Table 5: Table showing the extent of use of persuasion

Sl. No.	Statements	No.	Mean	Std. Deviation
1	Except for sales, persuasive techniques are not generally used in the marketing area of the Agri-business sector	40	3.8	.93918
2	Business reports do not involve persuasion.	40	3.7250	.78406
3	Except for collections, persuasion is not usually used in communicating in finance.	40	3.075	1.34712
4	Persuasion is often needed for comm unicating in accounting.	39	2.8462	1.3286
5	Persuasion is often used in communicating in research and development in Agri-Business Management	39	2.3077	1.23871
6	Study of persuasion will help Agri - business professionals deal with persuasive efforts directed at them.	40	1.65	1.14466
7	Business persons find many uses for persuasive techniques in business writing.	39	1.9231	1.0609

It is found that it is not just Marketing, as is usually believed, but Accounting and Finance as well in the agri-business sectors use persuasion. The mean responses clearly indicate that persuasion is extensively used in agri-business. The mean response for the statement "Persuasion is not used in marketing except for sales" is around 3.8. 65% of the respondents disagree to this statement. This shows that persuasion has a lot of use in marketing, besides sales. Almost the same kind of response is seen for the second statement. 67.5% of the respondents disagree that business reports do not involve persuasion. Be it an annual report or a report on a product or a report on the company's performance, all need persuasion. In case of the use of persuasion in other areas, the mean responses were slightly lower. However, the frequency tables make it clear that many of the respondents feel the need of persuasion in these areas. About 42.5% disagree that except for collections, persuasion is not required in communicating in finance. About 46% agree that persuasion is needed in accounting.

The same is exactly true for the next statement "Persuasion is used in research and development". The respondents agree that the study of persuasion helps business people deal with persuasive efforts directed at them and that business persons find many uses of persuasive techniques in business writing. The mean responses for these statements cluster around 1.6 and 1.9 respectively. This makes it clear that since persuasion is extensively used in agri-business, its study will definitely help the students.

5.3 Categorising business communication in an organization

The third part of the questionnaire addresses the extent of use of persuasion in a different way. The respondents were asked to estimate what percentage of communication in an organisation in general is (a) mainly informative, (b) mainly persuasive, (c) a blend of informative and persuasive, and (d) unclassifiable into any of the two types. The frequency tables for each of the statements have been given to show the number of respondents.

Table 6: Table showing percentage of business communication in an organization which is mainly informative

	Frequency	Percent	Valid percent	Cumulative percent
11-20	1	2.5	2.5	2.5
31-40	2	5.0	5.0	7.5
41-50	11	27.5	27.5	35.0
51-60	16	40.0	40.0	75.0
greater than 60	10	25.0	25.0	100.0
Total	40	100	100	

Table 7: Table showing percentage of business communication in an organization which is mainly persuasive

	Frequency	Percent	Valid percent	Cumulative percent
11-20	3	7.5	7.5	7.5
21-30	27	67.5	67.5	75.0
31-40	7	17.5	17.5	92.5
41-50	3	7.5	7.5	100.0
Total	40	100.0	100.0	

Table 8: Table showing percentage of business communication in an organization which is a blend of both informative and persuasive

	Frequency	Percent	Valid percent	Cumulative percent
1-10	19	47.5	47.5	47.5
11-20	13	32.5	32.5	80.0
21-30	8	20.0	20.0	100.0
Total	40	100.0	100.0	

Table 9 : Table showing percentage of business communication in an organization which is unclassifiable

	Frequency	Percent	Valid percent	Cumulative percent
0	18	45.0	45.0	45.0
1-10	22	55.0	55.0	100.0
Total	40	100.0	100.0	

It is seen that a large majority of the respondents (65%) say that more than 50% of the communication in an organisation is mainly informative. This is quite obvious as a number of communicative activities are performed mainly to pass on information only. But at the same time a large number of the respondents (67.5%) opine that 20-30% of the communication is persuasive. When it comes to the blend of both types of communication, the about 80% respondents feel that 20% of the

communication in an organisation is a blend of both informative and persuasive. Sometimes it becomes difficult to draw a line of demarcation between informative and persuasive communicative activities. Such communication is placed under this category. Only 0-10% can be placed under the unclassifiable category.

5.4 The art and teaching of persuasion

The last part of the questionnaire has six likert type statements related to the art and teaching of persuasion. For this part of the questionnaire, a five-point scale was used, with 1 indicating "strongly agree", 2 indicating "agree", 3 "neutral", 4 "disagree" and 5 indicating "strongly disagree".

Table 10: Table showing the art and teaching of persuasion

Sl. No.	Statements	N	Mean	Std. Deviation
1	Persuasion is an art that is gifted to some.	40	2.175	1.23802
2	The art of persuasion cannot be taught.	40	3.7750	.89120
3	A business organisation should conduct specific training programmes to enhance persuasive communication skills of its employees.	40	1.525	0.75064
4	The credibility of the source influences the persuasion process the most.	40	1.7	0.72324
5	The gender of the source influences the persuasion process.	40	2.975	1.25038
6	A sound knowledge of the theories and techniques of persuasion will bring a business professional comparatively more success in achieving his (or her) persuasive goals.	40	1.75	0.80861

When asked whether persuasion is an art that is gifted to some, about 77% of the respondents agree to the statement. But at the same time, quite a higher percentage (about 67.5%) feels that the art of persuasion can be taught. They probably feel that even though persuasion is a gifted art to some, the techniques and theories can be taught that can better equip the students to face the challenges of everyday business life. A large number of respondents say that the credibility of the source strongly influences the persuasion process. This is inconsistent with the views of Sternthal, Philips, and Dholakia (1978), who showed that source credibility does not have a systematic effect on behaviour. As far as gender of the source is concerned, 50% of the respondents feel it influences the persuasion process whereas 15% remain neutral about it. About 85% feel that an organisation should conduct specific training programmes to enhance persuasive communication skills of its employees. More than 87% feel that a sound knowledge of the theories and techniques of persuasion will bring a business professional more success in achieving their persuasive goals. The mean for both these statements are 1.5 and 1.75 respectively.

5.5 Amount of instruction in persuasion recommended in the course of Agri-Business Management

The fifth part of the questionnaire deals with the recommended amount of instruction in persuasion. It questioned the respondents about their views on how much amount of instruction in persuasion can be recommended for Business Management students for which 6 choices were given.

Table 11: Amount of instruction in persuasion recommended in the course of Agri-Business Management

Sl. No.	Statement	Frequency	Percentage
1	A one-semester compulsory course in persuasion	9	22.5
2	One-third to one -half of the basic or required course in business communication spent on persuasion	11	27.5
3	Coverage only of collection,　sales, job application and sales letters	3	7.5
4	Coverage of techniques and theories of persuasion as well	3	7.5
5	No coverage of persuasion at all	0	0
6	Teach persuasion as a part of all oral and written communication throughout the basic course	14	35.0
	Total	40	100

About 35% of the respondents opine that persuasion should be taught as part of all oral and written communication throughout the basic course. When asked about the reason for such a choice, some of them said that they looked at persuasion as a part of not just the Business Communication course but the course in Organisation Behaviour and Sales as well. So they did not feel the need for a separate course.27.5% said that one-third to one-half of the basic or required Agri-business Management course should be spent on persuasion. When questioned about such a choice, some respondents said that skill in persuasion was needed in a lot of communicative activities. Moreover, now days, starting from consulting and retailing to mergers and acquisitions, business is a lot about negotiating and persuading. So an exclusive course in persuasion can better help the students know about the nuances involved in it. 7.5% of the respondents opt for inclusion of theories and coverage of sales and favour letters each. Not a single respondent is of the view that there should be no coverage of persuasion at all.This is probably because they feel that effective persuasive communication is the need of the hour and the future agri-business managers need to be trained in these. The results clearly indicate the significance of persuasive communication for agri-business management.

6. Conclusion

The findings of the survey clearly reflect the perceptions of people working in the agri-business sector on the relevance of persuasive communication in their area of work. It is found that respondents feel that persuasive communication is used not just in marketing, but in finance, accounting, research and development as well. They strongly agree that the study of persuasion will help agri-business professionals' deal with persuasive efforts directed at them and that persuasive techniques are very much used in business writing. They feel that 20-50% of the communication in the organisation is mainly informative and 20-40% is mainly persuasive. They also recommend that persuasion should be taught as a part of all oral or written communication throughout the course. Almost all of them are of the view that a sound knowledge of the techniques and theories of persuasion will bring more success in achieving persuasive goals and that organizations should conduct specific training programmes to enhance persuasive communication skills of its employees.

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04

THE DOMAIN OF POPULAR FICTION: GROWTH AND ITS POSITION IN THE CONTEMPORARY SCENARIO

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Abstract:

Popular fiction has not occupied an important place in the literary genre. However, it has always existed despite the negligence it received in the field of literature. It was constantly overlooked until recently, when critics turned their attention to this form of literature that is now dominating the literary world. Popular literature, apparently, is that form of fiction that is popular among the masses and does not essentially exhibit any sort of literary excellence.In its simplest sense, it was that kind of literature that was excluded from the academia. It was not taught in school and university classrooms. In fact, it was not even literature. It was considered to be songs, stories or legends, fables (oral or written) and romances not worthy to be taught. But they still existed and were mass produced and consumed by the people and had a life of their own. It exists even today with a major presence in the literary world. The following paper seeks to understand the meaning of this form of literature and study the views of critics, its growth and its position in the contemporary scenario.

Key words: *Literary fiction, popular fiction, academia, audience, readership.*

Introduction:

Popular fiction has not occupied an important place in the literary genre. However, it has always existed despite the negligence it received in the field of literature It was constantly overlooked until recently, when critics turned their attention to this form of literature that is now dominating the literary world. If we try to understand the essential meaning of popular literature, it is apparently that form of fiction that is popular among the masses but does not essentially exhibit any sort of literary excellence. If we go by the definition, *The Cambridge Companion to Popular Fiction* speaks of Popular fiction as those books that everyone reads and are a part of a league of best sellers which reach the masses transcending the wide social and cultural divisions with remarkable commercial success. William. W. Stowe remarks, "Popular fiction is escape, palliative cover up, a distraction or a diversion in the etymological sense of a device to draw or turn our attention from its proper objects" (646). Thus, Popular fiction/literature includes those writings intended for the masses and those that are widely accepted and indicative of the understanding and taste of the large audiences.

It can be distinguished from traditional/ artistic literature in that its ultimate aim is primarily to entertain. Unlike high literature it generally does not focus on high degree of formal beauty or subtlety and is not intended to endure. Popular literature today is produced either to be read by a literate audience or to be enacted on television or in the cinema. Popular literature, in its simplest sense, was that kind of literature that was excluded from the academic sphere. It was not taught in school and university classrooms. In fact, it was not even literature. It was considered to be songs, stories or legends, fables (oral or written) and kitchen maid romances not worthy to be taught. But they still existed and were mass produced and consumed by the people and had a life of their own. Ken Gelder is a well-known critic of popular literature. In the ground breaking work *Popular Fiction: The Logics and Practices of a Literary*

Field, he presents a view of the workings and features of this unique literary field. In his own words, the work attempts to "…turn[ing]an eye to the actual diversity of the field (formulaic as some aspects of it may be,) as well as its cheerful affirmation of features that certain other forms of cultural production (like literature) might either repress or envy, or both." (1). It can be understood that popular fiction comes at a level with traditional literature only on grounds of cultural production. Nevertheless, the idea and concerns tied with traditional literature still act as the distinguishing point between the two. Keeping this view intact, Gelder defines the field of popular fiction as one that is governed by rules and practices widely different from that of traditional literature.

Distinction between Literary fiction and Popular fiction:

Leslie Fiedler says, literature never really belongs to one medium. He puts it succinctly that all literature is finally, essentially,

> "… images in the head. Once its images pass through words…into our heads   such primordial images of archetypes or myths… can pass out again easily into any other medium. They can be portrayed on the stage; they can be painted; they can be sculpted in stone; they can be turned into stained glass windows; they can be carved in soap". (201)

Based on the above statement we can assume that literature can take many forms. Literary fiction and popular fiction can be considered to be broad categories of literature. In order to understand the idea of popular fiction it is essential to look into its defining features that draw a line of difference between literary fiction and popular fiction. According to Gelder, industry and entertainment are two important terms in the understanding of popular fiction. He maintains that popular fiction is the result of a mass appeal. Profitability through production of literature that lacks subtlety and is aimed at pure entertainment is the sole purpose behind popular literature. While literary fiction is more concerned with the authors creative instinct, popular fiction is produced mainly to maintain the profit in an entertainment industry.

Popular literature is produced in bulk in the sense that writers tend to produce writings that gain acceptability with the audience and is suited to their taste and understanding. Artistic quality of the text is overshadowed by its wide acceptance on the basis of its entertainment factor. It focuses on gaining popularity. The writers of popular fiction are no doubt, famous but their work does not display any sort of high artistic and creative instincts.

Another interesting distinction between popular fiction and literary fiction is the genre that it covers. It is commonly understood that popular fiction is primarily based upon a limited number of forms or genres of literary pleasure which comprises suspense, romantic complications, bodily horror or futuristic speculation. These pools of genres serve to effectively bring their audiences into existence as the audience succumb to the use of fictional appeal and attraction that is present in the work. The audience enjoy these texts and are constantly hooked to it. Literary fiction, on the other hand, does not limit itself to genres that are primarily engaged in luring audience. It covers diverse fields marked by knowledge, creativity, and moral instructions at certain points.

Literary fiction forms a part of the academia, but popular fiction is not considered worthy enough to find a place in the academic sphere. It is widely read and is often a best seller but does not display characteristics that would bring the reader back to it time and again. Literary fiction, however, stands the test of time and is often considered to be a bench mark in the field of literature. The literary quality associated with this kind of fiction appeals to the intellect and is way superior to the genre of popular fiction that appeals only to the senses and possesses very little intellectual quality.

There are marked differences between the field of literary fiction and popular fiction but the truth is popular fiction has gained ground over time and is now the most commonly available form of literature.

Views of Critics on Popular Fiction/ Literature:

Different critics have forwarded different views on the concept of popular fiction. A very renowned

critic, Leslie Fiedler was not blindly in support of the academia; rather he abetted the idea of the popular in the course of literary and cultural discourse. His essay "Toward a Definition of Popular Literature", puts forth his idea on the concept. He, in the essay, says, popular literature is made up mostly of popular songs and story, particularly story. Fiedler is of the view that popular literature is one that has been "ghettoized" and has not been considered worthy enough to be included in the university academics. Rather popular literature is one that has endured on its own. Thomas J. Roberts in his book "*An Aesthetics of Junk Fiction*", has also given his opinion on popular fiction. He has underlined the difference between 'popular fiction' and 'learned fiction'. He considers learned fiction as 'canonical' and 'serious' which is written for its own small highly educated leadership" (1-2). On the contrary, he says that popular fiction is 'plain fiction' which "does not ask to be read more than once: it certainly does not expect to be studied" (2). He also designates popular fiction as "junk fiction" which "has many names, each with its own nuance: genre fiction, vernacular fiction, category fiction, paperback fiction and others" … (2). Another critic whose has given his opinion on this subject is Victor Neuburg. His work "*Popular Literature: A History and Guide* defines this field:

> As what the unsophisticated reader has chosen for pleasure. Such a reader, may, of course, come from any class in society, although, the primary appeal of popular literature has been to the poor- and by the eighteenth century also to the children. Generally, this literature has comprised non-establishment, non -official publications, but it has also included the religious tracts which one group in society thought that another group ought to read for its own good- and these were distributed in large numbers. (12-13)

Christine Berberich, in her work, *The Bloomsbury Introduction to Popular Fiction* presents a very negative view on popular literature. She remarks that popular literature is no better than dumb, and mindless form of literature that establishes its foot in the literary world only on account of its marketing. It is a form that can be best identified as "copycat productions of surprising best- sellers; in the similar cover designs, created especially to lure readers with the promise of more reading of the same kind they enjoyed before; [and] in the plethora of seemingly mindless material we are fed on a daily basis" (315). James Wood holds a similar view as he says that the gap between literary fiction and popular fiction cannot be bridged.

Growth of Popular Literature:

The domain of popular literature began with the genre of romance. It is considered as one of foremost genres that signalled the beginning of this concept. The other genres that lent immense popularity to the idea of this form of literature included fantasy and science fiction. Detective fiction also held an important place in the sphere of popular literature with the creation of world-famous characters such as Auguste Dupin by Edgar Allan Poe and Sherlock Holmes by Arthur Conan Doyle and Agatha Christie. Such literature always formed a onetime read with the audience, yet was constantly popular among the reader groups of all ages. These characters enjoyed immense popularity with the masses. In fact, these detective fictions are best sellers widely read even today. Although Fennimore Cooper gave birth to a genre called spy fiction, this type of fiction gained true acceptance when the figure of James Bond was created by Ian Fleming in the mid-20th century.

Indian writers like Chetan Bhagat, Durjoy Dutta, Ravinder Singh etc. and many other writers who do not have any literary background gave rise to a new genre of literature that was able to connect with the style and thoughts of today's generation by writing such novels that were in sync with the pulse of the new generation. The late twentieth century has seen a great rise in formulaic fiction. The writers of popular fiction cater essentially to the taste of the population and delivered what is demanded of the populace.

With time the growth of popular literature has been impacted by rapid technological developments. The technological advancements in printing facilitated the spread of popular literature as

technology paved way for it to reach masses that consumed and enjoyed it without bothering for literary excellence that dominated traditional literature. With time popular fiction has reformed itself and has grown to encapsulate many other forms within its embrace. Popular literature, along with, earlier genres such as romance, detective fiction etc, has widened its scope and has come to include literature that which offers novelty and was never in vogue in the past. These new forms of writing include comic books, cartoon strips, terribly tiny tales (digital literature), graphic novels etc. which give space to myths and folk tales on one hand and people's imagination on the other. Popular literature that was mostly associated with ancient forms of literature that comprises mainly folks, folk tales etc., today, caters to the choice of a public that considers literature to be something that is meant to be enjoyed and is driven by the politics of the market place.

Popular literature today has gained a currency of its own. It is no longer tagged as non-literary or low brow literature. What has led to the growth of popular or rather making certain forms of literature popular, is the role that media has played. The writers and the publishing houses have been actively involved in providing the audience with what they desire and look forward to, thus, leading to a massive increase in the sales. It would, however, be absolutely unfair and to a certain extent misleading to relate the popularity of this literature with merely sales. Although the growth of popular literature is dependent upon the literary choices of the masses, it has been able to make its presence felt in the domain of the new literary territory that is marked by the age of digitalization and which offers avenues for open discussions and provides a platform for literary imagination to grow and survive. In fact, with the advancement in technology, the arena of popular literature has grown. The internet has served to bring all that is written to the table of the readers and allows the literary acumen of people find a platform in digital literature. The audience connect with those forms, both in literature and cinema that showcases their choices, their lives and their nerves. The readers/ the audience choose book covers, review books, post videos about book signings and participate in the making of popular literature.

Thus, popular literature can be to a certain extent considered to be the reflection of the contemporary times. It may not display the characteristics of the "literary canon" but it has a readership of its own that is massive and is growing fast. The section that devours popular literature is least concerned with artistic concerns, aesthetics of literature and its ability to withstand the test of times. For them, it is a medium that keeps them close to the pleasures of reading without worrying about the intellectual. Hence, the popular is popular because masses have declared it so.

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05
MICHEL FOUCAULT'S VIEWS ON DISCIPLINING THE BODY WITH REFERENCE TO *DISCIPLINE AND PUNISH*

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Michel Foucault was born in Poitiers, France in 1926. He was a French philosopher, historian of ideas, activist and literary critic. He had his graduation and postgraduation from Ecole Normale Superieure. He did PhD too. He served as director at the Institute Francois in Hamburg, Germany and lectured at great institutes all over the world. He addressed relationship between power and knowledge, used as social control. He was also cited as structuralist and postmodernist. His thought has influenced communication studies, anthropology, psychology, sociology, criminology, cultural studies, literary theories, feminism, and Marxism. Louis Althusser was his teacher. His major woks are *The History of Madness* (1901), *The Birth of the Clinic* (1963) and *The Order of Things* (1966). He was the head of a university in Paris. He published *The Archaeology of Knowledge* (1969). He was active in Left-wing groups that campaigned against racism. He strived for human rights and penal reforms. He published the present work *Discipline and Punish* in 1975, and *The History of Sexuality* in 1976. Foucault died of HIV in Paris in 1984.

The penal theory work *Discipline and Punish* is also called "The Birth of the Prison." Alan Sheridan has translated it form French into English, and this is Vintage Books publication in 1995. The book is in four parts, 1. Torture, 2. Punishment, 3. Discipline and 4. Prison. The English title for the French *Surveiller et Punir* is Foucault's own suggestion.

Part I Torturne. This part has two chapters 1. The body of the condemned, and 2. The Spectacle of the Saffold. Foucault begins chapter one with a man called Demicas' being burnt at stake.

Foucault tells that the public staking of prisoners was stopped later. He states, "Punishment, then, will tend to become the most hidden part of the penal process. (Foucault 9) The age of sobriety began in punishment from 1900. If not body punishment, the penalty began. It began to affect not the body but soul. Judges and courts of law appeared.

Rusche and Kirchheimer's great work *Punishment and Social Structures* provides a number of essential reference points. We must first rid ourselves of the illusion that penalty is above all (if not - exclusively) a means of reducing crime and that, in this role, according to the social forms, the political systems or beliefs, it may be severe or lenient, tend towards expiation of obtaining redress, towards the pursuit of individuals or the attribution of collective responsibility. Foucault states, "That punishment in general and the prison in particular belong to a political technology of the body is a lesson that I have learnt not so much from history as from the present. In recent years, prison revolts have occurred throughout the world." (Foucault 30)

Chapter 2 "The Spectacle of the Scaffold" speaks of the continued body of data on penal punishment. Foucault writes, "The ordinance of 1670 regulated the general forms of penal practice up to the Revolution. It laid down the following hierarchy of penalties: 'Death, judicial torture, penal servitude, flogging, *amende honorable*, banishment.'" (Foucault 32) The guilty was condemned, and there was a confession. This became part of the judicial ordeal. The public execution then has a juridico-political function.

Part Two "Punishment" speaks of punishment after torture. In fact, torture and punishment go together. The phrase reminds one the Russian writer Fyodor Dostoevsky's novel *The Crime and Punishment* (1866) which is more a crime fiction than philosophical one.

Part Two has two chapters 1. Generalized Punishment and 2. The Gentle way in Punishment. Seligman and Desjardin said, 'Let penalties be regulated and proportioned to the offences, let the death sentence be passed only on those convicted of murder, and let the tortures that revolt humanity be abolished.' Thus, in 1789, the chancellery summed up the general position of the petitions addressed to the authorities concerning tortures and executions. Protests against the public executions proliferated in the second half of the eighteenth century: among the philosophers and theoreticians of the law; among lawyers and parliamentaires; in popular petitions and among the legislators of the assemblies. Another form of punishment was needed: the physical confrontation between the sovereign and the condemned man must end; this hand-to-hand fight between the vengeance of the prince and the contained anger of the people, through the mediation of the victim and the executioner, must be concluded. Very soon the public execution became intolerable. On the side of power, where it betrayed tyranny, excess, the thirst for revenge, and 'the cruel pleasure taken in punishing, it was revolting. On the side of the victim who, though reduced to despair, was still expected to bless heaven and its judges who appeared to have abandoned him, it was shameful. It was, in any case, dangerous, in that it provided a support for a confrontation between the violence of the king and the violence of the people. It was as if the sovereign power did not see, in this emulation of atrocity, a challenge that it itself threw down and which might one day be taken up: accustomed as it was to seeing blood flow', the people soon learnt that 'it could be revenged only with blood. In these ceremonies, which were the object of so much adverse investment, one sees the intersection of the excess of armed justice and the anger of the threatened people. Joseph de Maistre was to recognize in this relation one of the fundamental mechanisms of absolute power: the executioner acts as a cog between the prince and the people; the death he deals is like that of the serfs who built St Petersburg over swamp and pestilence: it is a principle of universality; of the individual will of the despot, it makes a law for all, and of each of those destroyed bodies, a stone for the State; it hardly matters that innocents, too, are struck down. In this same dangerous and ritual violence, the eighteenth-century reformers denounced, on the contrary, that which exceeded, on both sides, the legitimate exercise of power: in this violence, according to them, tyranny confronts rebellion; each calls forth the other. It is a double danger. Instead of taking revenge, criminal justice should simply punish. (Joseph de Maistre qt. by Foucault 73)

Homage is paid to the great reformers - Beccaria, Servan, Dupaty, Lacretelle, Duport, Pastoret, Target, Bergasse, the compilers of the Cahiers, or petitions, and the Constituent Assembly -for having imposed this leniency on a legal machinery and on classical theoreticians who, at the end of the eighteenth century, were still rejecting it with well-formulated arguments. This was a general change of attitude in spirit and subconscious. They toned down the bad economy of power. The conjuncture that saw the birth of reform is not, therefore, that of a new sensibility, but that of another policy with regard to illegalities.

The second chapter "The gentle Way in Punishment" speaks of discipline through punishment. The art of punishing, then, must rest on a whole technology of representation. The undertaking can succeed only if it forms part of a natural mechanics. 'Like the gravitation of bodies, a secret force compels us ever towards our well-being. Foucault speaks of five conditions for punishing people. There is the noble intent that punishment must be a lesson rather than torture. There are many models too.

It is said, "Foucault's book is an analysis of the social and theoretical mechanisms behind the changes that occurred in Western penal systems." (Wikipedia, *Discipline and Punish* accessed on 11th March 2023)

Part III is named discipline with three subparts. Docile bodies, the means of correct training and Panopticism, each with many divisions.

"Docile bodies" elaborates on body to be disciplined. Foucault thinks, "The classical age discovered the body as object and target of power. It is easy enough to find signs of the attention then paid to the body to the body that is manipulated, shaped, trained, which obeys, responds, becomes skilful and increases its forces." (Foucault 136) There are several techniques to achieve this discipline. Foucault mentions four of them like the principle of enclose. There is a talk about the correction of the body and the gesture. (Foucault 152) It is said, "Through this technique of subjection a new object was being formed; slowly, it superseded the mechanical body - the body composed of solids and assigned movements, the image of which had for so long haunted those who dreamt of disciplinary perfection." (Foucault 155). The second sub-division is "The means of correct training." The means of disciplining the human body include hierarchical observation, normalizing judgements, examination, etc. The next section 'Panopticism' speaks of how to face a disaster, and the example of facing plague is given. This recalls us Albert Camus' novel *The Plague*. This discourse is about discipling the town as much as human body. 'This is infra-law.' (Foucault 222)

The extension of the disciplinary methods is inscribed in a broad historical process: the development at about the same time of many other technologies - agronomical, industrial, economic.

Part Four is called "Prison." It has three chapters namely, 1. Complete and austere institutions, 2. Illegalities and delinquency and 3. The Carceral.

"Complete and austere institution" speaks of how the prison as a punishing apparatus came into being. Baltard calls this system as 'complete and austere institution.' Prison as if a binary opposition speaks deprivation of liberty. It is said, 'Thus, according to this admirable discipline, each intelligence and each morality bears within itself the principle and measure of a punishment whose error and human fallibility cannot alter the certainty and invariable equity ... Is it not in truth like the seal of a divine and providential justice⌐ (Aylies 132). The two American models of punishment (Auburn and Philadelphia) speak of isolation as a measure. The section "illegalities and delinquency" is equally enlightening.

The perfect image of prison labour was the women's workshop at Clairvaux; the silent precision of the human machinery is reminiscent of the regulated rigour of the convent.

The prison, the place where the penalty is carried out, is also the place of observation of punished individuals.

"Illegalities and delinquency" and "The carceral" speak of the findings about research about prison and punishment.

M. H. Abrams states, "Gender studies are indebted to the social historian Michel Foucault who analysed all sexual identities."

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06

JUDITH BUTLER'S *GENDER TROUBLE:* AS A FEMINIST DOCUMENT

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Judith Butler (1956-) has been an American philosopher and gender theorist. Her works have influencer political philosophy, ethics and the Third-Wave feminism, even queer theory and criticism. She had her higher education at Yale, USA. Butler taught at the University of California at Berkeley. Her major works are *Gender Trouble: Feminism and the Subversion of Identity* (1990), *Bodies That Matter* (1993), *Performative Acts and Gender Constitution* (1988) and others.

Gender Trouble (1990) is Butler's major work of feminist theory. It is sub-titled as "Feminism and the Subversion of Identity" published in 1990. The present edition analysed in this research paper is a Routledge edition published in 2021. This book is translated into many world languages. The book discusses Sigmund Freud, Simone de Beauvoir, Julia Kristeva, Jacques Lacan, Luce Irigaray, Monique Witting, Jacques Derrida and Michael Foucault.

Judith Butler's view is that sex is biological and gender sociological. Gender is our attitude, and it is our becoming, but not essence. A woman is called weak, and she is a weak gender. Man is otherwise. M.H. Abrams and G.G. Harpham think, "Gender is masculinity or femininity in personality traits and behaviour, and it can be independent of anatomy (of sex). It is a social construction and that is diverse, variable and dependent on historical circumstances. Gender criticism analyses differing conceptions of gender and their role in the writing, reception, subject matter and evaluation of literary work." (Abrams 147)

Judith Butler's book *Gender Trouble* is 'a brilliant and innovative book.' (Sandra Lee Bartley, Cover Page). It is ground-breaking, a well-argued book too.

Butler's work *Gender Trouble* has three parts namely 1. Subject of Sex / Gender / Desire, 2. Prohibition, Psychoanalysis and the Production of the Heterosexual Matrix, and 3. Subversive Bodily Acts. The book has an insightful preface too.

Part I "Subjects of Sex / Gender / Desire" begins with quotes from Simone de Beauvoir, Julia Kristeva, Luce Irigaray, Michael Foucault and Monique Wittig, most of them either they influenced Butler or got influenced by her. The section "Women as the subject of Feminism" delves on woman as the subject of feminism. Power and representation (as concepts are introduced) led to woman's misrepresentation. There has been limitation, prohibition, regulation and control from men on women. This is politically problematic. There is dual function of power.

However, the term 'woman' needs to be a common identity (without being strong or weak). Gender intersects not only sex, but also race, class and other modalities. Butler asks us whether there is a common / universal notion about patriarchy or women. Butler writes,

> The masculine feminine binary constitutes not only the exclusive framework in which that specificity can be recognized, but in every other way the 'specificity' of the feminine is once again fully de-contextualized and separated off analytically and politically from the constitution of class, race, ethnicity, and other axes of power relations that both constitute 'identity' and make the singular notion of identity a misnomer. (Butler 6)

There are domains of exclusion, and there are gross misrepresentations. Marx's 'historical present' works. There is no proper representation for woman.

Part II. The Compulsory Order of Sex/ Gender / Desire: The topic of sex / gender introduces a split in woman's studies. This speaks of biology-is- destiny formulation though gender is a free-floating artifice. It would make no sense to define gender as cultural interpretation of sex.

Part III. is Gender: The Circular Ruins of Contemporary Debate: What is the manner in which gender is constructed with any social determinism of sex or biological appearance□What is the agency□Is it biology-based or culture-based□ On the other hand, Simone de Beauvoir suggests in *The Second Sex* that "one is not born a woman, but, rather, becomes one." (Beauvoir 301) One can also become male. Why sex has to be gender all along□ Body is an instrument or medium. Body is construction.

Although social scientists refer to gender as a 'factor' or a 'dimension' of an analysis, it is also applied to embodied persons as 'a mark' of biological, linguistic, and/or cultural difference. Or gender is a relation. Luce Irigary thinks woman is a paradox. Woman is the Other. Sex is linguistically marked. Female sex is marked, not men. It is said, "Paradoxically enough, Beauvoir prefigured this impossibility in *The Second Sex* when she argued that men could not settle the question of women because they would then be acting as both judge and party to the case." (Beauvoir xxvi)

Beauvoir proposes that the female body ought to be the situation and instrumentality of women's freedom, not a defining and limiting essence.

Part IV is "Theorizing the binary, the unitary and Beyond." Feminist critique ought to explore the totalizing claims of a masculinist signifying economy, but also remain self-critical with respect to the totalizing gestures of feminism. The effort to identify the enemy as singular in form is a reverse-discourse that uncritically mimics the strategy of the oppressor instead of offering a different set of terms.

The contemporary feminist debates over essentialism raise the question of the universality of female identity and masculinist oppression in other ways. There is a talk of coalitional politics. The dialogue is not present and neutral, but culturally specific and historically bound. The concept of women is debated with race, class, age, ethnicity and sex this to become complete. Gender is a complexity whose totality is deferred, never fully what it is at any given juncture in time.

Part V. is "Identity, Sex and the Metaphysics of Substance." The question of identity involves such terms as social visibility, meaning, personhood, consciousness, language, and moral deliberation. Now the question is to what extent is identity a normative ideal rather than a descriptive feature of experience□Irigary thinks there is one identity called sex that considers woman as the other. Wittig thinks sex is feminine gender. Women are also a difference. Sex is a substance. The lesbian is also a substance.

The identification of women with 'sex,' for Beauvoir as for Wittig, is a conflation of the category of women with the ostensibly sexualized features of their bodies and, hence, a refusal to grant freedom and autonomy to women as it is purportedly enjoyed by men. Monique Wittig states, "Gender is the linguistic index of the political opposition between the sexes. Gender is used here in the singular because indeed there are not two genders. There is only one: the feminine, the 'masculine' not being a gender. For the masculine is not the masculine, but the general. (Witting 64). Hence, Wittig calls for the destruction of 'sex' so that women can assume the status of a universal subject

Part VI. is Language, Power and the Strategies of Displacement. Basically, language is neutral, but the application may be gender-discriminatory. Witting thinks there is no feminine writing. Language sounds like a material or institution.

The pro-sexuality movement within feminist theory and practice has effectively argued that sexuality is always constructed within the terms of discourse and power, where power is partially understood in terms of heterosexual and phallic cultural conventions

If there is something right in Beauvoir's claim that one is not born, but rather becomes a woman, it follows that woman itself is a term in process, a becoming, a constructing that cannot rightfully be said to originate or to end. As an ongoing discursive practice, it is open to intervention and resignification.

Chapter 2 "Prohibition, Psychoanalysis and the Production of the Heterosexual Matrix" investigates aspects of the psychoanalytical structuralist account of sexual difference and the construction of sexuality. Anthropologists Marilyn Strathern and Carol MacCormack have argued that nature/culture discourse regularly figures nature as female, in need of subordination by a culture that is invariably figured as male, active, and abstract. The section "Structuralism's Critical Exchange" speaks of the role of modern structuralism as devised by Ferdinand de Saussure and others. Claude Levi-Strauss first applied it to anthropology. Butler refers to gender, sex, power position etc. She states, "The structural systematicity of Levi-Strauss's explanation of kinship relations appeals to a universal logic that appears to structure human relations." (Butler 53) Likewise, she refers to Lacan, Riviere, and the strategies of Masquerade.

Lacan was a French psychoanalyst, psychiatrist and psychiatrist. His studies have enlightened European intellectual climate, influencing structuralism, criticism, culture, film and feminism. Butler writes of Lancan,

Lacan continues this exposition of heterosexual comedy by explaining that this appearing as being the phallus that women are compelled to do is inevitably masquerade. The term is significant because it suggests contradictory meanings: On the one hand, if the 'being,' the ontological specification of the Phallus, is masquerade, then it would appear to reduce all being to a form of appearing, the appearance of being, with the consequence that all gender ontology is reducible to the play of appearances. On the other hand, masquerade suggests that there is a 'being' or ontological specification of femininity prior to the masquerade, a feminine desire or demand that is masked and capable of disclosure, that, indeed, might promise an eventual disruption and displacement of the phallogocentric signifying economy. (Butler 63)

Published in 1929, Joan Riviere's essay, "Womanliness as a Masquerade," introduces the notion of femininity as masquerade in terms of a theory of aggression and conflict resolution. One possible interpretation is that the woman in masquerade wishes for masculinity in order to engage in public discourse with men and as a man as part of a male homoerotic exchange

Femininity becomes a mask that dominates /resolves a masculine identification, for a masculine identification would, within the presumed heterosexual matrix of desire, produce a desire for a female object, the Phallus. This is a kind of woman's display of beauty to please man.

Part IV. is Gender Complexity and the Limits of Identification. The foregoing analyses of Lacan, Riviere, and Freud's Ego and offer competing versions of how gender identifications work indeed, of whether they can be said to 'work' at all. The Oedipal, the incest also contribute for gender formation.

Chapter 3 is Subversive Bodily Acts. The first section "The Body Politics of Julia Kristeva" speaks of Kristeva (b 1941) a Bulgarian French philosopher, critic, psychoanalyst and feminist. Her work *Powers of Horror* and others speak of her feminist concerns. Her works on intertextuality, the semiotic, and objection are useful in feminist analysis. Kristeva is an important French feminist with Simone de Beauvoir, Helen Cixious and Luce Irrigaray.

Though she is controversial, Kristeva's work is influential on feminists. She made a famous disambiguation of three types of feminism in "Women's Time", while rejecting the first two types, including that of Beauvoir. Her stands are sometimes considered rejecting feminism altogether. She has proposed the idea of multiple sexual identities against the joined code of unified feminine language. In the first volume of *The History of Sexuality*, Foucault argues that the univocal construct of 'sex' (one is one's sex and, therefore, not the other) is (a) produced in the service of the social regulation and control of sexuality and (b) conceals and artificially unifies a variety of disparate and unrelated sexual functions and then (c) postures within discourse as a cause, an interior essence which both produces and renders intelligible all manner of sensation, pleasure, and desire as sex-specific.

In "Monique Wittig: Bodily Disintegration and Fictive Sex," Wittig speaks of 'heterosexual contract'. She examines heterosexuality as not just sexuality but as a political regime. She criticised contemporary feminism for not questioning this regime. In a way, the feminism is not eliminating the regime. She thinks woman as a class disappears when man as a class disappears. If heterosexual system ends, the difference between man and woman ends. Wittig suggests a necessary relationship between the homosexual point of view and that of figurative language, as if to be a homosexual is to contest the compulsory syntax and semantics that construct 'the real.'

"Bodily Inscriptions, Performative Subversions:" Categories of true sex, discrete gender, and specific sexuality have constituted the stable point of reference for a great deal of feminist theory and politics. These constructs of identity serve as the points of epistemic departure from which theory emerges and politics itself is shaped. The sex/gender distinction and the category of sex itself appear to presuppose a generalization of 'the body' that preexists the acquisition of its sexed significance. This 'body' often appears to be a passive medium that is signified by an inscription from a cultural source figured as 'external' to that body

In *Discipline and Punish* Foucault challenges the language of internalization as it operates in the service of the disciplinary regime of the subjection and subjectivation of criminals.

In conclusion it can be said, "Butler argues that gender is not an innate or essential identity but a contingent and variable construct that mandates a performance that is, a particular set of practices which an individual acquires from the discourse of his social era and strives to enact." (Abrams 148)

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07
MURIEL SPARK AS A BRITISH WRITER

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Muriel Spark was a British novelist, short story writer, poet, and essayist.

Muriel Camberg (Spark) was born in Edinburgh as the daughter of Bernard Camberg, an engineer and Sarah Maud. Bernard was of Luthuanian Jewish stock and the mother was Anglican. Muriel studied at James Gillespie's School (1923-35) with Presbyterian attitude. She had a writing course at Heriot-Watt College. She worked as a secretary in department store. In 1937 she married Sidney Spark and followed him to Rhodesia (now Zimbabwe) and had a son Robin. She got back to London in 1944. She worked in Intelligence during World War II. She joined Catholicism in 1954. Spark visited New York City and Rome. She died in 2066.

Spark began her writing career after World War II. Graham Greene, Evelyn Waugh and Gabriel Fielding supported her writing career.

Muriel Spark (b. 1918), a Catholic convert of Jewish descent and Scottish birth, shares with Irish Murdoch and Mrs Golding a pressing commitment to moral issues and to their relation to fictional form. Her first novel, *The Comforters* (1957), is concerned with a neurotic woman writer, Caroline Rose, having come to terms with her new-found Catholicism, with her hallucinations, and with her God-like status as a creator. Rose is not merely working on a study of contemporary fiction entitled *Form in the Modern Novel* (and having particular difficulty with the chapter on realism), she has also resolved to write a novel about writing a novel. Spark has been as consistently fascinated by the narrative problems posed by self-consciously literary texts as she has been preoccupied with the theological problem of evil. As the opening paragraph of her autobiography, *Curriculum Vitae* (1992), serves to suggest, she has been equally determined to explore the potential of light to dispel darkness and illuminate the creatures, the thoughts, the motives, and the sins that dwell in darkness. Spark's next novels are,

Robinson (1958)
Memento Mori (1959)
The Ballad of Peckham Rye (1960)
The Bachelors (1960)
The Prime of Miss Jean Brodie (1961)
The Girls of Slender Means (1963)
The Mandelbaum Gate (1965)
The Public Image (1968) - shortlisted for Booker Prize
The Driver's Seat (1970)
Not to Disturb (1971)
The Hothouse by the East River (1973)
The Abbess of Crewe (1974)
The Takeover (1976)
Territorial Rights (1979)
Loitering with Intent (1981) - shortlisted for Booker Prize
The Only Problem (1984)
A Far Cry from Kensington (1988)
Symposium (1990)

Reality and Dreams (1996)
Aiding and Abetting (2000)
The Finishing School (2004)

Spark has written several other non-fictional works including her autobiography *Curriculum Vitae.*

Spark's other important novels are *The Prime of Miss Jean Brodie* (1961), *The Public Image* (1968) and *Loitering with Intent* (9181). The later two novels were shortlisted for the Booker Prize.

The Prime of Miss Jean Brodie (1961): Miss Jean Brodie is a school mistress in Edinburgh in the 1930s. But her teaching ideology is outdated lately. She has used teaching in renaissance painting. She becomes the subject of intense fascination for the girls and they are increasingly drawn into her emotional life and her relationships with the art master Teddy Lloyd, and the singing master Gordan Lowther. The girl Monica Douglas is known for her studies in maths; Rose Stanley for sex, Eunice Gardiner for gymnastics; Mary MacGregor for being a scapegoat and Sandy Stranger for her vowel sounds in recitation. Sandy has an affair with Teddy Lloyd, which concerns the headmistress Miss Mackay. Later Brodie is removed from job as she was accused by people teaching fascism. Miss Brodie is remembered for her style.

Andrew Sanders thinks, "*The gothic of the Ballad of Peckham Rye* and *The Prime of Miss Jean Brodie* is quite distinct in its comic chill. Both novels are concerned with possession: the first with necromancy in a south London suburb in the 1950s, the second with the peculiar exercise of psychological power in an Edinburgh girls' school in the 1930s. Miss Brodie's superbly poised moral sway over her students is compared by one of her protegees to that of the god of Calvin." (Sanders 609)

The Public Image (1968). This novel appeared in 1968, and it was shortlisted for the Booker Prize in 1969. *The Public Image* is set in Rome and it is about Annabel Christopher, a film actress. Though she is not right, she is skilful. Frederick is her husband and he is a tormentor.

Loitering with Intent (1981): *Loitering with Intent* was shortlisted for the Booker Prize in 1981. It is autobiographical. The novel was reprinted in 2001 with a foreword by Mark Lawson, a BBC journalist.

Loitering with Intent is about the author Fleur Talbot struggling to write a novel called *Warrender Chase* in the 1950s London. She is a secretary to Sir Quentin Oliver's Autobiographical Association. Its members indulge in writing memoirs. Critics think there is much intertextuality. It is said, "There is much play on the inter-relationship of texts, with Cardinal Newman's *Apologia* and Cellini's Autobiography figuring as Fleur's essential reading as a writer. The author Fleur assists the members to write their memoirs, and all that process is part of her own novel. She is doubting Sir Quentin too as if he is poisoning the members' minds. On the other hand, Sir Quentin suppresses Fleur's novel. It is said, "Fact and fiction intertwine with Sir Quentin's fate matching the fate of the character Warrender Chase." (Wikipedia 1)

Fleur Talbot's novel is entitled as *Warrender Chase*. Sir Quentin steals this manuscript in a gothic manner. There life begins to imitate art with uncanny predictability, for a few of her characters die.

The plot lies heavily on the author's experience as a young woman in post-war London. She was poor and a struggling author, still possessing daemon as D.H. Lawrence used that word for his own writing guts. The novel is lyrical, joyous and seemingly a perfect work of fiction.

Loitering with Intent is written in the first person as if in a memoir. The author feels, "All people whatever be their condition of life, who have done anything of merit should write the tale of their life." (*Loitering with Intent* 163) The members are described as twits and victims. It is a writing group, therapy, self-help. It is all about earthly power for Sir Quention. Fleur's friends accuse her of the possibility of libel, plagiarism and pure malice. One of them steals the script and deaths follow as the author predicted it.

Memento Mori (1959): MacMillans published **Memento Mori** in 1959. The title means "Remember you must die." Some of the friends said this to the elderly dame Lettie Colston. Why☐We do not learn it soon. The recipients reflect about it.

There is a group of British people with a third person narrator. Their leader is Dame Lettie Colston, an OBE, a former official. Other characters are Godfrey, his wife Charmian, and her maid Jean Taylor.

The protagonist Dame Lettie Colston receives the phone calls, telling her that "Remember you must die." All Colston's acquaintances receive the same message. They react to the message differently, ranging from paranoia (Lettie) to anger (Godfrey) and to acceptance (Charmian). The police fail to identity the caller, and it is the phenomenon of death. There is much complexity in the group. A retired sociologist Alec Warner documents all this life. There is the picture of prison and asylums. The novel concludes with the death of all major characters. *Memento Mori* was adopted to film in 1992 by the BBC.

Muriel Spark is an important woman writer with both fictional and non-fictional writings to her credit. She was nominated for the Last Man Booker Prize and appears at the 8th position in "The 50 greatest British writers since 1945." She had eight honorary degrees from universities including Oxford.

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08
THE THEME OF EXPLOITATION IN GEORGE ORWELL'S *ANIMAL FARM*

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Erie Arthur Blair, (George Orwell) was born on June 25th, 1903. His father was Richard Blair and mother Ida Limouzin. Richard Blair was son of a clergyman. When the fortunes of his father's family suffered slow decline in the 19th century, he entered into the service of a sub-deputy agent in the opium Department in the British Company Sirkar. During the days of British raj opium department was a source of rich revenue. He married Ida Limouzin when was at the age of 39. Ida was a daughter of Frenchman who was a successful timber businessman in Moulmein, Burma, India was infested by plague when Eric was born. Then the family moved to England. Eric was favorite child of his mother because of his ill health. He was admitted into St. Cyprian School. His school days were not happy ones. He faced humiliation there constantly as he was reminded of his family poverty invariably by the wife of the Head Master of the school. After that he proceeded to the Public School at Eton. He stayed in that school for years. Here he was taught French and English by Aldous Huxley. Huxley's influence on him was greater. Anyway, Orwell was an ordinary student with mediocre talent. He never showed the signs of an in-fluming writer of the twentieth century, which he became later.

He preferred the life at Eton to that of the life at Cyprian school as the atmosphere here was quite conducive for the children to develop their personality in a good way. There he developed the friendship of the contemporaries like Cyril Connolly. and many others.

Instead entering into the portals of the University of Cambridge or Oxford to continue his formal he returned to Southwold to join his parents, who had settled there.

Now 18 years old, having decided not to go to university, he needed to find suitable work. Not surprisingly, his father recommended colonial service, specifically the Indian imperial Police, which had the advantage of comparatively good pay and retirement after 20 years. **(Quinn 7)**

Therefore, he appeared in 1922, in a competitive examination held for the selection of Police officers. After cramming his brain sufficiently, he passed the examination successfully and chose to Serve in Burma as he had emotional bonds with the land where his maternal grandmother Therese Limouzin still lived (Moulmein). After being appointed as a probationer in in the Burmese Police he was sent to Rangoon. There he mastered Hindustan and Burmese law and police procedure. He served in Burma as Police officer from 1922-1927. In 1927 Orwell went to England on home leave. Then England was suffering financial muddles. It was during this visit he announced his decision of resigning the job. "Much to the distress of his mother and the shocked incredulity of his father, he announced his decision to resign from the Burmese police force in order to pursue a career as a writer." **(Quinn 10)**

His sudden decision. to resign post of Assistant Superintendent of Police is the probably because of his dislike for the job in the department which had sprung up because of the mean treatment he had received at the hands of superior officers in the department and his dislike for, even hatred of the imperialisms which dwindled the individual respect and diminished one to nonentity merely to act to according to the whimsical attitudes of the British rulers, in the colonies, though they were his countrymen.

Orwell was a relentless traveler. He the wandered in the streets of London, Paris, He Barcelona (Spain) and Morocco. After resigning the job Orwell earned his living as a teacher in private school, private

tutor and journalist. He served on the B.B.C (Indian Service) and for some time he got himself attached to the Home Guards too. Meanwhile he went on publishing war time articles, documentaries etc. while writing novels. Though he had published his first novel *Burmese Days* as early as 1934, it was *Animal Farm* which was published in 1945, that brought him everlasting name and fame. "It was widely reviewed and brought his name for the first time to the attention of a world audience." **(Hammond 160)**

After being by humiliated and frustrated by *Burmese Days*, identifying himself with *A Clergyman's Daughter*, after *Keep the Aspidistra Flying*, and after *Coming Up for the Air* in Morocco Orwell extended his mastery of artistic fable with a definite political purpose in the *Animal Farm*. The novel speaks of the revolt and revolution. It gathers the story in detail regarding the attempts of the animals in occupying the central position by pushing man even outside the periphery of the Manor Farm (Man-or-Farm) in its management. The book is imbued with all the features that necessitate to designate it a fable. It holds up the mirror to the fact what turn the predicaments take what shape the happenings assume when the animals that are domesticated, dominated and exploited by the man who employs them not only to serve his temporal needs but also put them to exploitation.

The novel opens with the main idea of summoning all the animals of the Manor Farm by the old Major (a prize-winning boar) into the barn. The intention of his summing the animals is to acquaint them with his dream wherein he had envisioned the freedom of all the animals from the exploitation and half starving life at the hands of the human beings. He also tells the animals that they all must work hard to obtain such a state of happiness. Then he teaches them a song entitled 'Beasts of England'. Which pictures the kind of life that the old Major dreamed of. Then after passing away of old Major the pigs namely Snowball, Napoleon and Squealer set themselves to work and formulate the principles of the philosophy of animalism and teach the other animals on the Farm. Then they strop to over throw the owner Mr. Jones. They all chase him out of the Farm and rename the Farm as "Animal Farm." Boxer the cart-drawing horse dedicate himself. to the prosperity of the Farm, time and again saying "I will work harder." **(*Animal Farm* 20)** The animals begin to work hard and the Farm achieves unprecedented progress. There was enough to eat for all the animals with ample freedom. Napoleon and Snowball begin to teach the other animals the principles of Animalism. They "did not of actually work, but directed and supervised the others." **(*Animal Farm* 19)** Napoleon began to teach the puppies. Meanwhile Mr. Jones reappears on the farm to recapture it. The animals give him a tough fight unanimously and become successful. The struggle is known as "the Battle of Cowshed". The victory is celebrated. With the passing of time there emerge the differences of opinion regarding the future of the farms between Snowball Napoleon. Each begin to crave and increasingly to exercise the influence and authority over the other animals of the farm. When Snowball comes forward with a plan of building a Windmill Napoleon cynically objects to this says that production of food is more import the erection of the windmill. When the matter is put for voting in the meeting Snowball makes an influential speech. Napoleon makes a short speech and "uttered a high-pitched Whimper" **(*Animal Farm* 34)** at which the enormous dogs which he had trained attack Snowball and drive him out of the farm. Napoleon becomes the leader of the "Animal Farm" hereafter. He brings in many changes. He declares that there would be no Sunday meetings and all the important decisions in respect of the welfare measures and work plans shall be taken by the committee of pigs which acts under his presidentship. Napoleon who kept on opposing the windmill project at once changes his mind and urges the animals that the windmill must be built. All the animals, especially boxes contribute their energy conpted with loyalty. But one day the animals are surprised to find the wind wiped out from its place. Napoleon says emphatically that Snowball was responsible in the destruction of the windmill. Further he also says thaat some animals of the farm supported Snowball in the sabotage of the windmill. He orders them confess. The pigs and hens that were agents of Snowball confessed. Immediately the dogs tear their throats. Thus, having gained full control over the Animal Farm Napoleon begins to rewrite the documents

and project Snowball as a sheer Villain.

Though the original principles of animalism prohibited the animals to sleep in bed, drink alcohol and engage in business with hunan beings Napoleon throws them all to the wind. But Squealer quite intelligently goes justifying whatever Napoleon does and convinces all the animals on the farm that Napoleon is their leader and whatever he does it is in the interest of the members the farm.

Then Napoleon sells timber to Mr. Frederick, a neighboring farmer but gets cheated by him as he paid the false notes. Then he attacks the farm and explodes the windmill built with great labour and expenditure. Then a war ensues and Boxer, the strong horse is wounded seriously. Then he is sold by Napoleon to a horse slaughterer

As the time passes the pigs become more like human beings. They begin to walk like upright, wear clothes, carry whips. Gradually the principles of animalism during the early days deteriorate and finally get reduced to single principle "All animals are equal but some animals are more equal than others." (***Animal Farm*** 78) Even the name "Animal Farm" is also changed to "Manor Farm". There are repeated trips and visits of the Animal Farm. Napoleon even human beings to begins to entertain human farmers (Mr. Pilkington) at a dinner. The animals that look is at the party through a cannot discern the man and pig and "already it was impossible to say which was which." (***Animal Farm*** 83)

The novella *Animal Farm* has many overtones as it is imbued with various allusions to contemporary history. It presents before the readers themes such as corruption of Socialist ideas and ideals tendency of society towards social stratification especially class stratification, predicament of working class in society, failure of intellect, exploitation of the animals etc. An attempt has been in this paper to trace the aspects of exploitation.

The happenings in the novel revolve around the tyranny and exploitation of animals. The very first chapter lays the foundation to this idea. Orwell, who was a staunch believer in socialism, wanted to eradicate extreme suffering and exploitation which pushed the members of a society down. Hence, he dreamed of democratic socialism the characteristics of which are liberty, freedom of speech and act, equality and justice. The animals depicted in the novel are put to serve exploitation by the human master Mr. Jones, they ill fed, uncared and made to work hard. This he as evident in the words of old Major when he says, "No animal in England knows the meaning. of happiness or leisure after he is a year old. No animal in England is free. The life of an animal is misery and slavery: that is the truth." (***Animal Farm*** 7) Therefore he suggests the root cause of suffering of the animals' man. Man enjoys the profit of the animals labour. He does nothing but gets everything. Hence, he must be thrown away. Further he suggests and stirs the minds of animals for protest against man and a revolution is order to usher in the state of happiness and, equality in the worlds, animals. The revolution takes place as envisaged by the Old Major. The Farm was taken to the procession of by the animals with the pigs emerging as the leaders.

But alas! That does not end the exploitation completely. The animals are put to back breaking labour. Now the pigs turned into masters. They worked nothing. "The pigs did not actually work but directed and supervised the thus." (***Animal Farm*** 19) Although there dawns the dull light freedom and sense of fullness of food on the animal farm the yoke of exploitation was not completely removed from the back of animals.

When the plan of constructing the windmill crops up after the expulsion of Snowball Napoleon compels the animals to undertake to the task, though it is quite hard a work. He even asks them to sacrifice a bit and push aside their personal pleasure and leisure. He "warned the animals that this extra work would mean *very hard work* (emphasis added) it might even be necessary *to reduce their rations*" (emphasis added) (***Animal Farm*** 36). This the animals are once again pushed to the precarious condic timna 'hard work' and 'half starvation' which they were used to in their earlier days of Mr. Jones. Napoleon grows so hard-hearted tyrant about other animals that he puts the animals to work "a sixty-hour week". He also

makes them work even Sundays. He even announces that if "any animal who absented himself from it (work) *would have his rations reduced by half*" (emphasis added (*Animal Farm* 38)

The tyranny and exploitation g Napoleon reaches the apex when he orders the animals that were accomplice to Snowball allegedly in the sabotage of Windmills to come forward and confess. When some pigs, sheep and hens confessed he orders his callous dogs to tear the animals to pieces. The other animals which witnessed the scene were highly disturbed. "In the old days these had often been scenes of blood shed equally terrible, but it seemed to all of that *it was for worse now that it was happening themselves*." (emphasis added) (*Animal Farm* 54) Boxer the cart - horse. ruminates himself over the execution of the animals. Ultimately, he comes to the conclusion that the solution lies only in hard working and decides "to get upafull hour earlier in the mornings" and work harder than earlier. Among other animals it was Cloves who was highly disturbed by the heart-rending scene of slaughter of the animals. She goes away to the promontory and looks at the place which emitted the smell of blood. Her eyes were full of tears. Here are the words that reflect her reflection;

> ... Iit had been of a society of animals set free from hunger and the whip, all equal, each working according to his capacity, the strong protecting the weak… she did not know why they had come to a time when no one dared speak his mind…when you had to watch your comrades torn to pieces after confessing to shocking crimes. (*Animal Farm* 52)

Napoleon grows so ruthless and power centric that he even away Boxer the cart horse to the slaughter house when the horse becomes weak and unable to work. after toiling incessantly to increase the prosperity of the Farm.

Thus, the novel displays the point that power and the desire to dominate coupled with cruelty to degenerate the individual or animal leader into a hard hearted tyrant master. The society headed by a man of any fancy type of ideology always gets unconsciously stratified and yields wider scope for exploitation with the concentration of power and emergence of sense of superiority. The sense of superiority and concentration of power corrupt the leaders and reduce to the sub human level. It is this kind of growth that Orwell is concerned more with. As socialist and he still more a democratic socialist he believes strongly in the freedom of individuals. It is in this light that Orwell has adopted the form of fable in this novel. As the form gives him a large margin to make his animal characters behave more like human beings in their thinking and doing. Orwell was a great lover of animals. when he lived at Wallington, he kept goats and hens giving them fascinating names.

> The idea of writing a beast fable would also have had a strong appeal for him in view of his deep admiration for such allegorical works as *Gulliver's Travels*. What is so remarkable about *Animal Farm* is the skillful manner in which animal characteristics are portrayed; ... (**Hammond 154**)

Orwell, further had sympathetic attitude towards animals. He seems to know the animal traits so thoroughly that the animals emerge as human beings themselves not as animals with human traits or caricatures.

As Orwell was a great lover of the animals and as he had had the greater understanding of their behaviour and traits he had greater sympathy for them. He felt always that they must treated with enough empathy. He confesses in his preface to the Ukraine edition of the novel how he came across the idea of employing the animals a character in it. Here are his words.

> I saw a little boy, perhaps ten years old, driving a huge cart-horse along a narrow path, whipping it whenever it tried to turn. It struck me that ifonly such animals became aware of their strength we should have no power over them, and that men exploit animals in much the same way as the rich exploit the proletariat (**Qt. Hammond 159**)

As far as the use of language is concerned, it is a well-knit fable. The sentences and the imagery are absolutely in proper tune with the theme and thought. His use of phraseology holds up the mirror to his

craftsmanship in polishing the language. to serve his purpose. He uses the language which is at once terse and crisp with journalistic punch. This can be viewed in his use of words like 'Battle Cowshed' 'Battle of the windmill' which are resonant of *The Battle of Books* by Swift. It is with this Kind dexterous use of language Orwell has been successful in fusing the political artistic elements into beautiful whole. Thus, hallmarks of techniques and themes tersely tied together have endeared the book to the readers of different nations and generations who attempt to apply the lessons it offers to their own time and clime- as it undiscovers the view that tyranny is eternal principle in nature which mercilessly destroys opposition with its ever incisive weapon of exploitation.

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09

DANCE LIKE A MAN: A PLAY OF TWIST ON STEREOTYPES ASSOCIATED WITH GENDER ISSUES

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Mahesh Dattani, the architect of 'Dance like a Man', that revolves around the profession of 'dance' gives a twist to stereotypes associated with gender issues then through the characters- Amritlal, Jairaj, Ratna, Lata and Vishwas. Amritlal plays a dominant role of epicentre throughout the action of the play. Dattani tells through Amritlal who says to his son, Jairaj to restrict him from dancing, 'A woman in man's world is considered progressive, but a man in a woman's world is considered pathetic' (**Dattani**).

As acclaimed by theatre lovers, "Dance like a Man" is one of the best plays written by Mahesh Dattani in Indian writing in English. In fact, he is one of the finest and most prominent playwrights in India. Moreover, he is the first playwright in English to have won the "Sahitya Akademi Award". Dattani is very selective of topics and gives a different dimension and perspective to them in his plays. The issues like patriarchy, ambitions of men and women either elder or younger that are not being much debated in society.

The title of the play 'Dance like a Man' itself indicates that a man is expected to do the work which is accepted by the society and suit to the man. The society restricts man that he can't pursue his career in anything else which degrades him less of a man. In the play, Amritlal, father of Jairaj doesn't want his son to become woman or behave like a woman. He also wishes that his son should not pursue his career in dance, though he likes it.

Though it is a two-act stage play, the story turns around three generations, their personal ambition, their sacrifices, their struggle, compromises, internal conflicts and the way they cope up with life. The entire action of the play focuses on 'dance' that is being the major focal point in the house of Amritlal, the patriarchy. It leads to a hot debate among the father, his son and daughter in-law. In the opening scene that takes place in the house of Jairaj introduces the third generation that is represented by Lata and Vishwas through whom Dattani puts a question on a man's identity and his sexuality. The scene deals with the self and the significance of Jairaj and Ratna who are away from the family in a manner of gender specific roles. Each character is already assigned with specific roles by the society. But Mahesh Dattani gives different roles to each character who faces a conflict during the performance of those roles with the accepted principle of stereotypes. The playwright cleverly showcases through his characters that how if a person deviates from assigned roles in the society; he/she is being sidelined and faces a conflict with the society. For instance, when Amritlal doesn't consent the practice of dance by his son and daughter-in-law, Jairaj leaves his father's house with Ratna rejecting the patriarchy. They move to Ratna's uncle's house where the results are disastrous. Her uncle tries to take advantage of her and so they leave the house only to return.

Jairajand Ratnawant to develop their career as dancers. Dance for them is not only their passion but also their life and soul. They want to develop their careers in this field. The stereotypes of gender roles are already prevailed in the society. This is the twist that the playwright gives to the stereotypes associated with 'gender' issues. The society considers solely a woman at the receiving end of the suppressive power structures of the society. The play flips open in the opposite gender's point of view. Dattani shows that even men can be a part of it or a victim to such circumstances. Men are is also by being oppressed and suppressed by the opposite gender and society. Jairaj and Ratna have to live within the domain of the 'patriarch'

Amritlal. Dance for Amritlal is a profession of a prostitute and which is why he cannot accept his daughter-in-law learning it. For him, it is unimaginable of his son to learn it and make career out of it. Jairaj cannot move away from the umbrella of his society and may be, he has the social stigma that people would laugh at him for his son's actions and his reputation would be sacrificed.

The other twist the playwright gives in this play to the stereotypes is that Amritlal's intolerance towards the dangling sound of dancing bells in his home and his son's roaming around with the tinkling of bells in his legs during the practice session. Amritlal also hates the effeminate guru that comes to his house. He doesn't like the long hair that he and his son both have kept. His hate towards Ratna who goes on to learn the dance from a lady who lives in a brothel gives one more twist to the stereotype in the play. Amritlal tells Ratna later, 'Do you know where a man's happiness lies⎕', 'In being a man'. Ratna too, hurls her abuse at Jairaj, 'You stopped being a man for me the day you came back to this house' (**Dattani**). Amritlal muses that the temples have slowly been turned into brothels as they practice dance there. He controls Ratna's visit to the old devdasi who teaches her the old forms and techniques of 'Bharatnatyam'**.** Dattani draws the attention of the spectators to the subtle signs that learning dance and having a guru like that would definitely make his son an effeminate man and his daughter-in-law a different woman in the society. It also suggests the idea of homosexuality an inference in the play, the playwright probably intended.

Like any father in the patriarchal set up, Amritlal cannot accept Jairaj's pursuing his career as a dancer. In fact, he tries all the possible tricks even influencing his own daughter-in-law, Ratna to stop him from seeking his ambition. He tells her that he would allow her career to take off only if she helps him pull Jairaj out of his passion and make him a more 'manly' man. He says, 'Help me make him an adult. Help me help him grow up' (**Dattani**). When it is not materialized as per his whims and fancies, at last, he expels them from his house and his property, not giving them a single penny to survive.

The delineation of characters in the play is not on par with the stereotypes with regard to gender issues. The sketching of the character of Ratna as a metaphor of Ambition rather a selfish one is another dimension to the play. For, Ratna accepts her father-in-law's demands and exploits her own husband, Jairaj for her motifs. She realizes that there would be one less person to compete with and fulfill her desires. She time and again misguides Jairaj and plays with his emotions in spite of being his partner.

The other aspect of Ratna's character is that in order to make her daughter, Lata, a world-famous dancer, she indulges in all means. She also uses unethical influences to provide her daughter different platforms to perform her shows. She decides to make her daughter Lata, also a Traditional dancer and uses her daughter to earn fame and money all over the world. She schemes, manipulates and uses all her contacts to put her daughter's career on the right track right from the start. She also uses the contacts to get appreciative reviews for her daughter's performance. Ratna's character is being portrayed against the principle of 'nurture'.

It is Ratna who decides her daughter's wedding with a person who allows her daughter to practice and continue her profession as a dancer. Hence, she accepts the willingness of Vishwas who is in no way different from her husband, Jairaj, as her son-in-law. She is fascinated by her passion to become a famous dancer. The relationship herself shared with Jairaj is more for her own personal motive than anything else. Why she marries Jairaj is that he himself is a dancer. Moreover, she confirms that Jairaj would never stop her from dancing even after getting married. She also thinks that if she would have married another man, there is a possibility that she would be deprived of her career and her passion. Then she would be helpless. The craftsmanship of sketching the character of Jairaj as a male member of the family is that he never forces his opinions on anybody. Ratna would always dominate her husband and takes decisions for herself, for her husband and even for her daughter as well. She makes her husband to sacrifice his career for the benefit of his wife. Slowly, her husband addicts to the drinks which he reveals to Vishwas in the course of the action of the play. Jairaj knows about her motives, the purpose is already achieved by his wife. He

also realizes that he is a failed dancer. He could not make much out of his life. He had become an alcoholic. She constantly takes advantage of Jairaj's love for her. She pushes him into the world of dance and also knows that he is not a great dancer himself. He is just a mediocre one.

One more dimension of the play is that it throws light on the character of Ratna whom Jairaj blames for their son's death as she wants to be successful in her profession not giving mother's care and comfort for the child. She leaves her son at home along with a nanny who used to give him a sleeping dose so that he would stop crying and that she could also sleep peacefully. Unfortunately, she gives him too much in quantity that led to his death.

Dattani uses the technique of Traditional Dance as a medium to portray the conflict of gender issues in the play. Through the character of Ratna, Dattani influences Jairaj to be a dancer though the profession of dance is confined to woman folk and effeminate the character of Jairaj who naturally has to face the wrath of his father Amritlal. Again, Lata due to the unethical influences of her mother Ratna loses her individuality and becomes a mere puppet in the hands of her mother. Lata due to her mother's excessive influence exploits her to be husband, Vishwas who falls in lie with Jairaj. All these things lead to the circumstances that show how gender stereotypes work in the Indian society. The play may further be pondered over as a twist on the issues like Gender discrimination, Ambition of woman or man as in the case of Jairaj and Ratna whose ambitions are dance, a play on Socially Unacceptable Problems, Sufferings, Suppression, Social construct, Stereotypical attitudes, Misleading for one's own motifs.

Though the action of the play ends at a point of event and time, it poses series of questions in the minds of readers as well as the spectators. It speculates one to churn over and rethink about how our actions are shaped according to the society that makes the people to manipulate the situations to quench their selfish desires erupted due to social stigmas. It also awakens the inner psyche of individuals to think how one accepts the social dogmas without questioning. If Ratna wouldn't have intervened in the professional growth of Jairaj particularly Lata, Lata perhaps wouldn't have been what she has been portrayed in the play. It is the ambition of Ratna that makes what Lata is. Then, the question is what would have been the personality of Lata in the absence of her mother, Ratna. This kind of conditioning is prevailed in the society right from the childhood and the conclusion is that it is nobody's fault. The rules are either framed or formed or accepted according to the society then. It is impossible to stay put on these dogmas even now especially when the society is constantly evolving. Even if one social evil is put to an end or eradicate, the new form of devil appears in the cruelest form. The spirit of understanding the evil consequences and questioning the same set an end to the stereotypes in the Gender issues in the Indian circumstances. Dattani rightly sets each character as a mirror to another character and also shapes them in such a manner that one cannot term them as a proper white or a proper black character by displaying different shades of life in the play.

Dattani through the character of Amritlal twists struggles to live up to the gendered expectations of the patriarchal and bourgeois society. His son, Jairaj who practices dance faces identity crisis in the play as the society doesn't accept his profession 'dance'. His daughter-in-law who is an over-ambitious woman failing in her role as a mother/nurturer. Thus, the play revolves round capitalistic structures, clutches of tradition and the dominant nature of patriarchy.

The plot of the play has all the technicalities like introducing all the character in the opening scene itself and setting the reader's or the spectators' mood on the right track churning over the issues that would take place in the course of the action and even the dialogues also take care of the coherence of the action as well as the theme of the play not letting the reader to create a vacuum in the mind. The characters are filled with flesh and blood with some problems which are socially unacceptable paving way to see the society with the idiosyncrasy of individuals' selfish adventures.

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10

HISTORICAL REPRESENTATIONS IN INDIAN ENGLISH NOVELS

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Abstract:

The term 'history' refers to the incidents, events, and upheavals of the past. It carries two meanings in common understanding. It refers both to what actually happened in the past to representation of the past in the works of historians. The record of history, and its interpretation, perspective and the comment of the historian play a vital role in shaping the documents of the past. So, history has been considered as scientific and facts offered in the books of history need to be examined and analysed carefully. Indian Writers in English have made the most significant contribution in the field of the English novel. Indian novel has grown considerably in bulk variety, and maturity. Indian English literature is now a reality, which cannot be ignored. The Indian writers have made the most remarkable contribution to the sphere of fiction, which as Mulk Raj Anand says, has "come to stay as part of world literature". However, Indian writing in English in the Contemporary literary Scenario enjoys equal status with the literatures of the other Countries. Indian writers have made their voice heard around the World in the Indian way, expressing too artistically.

Keywords: *History, Elucidation, contribution, widespread, contemporary, global recognition, recent times.*

Indian English Literature refers to the body of works by authors in India who write in English and whose native or co-native language could be one of the numerous languages of India. It is also associated with the works of members of the Indian Historical representation. The very definition of the adjective "Indian" here is hazy. Many of these writers neither live in India, nor are Indian citizens. As a category, this production comes under the broader realm of Historical Fiction - the production from previously colonised countries such as India Though one can trace such writers in India to a century back, Indian writing in English has come into force only in the last couple of decades or so, as far as literature goes.

The first Indian English novel was *Raj Mohan's Wife (1935) by* Bankim Chandra Chatterjee. The Colonial period (1858- 1947) saw a renaissance in Indian Historical Fiction. In Mulk Raj Anand's *the Black Waters* (1939) set during WWI, an Indian soldier realizes that the European war is not his. Raja Rao's *Kanthapura* (1938) recount s the rise of Gandhi's Freedom movement in a village and a brutal suppression. One of the most Indian Historical novel *The Shadow from Ladakh* by Bhabani Bhattacharya. He is Represented India China border war, the novel deals with the conflict and compromise between two distinct modes of life represented by steel town and Gandhi gram. *Azadi* by Chamn Nahalis one of the novels of Gandhi Quartet. "Nahal's purpose is not to depict history but to describe the impact of the Historical tragedy of the partition on ordinary people"(226). *Azadi* not just mirrors the brutality and monstrosities of the partition.

Bhisham Sahani's (1915 -2003) epic work *Tamas* is a novel based on the riots of 1947 partition of India and Pakistan. Seeing the bloodshed in the process of partition, Shani demands, "the government should take effective steps to bring the situation unless control… or….or...Vultures will fly over the city."

(sahni.2008). The thematic and linguistic expressions make it completely emotional, but it presents a realistic study of the time of partition.

The Big Three and what is called the new writing in Indian English of the1980'ssome writers of the 1950's writers like Anita Desai, Khushwant Singh and Arun Joshi have made their presence felt on the scene of Indian Writing. Anita Desai is one of the established writers of this period. She has published eight novels till date of which the most famous are: *Cry the Peacock* (1965), *Clear Light of the Day* (1980) which was short listed for the Booker Award and *Fire on the Mountain* (1977) for which she was awarded the Sahitya Academy Award in 1978. Arun Joshi has four novels to his credit: *The Foreigner* (1963), *The Strange case of Billy Biswas* (1971), *The Apprentice* (1974) and *The Last Labyrinth* (1981). Both these writers represent the modernist-existential strain in Indian Fiction in English. Before Khushwant Singh made his foray into writing he dabbled in Journalism and law. His two novels: *Train to Pakistan* (1956: Published as Manomajra) and *Ishall not Hear the Nightingale* (1959) depict the human tragedy behind the Partition of India in 1947. He is also recognised as an erudite Sikh historian.

The course of Indian Writing in English is highly influenced by Salman Rushdie's and he has attained a very important position in the literary field with a high respectable place in the readers. *Midnight Children* was truly a fate changing novel for Rushdie and a typical example of postcolonial novel that mixes the elements of magic realism into it.

"Condemned by a perforated sheet to a life of fragments, I have nevertheless done better than my grandfather because while Adam Aziz remained the sheet's victim, I have become its master." -- Salman Rushdie in Midnight's Children

Personal experiences of the characters in *Midnight's Children* are closely related to the national history of Indian and Pakistan. It is set in the context of actual historical events as with historical fiction. The protagonist symbolizes the country Indian as they were both born at the same time and the writer made this very clear in his writing. He does not only experience historical events, but also takes part in it. For example, he assists his uncle General Zulfikar as he makes the revolution against the Pakistani government, which made General Ayub Khan the second President of Pakistan. There are historical events like Indo-Pakistani War of 1947, Indo-Pakistani War of 1965, Indo-Pakistani War of 1971 and Sino-Indian War in 1962. Rushdie depicted these events and made judgments through the expression of characters' opinions. For instance, Rushdie is against Sino-Indian War and thought it wasn't a good time for war because people are still suffering. As a newly born country, India has a long way to go before it achieves prosperity. However, the president then was quite optimistic about the war, as Rushdie wrote "The disease of optimism" "optimism about the war grew as fat" "optimism-fever". He even argued "this country is finished. Bankrupt. Funtoosh."[3]

Moreover, almost all Saleem's family members can be seen as embodiments of history. Saleem's grandfather Aadam Aziz has a big nose and he is very sensitive to historical events because of the nose. Saleem's son Aadam Sinai, born at the moment of the Emergency, which is also a very important day in India's history, can be seen as another Saleem Sinai and the continuation of the history. As Riemenschneider says, "In Rushdie's book there is virtually no event which is not given an individual as well as an historical meaning." [6] So personal experience and life are linked closely to history, and they are the embodiments of history.

Amitav Ghosh brings out the uselessness of drawing lines across a nation to form two nations, one having an East wing, which is separated from its West wing by over a thousand miles. Alpana Neogy in her article, "The Partition of Bengal: A Comparative Study of Amitav Ghosh's *The Shadow Lines* and Sunil Gangopadhyay's Purba Paschim" points out that the novels focus on the Partition of India and the consequent trauma of the East Bengali psyche. The writer's focus is on India and Dhaka where he tries to

find the meaning of political freedom. The meaning of nationalism or Indian nationalism changed after the Partition and excluded the people on the other side of the border but could not include everybody on this side of paradise. Partion of the Indian subcontinent was the most traumatic experience in our recent history. Nationalism in the twentieth century degenerated into political animosity. The historic event of Partition shocked the Indian's sense of nationalism.

In *The Shadow Lines*, Ghosh inquiries into the issues of religion and nationality, of belonging and displacement and of the necessity of suppressing memories that threaten to disrupt the tidy narrative of history and national identity. The "minor riots" that take place in India are crucial informing the psyche of the people of the subcontinent. In this novel, the writer has given a new treatment to an old theme of partition. The "line" symbolizes all such lines that divide nations and people in the name of nationalism, religion, language and caste. Manohar Malgaonkar in A Bend in the Ganges, Attia Hossain in Sunlight on a Broken Column, Khushwant Singh in A Train to Pakistan, Bapsi Sidhwa in *Ice Candy Man* have all reflected their concern over partition, war and violence. A.N. Kaul wrote, "…rather a novel about the compensations and the escape routes which that world, such as it is, still makes available to a certain privileged class of sensitive and talented persons."5

In *The Shadow Lines*, Ghosh emphasizes the absurdity of the two-nation theory which resulted in the partition of India on the eve of India's Independence.

"Amitav Ghosh's *The Shadow Lines* is a manifestation of the desire to validate the post-colonial experience and to attempt a reconstruction of "public history" through a reconstruction of the "private" or personal history."11

In his other novel *The Circle of Reason*, Ghosh is involved with the idea of the border, and the crossing of the border. The novel presents a journey from "Satwa" through "Rajas" to "*Tamas*". Like V.S. Naipaul and Salman Rushdie, Ghosh perceives experiences of the part to explore the lives of men and women in his novels. His *The Shadow Lines*, In *an Antique Land* and *The Calcutta chromosome* redeem a gap between worlds of the rulers and the ruled. These novels have immediate as well as historic relevance because they deal with history and politics. Ghosh approaches human affairs from the points of view like anthropology, medical science, psychology, history and sociology. He chooses to represent the past from bits of memory and this 'memory' is a complex cultural and historical and increases human experiences.

In his fictions Ghosh analyses the historical significance of his family, his town, Calcutta and Bengalas a whole. He doesn't go beyond a century's back rather he focuses on the latter part of the twentieth century which witnessed the ups and downs of Bengal civilization in the per-independent British reign and even after independence His fictions like the circle of Reason. The sea of puppies and shadow lines deal with the history of Bengal and Indian as a whole in which Ghosh mostly focused on Calcutta and portrays the socio-cultural and religious importance of the past. Study of history and heritage of Bengal helps planning strategy for contemporary and futuristic needs. But Ghosh facilitates portraying history to go through an ambitions planning for his readers. Those unaware of their past, progress and culture of civilization face some problems but history removes such obstacles by dealing with real life of pastthat provides lessons for present and future. Actually, the history of Bengal and Calcutta is nothing but the decision and their ways of life. It is essential for Ghosh to turn the scars of past into the simile of present. This is possible only through a thorough understanding of the unrevealed history of Bengal which Ghosh attempts to unveil through his fictions. The freedom that the Indians experience today is an outcome of the mental and physical agony that they had undergone during the British reign. It is important for Ghosh to bag the spirit of bygone age and turn it into living deeds.

In Indian English novels, Post-colonial writers set a different trend in the domain of Indian fiction with plurality and complexity of Indian social life and subvert the notion of History and imperialists' record of Indian history. Manohar Malgaonkar's *A Bend in the Ganges*(1964); Chaman Nahal's *AZADI*

(1975); Shashi Tharoor's The Great Indian Novel Bapsi Sidhwa's *Ice Candy Man* (1988); Mukul Keshavan's *looking through the Glass* (1995); and Khushwant Singh's *Train to Pakistan*, and *Delhi*; are the best examples for such historical records. These are the comprehensive array of historical novels.

It is appropriate to mention the poem of T. S. Eliot, "Gerontion"1 before going to discuss the handling of history in the novels of Khushwant Singh.

> History has many cunning passages, contrived corridors and issues,
> Deceives with whispering ambitions,
> Guided us by vanities. Think now
> She gives when our attention is distracted
> And what she gives, gives with such supple confusions
> That the giving famishes the craving.

History is told that re-existence of the past. The historical reality forms a part of work in terms of time and space. Literature can no longer be considered isolation from its social implications, cultural and moral values, and racial ethos. The historical setting of Indo-Anglican fiction is essential for it is an integral part of its cultural vision and ethos.   Such things are made as possible even in the Indian novels by many novelists.

They endeavoured to present the unified vision of man and his milieu. Many Indian writers have written many novels on the backdrop of Indian history. Among such novelists, Khushwant Singh is successful one who demonstrates the process of historical realities and Indian cultural ethos finding expressions in the art of fiction. Singh presents the unified vision of man and his milieu in his novels. As T. S. Eliot told the past is re-existed in the historical novels of Khushwant Singh.

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POST- COLONIAL AND TRANSNATIONAL CULTURAL CONFLICTS OF REFUGEES IN THE WORKS OF BAPSI SIDWA

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Abstract:

Bapsi Sidwa is one of the renowned Pakistani and American diasporic writers. She was born just before the freedom of India in Karachi. From her childhood days, she has observed that India and Pakistan are united and considered as one nation. When she is grown up, she has faced so many conflictual situations in the same land. She is one of the victims to be compelled to enter into the socio- political, religious and ethnic controversial issues in the newly partitioned region of Pakistan, where women are degraded and alienated. As a woman, she feels triply marginalised in her own country after the bifurcation of the two nations. Sidwa is a Parsi woman. Parsi communities are living very least in number in Pakistan. They are considered as Minorities in Pakistan. As a Parsi woman, she feels inferior first, then she is affected with the Polio viral disease. She is a physically challenged woman and she is discriminated against in the society as a woman and also for her physical inability in her own nation. She traces out all the auto-biographical issues of her in the popular fictional works. Cracking India is one the astounding works of Bapsi Sidwa, it was originally published as Ice Candy Man in 1988.The entire story discusses the partition of India and it interprets the socio-political upheaval that paves way for religious intolerance. It leads the nation to mass violence against women, killing of infants, men and women, mutilations and physical abuse of women and children in the society. Many refugees are affected by these terrific incidents due to their displacement from India to Pakistan and vice-versa after the separation. The refugees have lost their identity and their status in the migrated place. The refugees have a confused state of psychological trauma in adopting the new migrated culture. Anyway, they try to be entho-centric in their broader outlook. Bapsi Sidwa tries to intervene in the tragic tales of the refugees in her novel Ice Candy Man. The stories of them are connected with the partition phenomenon that brings a huge scar in the memory of Indian history. The cultural and ethnic partition of the refugees is taken as the main theme of the novel. The author raises her voice for the Parsis to safeguard themselves in the affected, bifurcated land. After the religious violations, the community started to settle down in other parts of the world. Once the nations are given the status of two separate nations, the concept of Colonialism is over. The novel analyses the post-Colonial, Cultural conflicts of the refugees. The paper purports to focus mainly on the transnational movement issues of the refugees in Pakistan.

Key Words: *Refugees, Parsis, Cultural Conflict, Migration and Marginalisation.*

Bapsi Sidwa is an admirable writer in the post-colonial studies. She focuses on the refugee women and their problems, after the displacement from India to Pakistan. The novel *Cracking India* analyzes the voiceless sufferings of the refugee women in the post- colonial view. The refugee women are treated as subordinates and they have been oppressed in the Pakistani patriarchal society. They became powerless in social and political activities. Egalitarian society is longed and dreamt by the women in the trans-migrated society. Her female refugee characters are submissive in nature against the male counterparts. Sidhwa's novel *Cracking India* throws light on the hybridity in the adaptation of culture. It clearly traces the

dilemma of each human mind in following the popular culture or looking back their own traditional culture in the heterogenetic, newly settled society. The refugees have almost lost their identity in the static nature of the displaced country in following the cultural norms of the treatment of women and children.

The author's feminist feeling elevates high in the Pakistani, rigid literature. She also talks about the forced dislocation of women after the partition of two nations. It is inexplicable to express the plight of women refugees in the novel, when they have attained the stage of losing their homes and becoming voiceless in the heterogenetic mixed cultural community. When the nation is bifurcated, women face many injustices and psychological traumas in their day-day life. The author encounters all kinds of inhuman cruelties, barbaric culture and riots in the novel. Lahore plays the pivotal role in the life of the author to narrate the incidents in the novel. It also enumerates the most sensitive issues like cultural fusion and alienation of the characters' real life.

The novel *Cracking India* reflects Lahore citizen's psychological trauma and social setups. The plot of the novel highlights the physical and mental enslavement of refugee women in the newly originated land. She portrays the stratum of the Pakistani society which creates problematic atmosphere and unbalanced political situations in Lahore. She stubbornly points out that these systematic progress of the political parties must be the reason for infusing tragic tales in the post independent nation. The writer tries to rewrite the history as a Parsi woman in view of migrated refugees. The novel shows how the Lahore society is disintegrated based on the cultural conflicts.

Before the partition, the Hindus and Muslims are united together and blessed to lead a peaceful life. The harmonious relationship of the religious people has become topsy-turvy. There have been a lot of conflictual situations i.e., mutual hate, jealousy and intolerance start to appear in the inter-religious groups. So, Lahore is in the position to face lot of communal riots such as the forced rapes of women and children in the rigid Pakistan society, after the partition.

Women are Colonized and denoted as 'Others' in all the fictional works of Bapsi Sidwa. This incest-taboo has been incorporated on the women refugees by the religious groups in the migrated place. The name of the novel *Cracking India* indicates the gap of the nation in geographical location, cultural diversion and religious policies during the division of two nations India and Pakistan. The novel does not deal with the creation of Pakistan, but it interprets the partition of Pakistan that paves way for the subjugation and enslavement of women refugees.

Lenny is the migrated refugee in the novel. She experiences an identity crisis in the new country. Lenny undergoes the cultural shock in the displaced land. The bifurcation in India creates Pakistan as a secluded nation, dominated by Muslim religious people. Lenny starts to experience this as a decaying of identity. Because people start to observe the symbols in their own cultural pattern. The novelist narrates through the partition history that it is not the real division of India versus Pakistan; Hindu versus Muslim. But, the class and gender positions have been damaged in colonial rule. Lenny believes that some social privileges will protect her. Unfortunately, she is struck with much violence surrounding her and her nanny Ayah.

The novel is designed by the writer as the female centred story and she tries to take the readers into the unique feeling of female interactions. Lenny is expressed as the marginalised girl narrator to view the entire history of partition in the novel. The author juxtaposes the tragedy of the division of the both nations through Lenny and Ranna. The novel *Cracking India* pictures the communal violence, regional and religious riots in the partitioned land.

The narrator of the novel Lenny is affected with polio, like the novelist Bapsi Sidwa. Lenny also lives in Lahore. Sidwa shows the protagonist Lenny as too intelligent. The entire historical background of the story of the novel is expressed by the observant little narrator Lenny. Lenny is just 8years old in the novel. She understands everything in the split society in that young age. She is aware of the incidents that

prevail in the partitioned land.

There are lot of characters that circle Lenny i.e., Slave Sister, Electric Aunt, Old Husband, Godmother, Ayah and Ice-Candy-Man. Sidwa condemns strongly for the political instability of the partition and ineffective policies of the weak administration to protect the refugee women in the conflicts. The desecrated women are treated worse in Lahore. Sidhwa speaks herself,

"Why do they cry like that□Because they are delivering unwanted babies, I'm told, or reliving hideous memories. Thousands of women were kidnapped"(Sidwa)

The diasporic novel *Cracking India* mixes tragedy with a little bit of humour as well. *Cracking India* clumps the pain and wounds of the past. Finally, it also finds ways to heal the caked wounds through the character Lenny.

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12

REDEFINING PEDAGOGICAL PRINCIPLES OF TEACHING: USE OF ICT IN LANGUAGE TEACHING

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Abstract:

English is one of the most important languages today as it is the common global language that connects the world. The use of English language is vital for every student who aspires to create a niche for himself/herself in this competitive era. Therefore, it becomes necessary to teach English to students in such a way that they find themselves proficient in English by the time they become ready for job. With the advancement of technology, ICT or information and communication technology has made its way into the sphere of English Language teaching and redefined the traditional methods of teaching English. Language education is an area where information and communication technology has become the medium of instruction, with the learners being taught through open access resources, online courses, virtual classrooms and even social media. This pedagogy has its own share of opportunities and challenges and it is crucial to ensure that this method is used ina pedagogically sound way so that it caters to the needs of the students. The research paper would look into the blending of pedagogical principles of teaching with digital technology and also throw light on the various methods of teaching Language through ICT. It would also discuss the pros and cons of teaching language through technology.

Key words: Pedagogy, ICT, internet, Language Teaching, English.

ICT means information and communication technology. The United Nations Development Programme (UNDP) defines ICT as,

> "basically, information handling tools a varied set of goods, applications and services that are used to produce, store, process, distribute and exchange information. They include the 'old' ICT's of radio, television and telephone, and the new ICT's of computers, satellite and wireless technology and the Internet. These different tools are now able to work together, and combine to form our' networked world a massive infrastructure of interconnected telephone services, standardized computing hardware, the internet, radio and television, which reaches into every corner of the globe."

With time ICT has made its way into the world of education and transformed the sphere of traditional teaching and learning methods. ICT's have changed the pace of teaching strategies of teachers to suit the goals of their materials and the needs of their students. With digitalization in the educational sphere, it becomes the responsibility of the teacher to ensure the integration of technology in the curriculum rather than viewing it merely as a complement. ICT's put forward an influential base for efficient education of every subject. Just as ICT has influenced almost every aspect of teaching and learning, it has also the penetrated the world of English language learning and teaching. English is one of the most important languages today as it is the common global language that connects the world. The use of English language is vital for every student who aspires to create a niche for himself/herself in this competitive era. Therefore, it becomes necessary to teach English to students in such a way that they find themselves proficient in English by the time they become ready for job. With the advancement of technology, ICT or information and communication technology has made its way into the sphere of

English Language teaching. Language education is an area where information and communication technology has become the medium of instruction, with the learners being taught through open access resources, online courses, virtual classrooms and even social media. The introduction of ICT's has given, both to the students and teachers many opportunities to practice English in and out of the classroom.

It is an established fact that ICT or digital technology enriches the learning experiences of the students, and the teaching pedagogies of the teachers. Modern technologies empower both the students and teachers with time and autonomy to understand, reflect and analyze the language they are exposed to or are trying to learn. It provides an environment of support, collaboration and communication, thus, leading to better learning, understanding, and usage of different skills (reading, writing, speaking and listening) of English communication. It promotes independence in the students giving them a plethora of choices to acquire English communication skills via technology.

Technology has a wide reach. There are endless avenues that are available that contribute to the teaching and learning of English as a language like recording activities to watching foreign language videos and movies, video chat, texting etc. The use of ICT as a pedagogical tool to teach and learn English as a second language has become vital and the effective implementation of the same is definitely one of the primary responsibilities if the language teacher. At present, information and communication technology has provided numerous ways through which one can enhance and improve their English language skills. Cell phones, social media networks, television, networking sites etc give ample opportunity to learners and teachers to hone and share their English communication skills. In addition to these, there are programmes that are designed to translate other languages to English simultaneously at the speaker's request. A very interesting innovation in this sphere, is the introduction of memory games, puzzles, and other English learning and teaching software that play an important role in the development of communication skills.

The current scenario calls for a blending pedagogical principle of teaching with ICT. There are multiple modes through which this form of language teaching is possible with the tools that ICT provides in this field. CALL (Computer Assisted Language Learning) is a defining feature of ICT based language learning. In recent times, computer assisted language learning (CALL) is being widely used to facilitate the language learning process, particularly English language teaching (ELT). The use of CALL has empowered teachers and learners of English language with tools that have contributed positively and significantly in the language teaching and learning process respectively. They are faster, easier and more convenient to use and complement and supplement the traditional teaching aid. Teachers and learners of language, with the use of the Internet are equipped s teachers with the power to simultaneously communicate with other learners or speakers of the target language all over the world. According to Warschauer (1996), technology and the Internet play a vital role in teaching the second and foreign language as an aid to the teacher. As is evident, the pedagogical principles are being redefined and traditional classrooms are being transformed into technology assisted classrooms with a large amount of foreign language materials available nowadays e.g., textbooks, program courses and dictionaries included with and supplemented by other media such as CDs, videos, which require computer and technologies. Following are few ICT or CALL based tools that can be used by teachers of English to blend pedagogical principles of teaching with digital technology to ensure that language learning and teaching acquires new heights.

1) Web 2.0 Applications: An innovation, post the year 2005, this application has the ability to transform the arena of language teaching and learning with its sharing capacities. It enables sharing between users. It comprises applications such as blogs, social networking sites etc. Blogs encourage reading and writing skills in students. While reading blogs lead to increase in knowledge of relevant topics, it also enhances the reading ability of students. With regards to writing, blogs encourage creative writing. It is a platform where students can vent out their creativity in using appropriate language. And

since blogs include sharing facilities, students tend to be careful about the usage of language and try to present matters in a skilful language. Teachers can also give blog writing assignments to students, thus contributing to language learning. Social networking sites now provide ample opportunity to students and teachers to post materials related to language learning. The current generation, is tech friendly, and they find social networking sites useful to gain proficiency in a language. Wiki provides a web-based environment for collaborative writing.

2) Mobile phones assisted language learning: The 21st century is an era of smart electronics that reduces hard work through the use of smart work. Mobile phones as smart devices have been ruling this millennia and interestingly, mobile phones with internet has the capability to make the teaching and learning process easier and accessible. And this stands true for language learning purposes as well. There are multiple applications that cater to the use of teachers as well as students. Teachers of language and literature can intelligently and innovatively use this digital platform to promote language skills. For example, the students may be instructed to write subtitles for an informative video. They may be asked to watch silent videos and then asked to provide dialogues. Listening activities can also be done using mobile phones. Teachers can also share their video lectures and provide for the English learning requirements of students widely. The students may be asked to record their own videos while presenting a talk and share it for critical review. This would accentuate their speaking skills and amplify their confidence.

3) E- Books- The idea of e- books has transformed the idea of traditional form of reading habits. An e-book is an electronic version of books that can be read using e-n book readers such as i- pods or kindle. The current generation is tech- savvy and finds it easier to handle digital devices than books. E- Book readers provide them to access a book at their convenience and reading, for ages, has been one of the best ways to excel in language. As far as teaching pedagogy is concerned using e- books is concerned, language learners can be asked to write reviews, make notes and skim out difficult words along with their meanings etc. This practice would allow them to improve their language usage specifically reading skill and writing skill, with retaining their interest in the same.

4) Audio books- If one analyses closely, they would be able to realize that each one us have learnt our mother tongue through listening. The very first exposure to a certain language is via the medium of listening. Thus, the importance of listening to improve and enhance a language can be established without doubt. Audio -books are a boon in this field. The audio books display features such as replay, stop, and slow down the audio/video thus, helping the students to listen to the vocabulary, intonation as well as the pronunciation of the language in concern and learn them accordingly. The facilitator may provide them with instructions and teach them ways by which they can utilize it for language acquirement. The art of teaching listening comprehension is posed with a number of challenges. However, the use of ICT helps a language facilitator to overcome this challenge by building a platform that learners tend to enjoy the listening activities and learn it without much resistance. Listening to a language being spoken and trying to comprehend it plays a major role in learning it.

5) Language labs: The concept of laboratories was associated with science subjects initially. But with time and the advent of technology, modern technology brought in the idea of language laboratories that added significantly to the language learning and teaching scenario. A language lab is set up with softwares that aid language teaching and learning. It provides the teacher with multiple options to contribute to the improving of English communication skills. A language lab is fully equipped with softwares where students can access them and listen to, read, even record and check their mistakes. Moreover, since it gives the students a certain freedom, they tend to become more confident. The language lab contributes in accentuating all the four major skills of language learning: reading, writing, speaking and listening.

While there is no doubt in the fact that technology has redefined the teaching pedagogies and added an element of novelty to the traditional methods of teaching, it has its own share of challenges that cannot be overlooked.

The use of ICT has mutually benefitted both the language facilitator and the learner. It is a great enabler in enhancing communication skills. It has the potential to address the challenges of purely traditional form of teaching and have enabled access to language learning. The teachers / language facilitators are in charge of disseminating language knowledge to learners. Technology paces up this sharing and learning process. Virtual technology provides a platform to the teacher to facilitate their teaching plans in education more easily. Use of technology accelerates efficiency in teachers as the IT aids helps teachers in the way of presenting lessons, lesson planning and student assessment. They get opportunities create new content from gathering other content of other sources, manage and edit e-Learning content, prepare schedule of the courses and identify strategies of learning, administer students effectively, and make communication feasible through e-mail, chatting and forum. Use of ICT also helps teachers to introduce certain elements of fun and motivation gelled with information, thus, making learning language a fun and interesting experience for learners who might otherwise find it tedious. It facilitates the pedagogy of teaching. UNESCO also points out that ICTs can add collaboration between teachers so that they can communicate cooperate with each other. Using ICTs can be an economical factor for teachers that are doing several jobs at the same time. Using technology or ICTs make it easy for them to do so. For example, they may be able to run their recorded lectures in class and be able to complete an urgent assignment within that time duration in case of urgency.

However, the use of ICT has some drawbacks that need to be duly understood. Having access to using technology is one of the most significant challenges that affects education in many parts of the world. The colossal shift to virtual platforms in education has brought us face to face with the existing condition of technology in the field of education. It has exposed the great digital divide that underlies the current scenario. While there is a certain section that can access internet and the like, there is another technologically backward section that is devoid of access to technology for multiple reasons. Thus, traditional form of teaching and learning becomes easier for them. Another, challenge faced by teachers and facilitators is the lack of appropriate knowledge of technology. Many teachers still are not so well versed with the digital technology. They do not also get proper training for the implementation of the technology friendly class.

It is true that use of ICT in language teaching and learning has become indispensable. It has now almost become imperative for facilitators to understand this pedagogy of teaching and use it for imparting language lessons to extract maximum result. ICT has become an integral part of teaching and learning English language and it has redefined the traditional pedagogical principles of teaching English or for that matter any other language.

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13
FEMINISTIC READING OF ANITA NAIR'S *LADIES COUPE*

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Abstract:

The present research paper deals with the feministic approach reflected in the novel Ladies Coupeof Anita Nair. The feminist study reveals how women are treated in patriarchal society. Over the years, women have been considered inferior to men. However, at the present time, women have proved their ability in every field and shown that they are equal to men in terms of all the aspects. Nevertheless, even today, in many part of India, women are discriminated in so called patriarchal society. This hierarchy is significantly encapsulated by Anita Nair in her novel Ladies Coupe. So, the principal objective of this paper is to examine critically the novel of Nair in order to highlight its fixation with the various aspects of feminist point of view undertaken in life.

Key Words: Feminism, Patriarchy, Hierarchy, Discrimination, Exploitation, etc…

Introduction:

Almost all modern societal structures are patriarchal and are constructed in such a way that men are the dominant force in making the majority of political, economic, and cultural decisions. Feminism focuses on the idea that since women comprise one-half of the world population, true social progress can never be achieved without the complete and spontaneous participation of women. Feminist ideals focus on what culture is like for women as compared to what the world is like for men. Feminist scholars study the ways in which women are not treated equally to men.

One arena in which women have long been oppressed is with regard to sexuality, which includes behavior, sexual interactions, posture, and exposure of the body. In patriarchal societies, men are expected to be the commanders, standing tall and allowing their physical presence to represent their role in society, while women are expected to be quieter and more subservient. Under such societal conventions, women are not supposed to take up much space at the table, and most certainly, they should not be seen as a distraction to the men around them. Feminism seeks to embrace female sexuality and celebrate it, as opposed to so many societal conventions that condemn women who are sexually aware and empowered. The practice of elevating sexually active men while denigrating sexually women creates a double standard across genders.

This paper focuses on how Nair portrays Indian feminism and attitude through female characters in her novel *Ladies Coupe*, which appears to be advocating for women's equality. Her works advocate for an equal application of morals to men and women. In *Ladies Coupe*, she has pursued to dig deep into the sensitive subject of marital dissolution, as well as issues surrounding premarital and extra-marital affairs.

Ladies Coupe may be a strong novel in terms of characterizing feminine sensibility, despite the fact that this delineation is primarily portrayed through the projection of social standards crises and their internal desire for independence. Nair picks a women-only train compartment as the setting for her book. Her five new friends all have stories to tell. She meets them on the Ladies Coupe of the train. They all try to answer Akhila's hard question: Can a woman be alone and happy at the same time In Ladies Coupe,

Janaki, Margaret, Sheela, Prabhadevi, and Marikolanthu are all there with her, and they all have a lot of fun. Each of them reveals how they deal with their pain in different ways. The title of the book itself calls attention to how women are treated in India and their status as a second-class citizen. Though there have been changes in the last few years, the author herself wrote at the end of the book to say that until 1998, there was a separate counter for women, the elderly, and people with disabilities at the Bangalore railway station and a ladies' compartment in most of the sleeper cars in trains

She looks for strength and independence, and the movie shows that every woman has her own inner strength. The modern Indian woman is more open-minded than ever before. She like the character Akhila from the Ladies Coupe has resolved her dilemmas and is more stable in her emotions and in her thoughts than ever before, too. In real life, just like the characters in the book, women want to create a world that is all theirs in the truest sense. They want to break free from traditional norms and be free from inhibitions. In fact, in Nair's Ladies Coupé, the rise of a new woman is the most important factor in female emancipation.

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14
THE NEW WOMAN IN INDIAN CINEMA: SHATTERING MYTHS

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Abstract:

Indian films have a rich legacy of their own. They have had a long & eventful journey right from the classical mythological blockbusters to the modern-day Hindi Cinema. The depiction of women characters has also undergone a tremendous alteration. The movie 'Queen' (2014) depicts this shift in the role of a woman from a docile and helpless creature, dependent on men for her survival, to a fearless, independent, free-thinking woman. The present paper discusses the movie and some of its important aspects which have successfully broken the illogical myths related to women and ushered in the era of the new woman in Indian Cinema.

Key Words: *Helpless, fearless, independent, new woman, Indian cinema.*

Films are one of the most important sources of leisure in India. According to studies and surveys, Indian films are screened in over a hundred countries and watched by nearly four billion people worldwide. The Indian film industry is the largest film industry in the world with over 1000 films produced each year in more than 20 languages where Hollywood produces less than 400 films per year, according to available records.

It was in 1931 that the first talkie *Alam Ara* was released in India. Since then, a lot has changed in the ways films are conceptualised, presented & viewed. Changes can also be noticed in terms of the depiction of characters in the movies. Film critics have frequently analysed various themes associated with Indian Cinema. The depiction of women characters is one such theme which has been discussed and analysed time and again. If we draw a comparison between films of yesteryears & contemporary cinema, we notice a steady rise in the position of females vis-a-vis their male counterparts. Earlier, male characters were shown to be the sole breadwinners of the family and were supposed to have an upper hand in the decision-making process. Actresses like Nirupa Roy, Achla Sahdev etc., have played characters of submissive, feeble women, victimised by their families and society alike. Times changed, cinema changed, and the New Woman arrived on the scene. We had characters like Radha, played by Nargis Dutt in the blockbuster movie 'Mother India' (1957), who struggled and brought up her sons single handed, after her husband, unable to cope with poverty and debt, runs away.

Modernisation in different aspects of cinema also has affected & redefined the various roles a female is supposed to play in her lifetime. It has also encouraged women onscreen to come out of their stereotyped roles given to them by the society. This positive change has been well incorporated into the Hindi film Industry. A woman's fate does not simply lie in being married randomly to any person who is chosen by her family. Women are makers of their own destiny & have the right to decide whether to opt for matrimony or live life on their own terms, without getting married. A woman has the right to refuse if she thinks that the person whom she is getting married to, is fickle minded and whose likes and dislikes change at the spur of the moment. This change of mindset, this outlook towards things is very aptly shown in the movie 'Queen'.

Released in 2014, directed by Vikas Bahl and starring Kangana Ranaut as the protagonist, the film Queen shatters various myths which surround our thinking & our behaviour towards females whose marriage has broken off. The film revolves around Rani Mehra (Kangana Ranaut) who is an under-confident young Punjabi woman from Delhi. She is engaged to Vijay (Rajkumar Rao) & is soon to get married. One day prior to her wedding, he tells her that he no longer wishes to marry her since his stay abroad has changed his lifestyle, tastes, likes & dislikes and her conservative background & habits would be a wrong match for him. Startled by this blunt refusal, Rani shuts herself in her room for a day. The very next day, Rani, wanting to take control of the situation, asks for her parents' permission to go alone on her pre-booked honeymoon to Paris and Amsterdam. After initially hesitating, her parents agree, thinking that a vacation might cheer her up.

In Paris, Rani meets Vijayalakshmi, who also calls herself Vijay (Lisa Haydon), a free-spirited woman of French-Spanish-Indian descent, who works at the hotel in which Rani stays. Overwhelmed by the new city & still not able to overcome to realise that her marriage has been called off, Rani intends to return to India. On top of it all, she gets into trouble while saving herself from a robber who tries to snatch her bag. She feels utterly helpless & plans to go back to India. However, Vijayalakshmi helps her out and gives her a tour around the city. The two have a series of adventures, during which Rani remembers those things which she did not do back home, which were frowned upon by her fiancée, like dancing & drinking & things that she could not do on her own, like crossing the road & driving. During one particular incident, Rani tries on what she considers to be a revealing outfit and accidentally sends a selfie of her, wearing the outfit, to Vijay, instead of Vijayalakshmi. She quickly realises her mistake, but she does not know that her selfie has prompted Vijay to begin searching for her.

Finally, the time comes for her to bid an emotional farewell to Vijayalakshmi and board the train for Amsterdam. When she arrives in Amsterdam, she finds to her horror that her hostel room is being shared with three boys: Taka from Japan, Tim from France and Oleksander from Russia. Despite being hesitant on staying in a room with them, she soon becomes good friends with them, and spends time shopping, sightseeing, visiting a sex shop, and meeting pole dancers in a club. At the club, Rani befriends a pole dancer, Roxette/Rukhsar, who is also a friend of Vijaylakshmi.

Rani is shown slowly to gain confidence by taking control of her decisions. She also realises her cooking prowess by winning a cook-off by selling *gol gappas* (an Indian street snack). She learns more about her foreigner friends' backgrounds and begins to understand how different life can be for people in other parts of the world. Meanwhile, Vijay, who had been relentlessly searching for Rani after her selfie misadventure, finds her in front of the hostel. He apologizes to Rani and asks her to reconsider their relationship. Their conversation escalates as he tries to chide Rani for staying with three males in one room, but her friends retaliate, and she asks him to leave. The two meet up the next day to discuss the future, Vijay is now ready to accept her because he thinks that her dressing habits & lifestyle have become 'modern' & now she fits into his image of an ideal wife; but Rani leaves abruptly, saying that she would rather speak to him after she returns to Delhi. She then meets up with her friends one last time at a rock concert she had previously chosen not to attend. After bidding an emotional farewell to them, Rani returns to India.

Back in Delhi, Rani visits Vijay at his home. Vijay thinks that she has decided to forgive him. Instead, Rani hands him her engagement ring and after saying "thank you", she walks away with a smile on her face.

Amidst her tryst abroad, Rani is shown to do those very things for which she always needed help from the male members of her family. She does a job, fights with a robber who tries to snatch her purse away, drives a car, and crosses the road, all on her own. These were the bondages that tied her and held her captive. Now she realises that she is not limited to the timid, meek creature which she was, back home. She

has her own individual identity and no one, not even her family can take it from her.

The film won praises from audiences and critics alike, for the actors' performances and also for its impactful storyline. This was a theme that every female could relate to. Above all, the film breaks the myth of 'modernity' as being connected to the way a person dresses himself or herself. Modernity, in fact, manifests itself in people's mentality and their way of thinking towards themselves and towards others. Rani is shown to be a new woman, a modern woman, in every sense of the term. She is an iconoclast who shatters the myths and restrictions imposed on women.

The film has been phenomenal in breaking the barriers of gender stereotypes embedded in the society. It proclaims to usher in a new era of feminism, where a female, is not known by her father's, brother's, or husband's name, but strives to carve out her own identity. Society may not approve of her newly found freedom, but in her very own small way, she is bringing in a revolution of thoughts, within herself & also within the female audience watching her & empathising with her in every way. Rani is one woman who has changed her minor weaknesses into major strengths. She represents the entire female race when she rejects the person who had rejected her on flimsy grounds.

The film has been an example of new wave cinema in India where the roles of women have totally undergone a change. If cinema is the depiction of society in a microcosm, our society is changing. The role of women in Indian cinema has changed & women now take a stand for their rights. This change in roles has been well encapsulated in Queen. Queen depicts the New Cinema in exalting womanhood & bringing into the world of Cinema the new woman, the empowered woman.

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15
DALIT LITERATURE: A KALEIDOSCOPIC STUDY

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On the Earth, exploitation of the weaker by the stronger is as old as mankind itself. There is no doubt that in each arena a strong and inevitable combat of the power dynamics functioning in every human situation to oppress the socially and economically weaker people. The Oppression is a process by which a powerful group attempts, controls and exploits the less powerful people or group by using its all resources in order to safeguard their interest.

According to Frantz Fanon, the class of oppression is invariably inimical to the autonomy of the oppressed and their culture. It also constantly attempts to inculcate a sense of inferiority complex of their indigenous culture obliterating by their cultural past. It is due to a number of socio-cultural and socio-political forces that the contemporary   consciousness celebrates the same prejudice on religious bias and decolonizes the mind of a large section of marginalized people whom they called 'Dalits'.

Since the birth of the Varna or caste system in India, Dalits have been segregated from the rest of the community through the inhuman and arbitrary practice of untouchability. Dalits have also been addressed as 'Shudras' in common parlance. They always been at the lowest range of the Indian social ladder. It is pertinent to explore the reasons and the rationale that are used to justify the practice of untouchability in the ancient Hindu social system that is responsible for the ageless and endless pain and suffering of Dalits in India. The four varnas are based on various occupations and social structure. The classification of these four varnas in accordance with their birth, utility and excellence in their religious sacrificial function. Therefore, a strict conformity to the prescribed way of life is emphasized by the priest. It is due to discriminatory and biased social hierarchy, the ruling class and the class of priest, work hand in hand and subjected all Sudras to inferior social status. The ancient text of Manu Smriti was often used for the justification for the exploitation of lower caste people in India. The expulsion of the untouchables from the social life of the village to its periphery deprived them of their dignity and self- respect. The years of misery, poverty, ignorance slavish attitude and economic dependence gradually eliminated a desire for any kind of freedom from the collective consciousness of untouchables. It was due to the repulsive socio-cultural state apparatus, their self- respect or identity was replaced by self -hatred. Even for the historiographers, it is difficult to locate genesis of the concept of the caste and untouchability in India. They believed that hierarchal caste system and its genesis around 300 BC when Upanishads purana and Purusha Sukta were written. Manu and the priest Yajna Valkya used their scriptures in order to excise socio-cultural and religious life of the people.

The medieval Indian society had witnessed emergence of an array of religious cults propagating their respective principles aimed at reformation in Hindu society particularly 'Mahanubhavi cult' and 'Warkari'. During the Bhakti movement the great humanitarian saints Ramanuja, Guru Nanak, Kabir, Basavanna and Mira bai denounced the inhuman practice of untouchability and appealed the people to do away with it. The Warkari cult further convinced the masses that irrespective of one's caste and gender, God was accessible to any person. It never bothers about devotees' social -political and economic background in the society. Therefore, the slave woman like Jana bai and the prostitute like Kanhopatra were welcomed to its fold. Chokhamela the saint poet and the follower of the Warkari cult belonged to the downtrodden community. He tried to raise the consciousness of people about dark side of untouchability through his Abhangas (poems). He is often considered as the precursor of Dalit poetry while exposing

hypocrisy of the society, he asks people not to be taken in by the outward appearance of a person but in sight. But this type of devotional poetry is mainly based on Karma (action) and Dharma (duty) theories. Therefore, saint literature provided much needed affirmation to the unnatural and unjustifiable social practice of the upper classes.

The western colonialism with its force of enlightenment brought a new wave of ideas to the Indian subcontinent. The penal code was introduced in 1881. As a result of this the supremacy authority of orthodox Brahmins was challenged. The British new rules encouraged the rural artisans, the untouchables and the poor people to migrate to the urban commercial town and cities and start professions of their own choice. Besides, formal education, establishment of universities, print journalism and newspapers spread the western liberal, secular democratic thought which cause for radical social changes in Indian society. The social reforms like Ram Mohan Ray, Balshatri Jambhekar, Justice Ranede, Mahatma Phule and other who started struggle against orthodoxy and ignorance.

In 1832, the first Marathi periodical 'Darpan' was started by Janbhekar. He began to propagate progressive ideas through this periodical and asks the people to boycott the British products produced by the Indians. However, the contribution of Mahatma Phule to the social reforms for the upliftment of the Dalits, the unprivileged and women. His books 'Public Religion and Truth', 'Brahmin Skill', 'Slavery' and 'The farmer whip' are the criticism on Hindu religion. He established Satya Shodak Samaj in 1873 with a view of bringing a new social order based on the principles of 'Equality justice and reason'. The far- sighted thinker and reformer Dr. B R Ambedkar found the People's Education Society and as he strongly believed that Education opens out the new avenues and that the Dalits should have an access to them. It is very significant that the Dalit literature owes its origin to a revolutionary struggle started by Dr. B R Ambedkar in his works 'Caste Annellation', 'Mooka Nayaka' and others for a change in social, cultural, literary and economic hegemony of the caste Hindus. The basic impulse behind literature is an awareness of the social in- justice rebellion against it. Anna Bhau Sathe who gave the first fully un-inhabited expression to the Dalit consciousness in his writing, prominently known as Marxist writer. His novel 'Kakira' and 'Warnecha Wagh' are the remarkable creation in Marathi language through which he showed deep comparison and under standing the life of downtrodden (Dalits).

However, Dalit life and culture was also viable by some non-dalit (savarna) writers like V S Khandekar(Don Mane) S M Mate (Upekshitanche Antarange). G T Mathholkar (Chandanwadi). These works depict the sufferings and suppression the of Dalits. The upper caste progressive thinkers and critics like M B Chitnis, P S Nerurkar, S B Kurchede, Kulkarni, R G Jadhav, D k Bedkar upheld that Dalits literature as a strong off-shoot enriching Indian literature and language.

So, Dalit's life, their culture-cult, their pain and pleasures, their oppression- suppression, their reservation- preservation and their deed -death has become literature forever.

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THE REFERENCE OF GRAMMATICAL COHESION IN SELECTED ENGLISH EDITORIALS OF INDIAN AND YEMENI WRITERS: A COMPARATIVE STUDY

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Abstract:

This study compares and analyzes the use of references of grammatical cohesion in English newspaper editorials written by Arab (Yemeni) and Indian writers. It aims to find the possible cultural differences and also the similarities between them. Results reveal variations in frequencies and rates between the two groups of writers in the use of references of grammatical cohesion that are attributed to the different cultural and linguistic backgrounds, but there are no significant correlations between the two groups of editorial writers.

Introduction

Generally speaking, language represents a crucial role in composing and maintaining what so-called culture. This shapeliness is including variations, habits, and the social behaviour of individuals and communities. Through language arbitrary system, culture generates specific realities that involve a wide variety of social relationships and social systems. Language and culture are integrated with transmitting knowledge and constructing the social life and the use of language with relation to human behaviour. The linkage between language and culture can be also accurately seen in terms of construing norms such as institutions, the acquisition of language, the social daily routines and the production of language either spoken or written in communicating with others.

The writing skill is considered a difficult process. Especially, when EFL/ ESL writers are expected to produce native-like written products (Casanave, 2002 qtd. in Abu Rass, 2016, p.206). What makes it a hard skill for L2 users to master is that the EFL/ ESL writers need not only to control lower-level skills such as spelling, grammar rules, correct punctuation and appropriate words but they are also required to employ higher-level skills of planning and organizing texts. The difficulty lies not only in generating text ideas but also in formulating them to be readable (Richard and Renandya, 2002, p.303).

However, writing a well-formed text of related sentences requires an awareness of such important factors as cohesion which uses linguistic ties to link one part to another within a text. Whether these cohesive devices are lexical or grammatical cohesion, they are used by language writers to stretch any piece of written text to refer to relations that exist within the text to make it understandable (Halliday and Hasan, 1976, p.4).

This research work aims to analyze comparatively the use of grammatical and lexical cohesive devices in English newspaper editorial texts of Yemeni and Indian writers. It also attempts to take into account the cultural differences of non-native newspaper editorial texts of both editorial texts in a concordance to social context.

Statement of the problem

Culture and language are strongly tied to each other in a style where culture influences language, learning and communication. In other words, the values of culture appear in language and certainly in the way of organizing any piece of writing and then in the choice of structure and words. Writers from different

culture and language backgrounds choose grammatical and lexical cohesive devices variously. Thus, in whatsoever way a piece of writing is well-formed in a particular language is possible to factually differ from that of another language. That is because of variations across cultures and languages.

Each language has its rhetorical variations and each culture has different rhetorical tendencies. According to Kaplan (1966), "the linguistic patterns and rhetorical conventions of the first language interfere with that of the second language" (cit. in Farrokhi & Nazemi, 2015, p.156).

Moreover, ESL /EFL writers sometimes find some impediments in the choice of the appropriate cohesive devices. As a result, they choose the simple way to get over this bafflement which is first language (L1) transfer. Yemeni and Indian writers belong to different cultures and L1 backgrounds as well, that is why they probably produce various kinds of grammatical cohesive devices in their writing of newspaper editorial texts.

Objectives of the Study

Culture and L1 have their influence on the writing of L2 in different linguistic ties. References of cohesion are one of these ties that have a great influence on the cohesion of a text (Abbas 2016, p.56; Azzouz, 2009, p.18; Tsareva, 2010, p.8). This study aims at investigating the cultural differences through the analysis of the use of referential cohesive devices in newspaper editorial texts. It precisely attempts to achieve the following objectives:

1. To investigate the cultural differences that affect the use of references of cohesion in Indian and Yemeni editorial writers.
2. To find out similarities and/or differences between the two types of editorials in using references of cohesion.

Research questions

This study attempts to answer the following questions:

Q 1:   To what extent do cultural differences affect the use of references of cohesion in   Indian and Yemeni editorial writers

Q2:   What are the similarities and/or differences between the two types of editorials in using references

Methodology

This study is concerned with the linguistic analysis of cohesive devices in terms of references of grammatical cohesion. The sample of editorials is culled from famous English newspapers: The Times of India from India and Yemen Observer from Yemen. Twenty editorial texts are chosen; ten editorials texts from each one.

The design adopted in this study is a descriptive quantitative one. The researcher will describe the data analysis from different famous English newspaper editorial texts that will be culled from Yemeni English newspaper versions, Indian English newspapers. The data will be analyzed through the descriptive quantitative method to show the frequency of each reference of the grammatical cohesive device in each type. Then they will be identified, categorized, compared and contrasted. The analysis will follow the theoretical framework of Halliday and Hassan (1976).

1. References of Grammatical Cohesion

Cohesion is not separated from a text. A text is "said to be cohesive when the linguistic ties by which a text function is held together as a single unit" (Osisanwo, 2005, p.31). What differs a text from what is not is texture. In other words, texture functions as a complete unit of meaning (Halliday and Hassen, 1976, p. 2). A text includes linguistic ties that connect the meaning. A tie is a "term for one occurrence of a pair of cohesively related items"(Halliday and Hassen, 1976, p.3). The relationship of meaning among sentences within a text is called cohesion.

Cohesion in English text is divided into two main types: grammatical cohesion and lexical cohesion. Grammatical cohesion refers to the various grammatical devices that can be used among sentences to tie pieces of text together in a specific way (Azzouz, 2009, p. 25). The aim is to help the reader understand the items referred to, the ones replaced and even the items omitted (Harmer, 2004, cit. in Azzouz, 2009, p. 25). Lexical cohesion refers to Lexis that link parts together within a text. It is divided into two main types: reiteration and collection.

Grammatical cohesion consists of four main types: reference, substitution, ellipsis and conjunction. Reference is the "term used as a referential item to someone or something within the framework of the discourse"(Cook, 1989, p.16). This study concerns only on one aspect of grammatical cohesion that means reference.

The Concept of Reference

Reference is one of the linguistic elements of grammar links between sentences. It can be semantically interpreted when there is a reference to a simple entity i.e., the referent device refers to a linguistic item. The main feature that characterizes reference is the information that is to be retrieved. The identity of a particular thing that is being referred to has a referential meaning. Halliday and Hassan (1976,p.31) asserted that reference binds the text together in the way of making continuity. This continuity embodies the appearance of reference to some other items in the text. Cohesion will be found in the same thing which happens for a second time. Reference displays the relation of the real world to the item simply because it refers to things in existence.

The concept of reference has been defined from different perspectives. Reference can be defined as the relationship that exists between linguistic expressions and what they stand for in the world or the universe of discourse on particular occasions of utterance. Baker (1992, p.181) describes reference as "a device which allows the reader/hearer to trace the participants' entities, events, etc. in a text".

Types of references

Halliday and Hassan (1976, p.37) differentiate between three subtypes of reference: personal, demonstrative and comparative reference.

Personal reference

A personal reference is functioning through the person. For example, "Three blind mice, three blind mice. See how they run! See how they run!" (Halliday and Hassan, 1976, p.31). In this example, the personal pronoun establishes a cohesion relation between the first and the second sentence by referring back to the nominal phrase three blind mice.

Demonstrative reference

Demonstrative reference is a reference by location. For example, "I like the lions, and I like the polar bears. These are my favourites" (Halliday and Hassan, 1976, p.60). The demonstrative (*these) refers* back to the favoured lions and polar bears in the previous sentence.

Comparative reference

Comparative reference compares items in terms of identity or similarity. For example, "there were *two wrens* upon a tree. Another came, and there were three" (Halliday and Hassan, 1976, p.31). In this example, the comparative reference device *more things* (another) point back to the previously mentioned *wrens*. These three types of references can be summarized in the following table.

Table (1) types of references

References			
Personals		**Demonstratives**	**Comparatives**
Existential	Possessive	this/that, these/those,	same, identical, similar(ly),
I/me, you,	my/mine,	here/there	such, different, other, else,
we/us,	your/yours,		more, so many,
		Definite article	better.
He/him,	our/ours,		
she/her, they/them, it, one	his, her/hers, it, their/theirs, one's	the	

All of these subtypes may be either exophoric or endophoric. Exophoric reference is when the identity of the item can be retrieved with the reference by looking outside the   text to help relevant environment in which the text happens to identify the item being referred to (Paltridge, 2011, p. 131). This type of reference points the reader or the listener outside referring to items in the relevant situation. For example, Endophoric reference is divided into two types: anaphoric and cataphoric. Anaphoric reference represents an item that refers back to another word or phrase previously mentioned in the text. It points the reader or the listener backwards to identify the item to which the reference refers. In the following example, look at the sun, it's going down quickly. It refers back to the sun (Brown and Yule 1983, p.193). Cataphoric reference describes an item that refers forwards to another word or phrase used earlier in the text. It points the reader or the listener forward to what is preceded. For example, it's going down quickly, the sun. It refers forward to the sun.

Along with the same, Halliday and Hassan (1967, p.33) present situational and textual references. Situational reference is exophora or exophoric, whereas, textual reference is named endophoric, in which the reference is within a text. Whether the reference is exophoric or endophoric, it is necessary that the thing referred to has to be looked at somewhere else. The definite article (the) is grouped with the demonstrative and possessives.

Data collection

Data collection is the process of gathering and measuring information on targeted variables in an established system, which then enables one to answer relevant questions and evaluate outcomes. In this research study, there will be 20 versions of the English editorial texts written by Arab Yemeni and Indian writers to be examined. That is to say, 10 are chosen from Yemeni editorials and the other 10 are chosen from Indian ones. These editorials texts are culled from the most recognizable and readable newspapers in Yemen and India. Yemen Observer is one of the most famous newspapers in Yemen and the only one which is still published due to the eruption of war. The Times of India newspaper that is selected here is a famous and spreadable one in India. In other words, 10 versions are chosen from Yemen Observer and the same

number of issues are from The Times of India.

This study tries to investigate the EFL Yemeni and Indian culture and first language influence on selecting the references of grammatical cohesive devices in writing English newspaper editorial texts. This means that it compares and contrasts between the two editorial texts to recognize similarities and differences concerning the use of reference. The editorial texts are randomly chosen from the various newspaper published within the year 2018 and the issue topics are confined to be identically issued on the same date. For instance, the issue of Yemeni Observer on Thursday, March 10, 2018, and the same issue of the same date of The Times of India and so on. There is only one slight modification regarding the difference of working systems in the two countries. The weekend holiday in India is Sunday but Friday is the weekend holiday in Yemen. Therefore, the researcher vis a vis the Sundays issues of Yemeni Observer to the Fridays of The Times of India issues. See appendix 1 and 2.

Procedures

This study follows the analysis through two main steps: the first step is to identify and count the number of references of grammatical cohesive devices. The second step is to evaluate, compare and contrast the written editorial texts according to the references of grammatical cohesive devices to discover the similarities and differences. Next, the amount of frequency, mean and percentage will be counted and analyzed.

For the second step, each one of the editorials (Yemeni and Indian) will be analyzed and compared with each other to explore the similarities and differences. Statistical tests such as a t-test will be used to evaluate the extent of variation and correlation between the referential devices in the two types of editorial texts. Within the analytical process, the researcher attempts to explore and denote the probable reasons behind such differences or similarities taking into account the role of culture and the first language of the writer

Data analysis

Both editorials Indian and Yemeni employ the references of grammatical devices but not in the same quality and quantity. In other words, the employment of references is close to each other but not similar. Table (2) below shows the distribution of frequencies of references in each of the ten sample editorials.

Table (2) distribution of references in Indian and Yemeni editorials

	References	
Editorials	**Yemeni**	**Indian**
Text 1	45	29
Text 2	34	34
Text 3	35	44
Text 4	29	45
Text 5	25	35
Text 6	26	30
Text 7	42	55
Text 8	48	20
Text 9	41	52
Text 10	33	23
Total	358	367

Regarding the main purpose behind this research paper of analyzing grammatical devices, it reveals that there are different tendencies in using references of Arab Yemeni and Indian English editorial writers. Table (3) shows the total frequencies with the mean score and percentages of referential grammatical devices of Yemeni and Indian editorials.

Table (3) total number, mean and percentages of references in both editorials

	Indian			Yemeni		
References	**No. of devices**	**mean**	**percentage**	**No. of devices**	**mean**	**percentage**
	367	**36.7**	**50.62**	**358**	**35.8**	**49.73**

The results showed the frequency of references of grammatical devices in both Yemeni and Indian editorials. Yemeni writers employ references less frequently in their writing to form cohesion in texts. While Indian writers occupy references more than Yemeni ones; the percentage is varied in about 1.2 % only. The number of references in Yemeni editorials is 358 while 367 in Indian ones. It is 49.73. % in Yemeni editorials and 50.62 % in Indian ones.

Differences between the Yemeni and Indian References

Frequencies and rates in the employment of references between both editorial writers are slightly different. But the results of the t-test analysis show no significant differences exist between the Indian and Yemeni use of references at 0.05. Table (4) displays that there are no significant differences found between the two editorial writers.

Table (4) differences between the Yemeni and Indian editorials in References

Reference	**Editorials**	**frequency**	**Means**	**Standard deviation**	**t**	**Sig.**
	Indian	367	36.7	11.8	.0.199	0.955
	Yemeni	358	35.8	7.9		

These differences might be attributed to the cultural factors and first L1 background that are employed in the use of references of grammatical devices. For example, the article (the) as a demonstrative reference is the highest used by Arab Yemen editorial writers regarding the excessive use in Arabic to define noun words.

Conclusion

To sum up, there are slight differences in the use of references of grammatical cohesion between Arab Yemeni and Indian editorial writers. These differences are regarding the various cultural factors and linguistic backgrounds of the editorial writers. The sample in this   research paper is limited so that the significance is not clearly denoted. It is preferred to use a large number sampling of editorials to get more accurate results.

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17

ARISTOTLE'S POETICS: AN ANALYSIS

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Aristotle (384-322 BC) has been the founding figure of western philosophy and literary theory. Wikipedia describes him as "a Greek philosopher and polymath during the classical period of Ancient Greece." (Wikipedia p.1) Aristotle founded the Peripatetic School of philosophy within the Lyceum and the wider Aristotelian tradition. He was influenced by Socrates, Epicurus and Empedocles. In turn, his science, philosophy, and social science and humanity's theories influenced Kant, Descartes, Copernicus, Hobbes, Marx and many more down in our times.

Aristotle calls Poetics and Rhetorizes as productive sciences. His great work *Poetics*, first a notes, is once a lost work, but traced in the 13th century Arabia. Vincent Leitch observes:

> The *Poetics* demonstrates Aristotle's analytical method, which here parallels that of his examinations of biology or zoology. Aristotle turns to the various categories of human artifacts, differentiating those made in language and eventually focusing on poetry and especially on the species-specific traits of epic and tragedy. He assumes a distinction between the wide class of objects that are humanly made and those that are naturally produced between, say, a chair and a tree. (The Greek word for a "poetry," *poiesis,* is itself based on the verb "to make.") In treating poetry as a craft, Aristotle differs from Plato, who discusses poetry in terms of inspiration and the emotive transport of the poet-a strain that continues in nineteenth-century Romanticism, exemplified by William Wordsworth's definition of poetry as "the spontaneous overflow of emotion." Aristotle limits his study of poetry to its observable kinds and its formal construction, more or less ignoring questions about its affective origins, which he regards as falling under the auspices of other pursuits, such as psychology or rhetoric. (Leitch 87)

Aristotle tells that poetry (meaning literature, and even arts) is representation (imitation). We use representation still, because, it is a pleasure, besides learning and documentation. Aristotle writes further:

> Epic and tragic composition, and indeed comedy, dithyrambic composition, and most sorts of music for wind and stringed instruments are all, (considered) as a whole, representations. They differ from one another in three ways, by using for the representation (i) different media, (ii) different objects, or (iii) a manner that is different and not the same.

Some people use colours and forms for representations, making images of many objects (some by art, and some by practice), and others do so with sound; so too all the arts we mentioned produce a representation using rhythm, speech and melody, but use these either separately or mixed. E.g., the art of (playing) the oboe and lyre, and any other arts that have the same potential (e.g., that of (playing) the pan-pipes), use melody and rhythm alone, but the art of dancers (uses) rhythm by itself without melody; for they too can represent characters, sufferings and actions, by means of rhythms given form. (*Poetics* 91)

Some arts like tragedy (with language, dialogue, song, and dance), epic, and modern cinema make us of mixed media, objects and manner. Such arts are naturally rich. Aristotle throws light on the object,

one of the three parameters for differentiating representation.

Since those who represent people in action, these people are necessarily either good or inferior. For characters almost always follow from these (qualities) alone; everyone differs in character because of vice and virtue. So they are either (i) better than we are, or (ii) worse, or (iii) such (as we are), just as the painters (represent them); for Polygnotus used to make images of superior persons, Pauson of worse ones, and Dionysius of those like (us). Again, a third difference among these (kinds) is the manner in which one can represent each of these things. For one can use the same media to represent the very same things, sometimes (a) by narrating (either (i) becoming another (person), as Homer does, or (ii) remaining the same person and not changing), or (b) by representing everyone as in action and activity. Representation, then, has these three points of difference, as we said at the beginning, its media, its objects and its manner. Consequently, in one respect Sophocles is the same sort of representational artist as Homer, in that both represent good people, but in another he is like Aristophanes, since both represent men in action and doing (things). (*Poetics* 92)

Aristotle tells that Dorians perfected tragedy and Megarians that of comedy. Both Aeschylus and Sophocles perfected tragedy with characters, song and scenery. He thinks tragedy is superior to both epic and comedy. We know that tragedy is based on great people and it produces catharsis, while comedy and epic do not. Secondly epic is loose in its structure. Aristotle defines tragedy thus:

Tragedy is a representation of a serious, complete action which has magnitude, in embellished speech, with each of its elements (used) separately in (various parts) (of the play); (represented) by people acting and not by narration; accomplishing by means of pity and terror the catharsis of such emotions.

By "embellished speech," I mean that which has rhythm and melody, i.e. song; by "with its elements separately," I mean that some [parts of it] are accomplished only by means of spoken verses, and others again by means of song.

Since people acting produce the representation, first (i) the ornament of spectacle will necessarily be a part of tragedy; and then (ii) song and (iii) diction, for these are the media in which they produce the representation. By "diction" I mean the construction of the [spoken] verses itself; by "song" 1 mean that of which the meaning is entirely obvious.

Since [tragedy] is a representation of an action, and is enacted by people acting, these people are necessarily of a certain sort according to their character and their reasoning. For it is because of these that we say that actions are of a certain sort, [1450a] and it is according to people's actions that they all succeed or fail. So (iv) the plot is the representation of the action; by "plot" here, I mean the construction of the incidents. By (v) the "characters," I mean that according to which we say that the people in action are of a certain sort. By (vi) "reasoning," I mean the way in which they use speech to demonstrate something or indeed to make some general statement.

So, tragedy as a whole necessarily has six parts, according to which tragedy is of a certain sort. These are plot, characters, diction, reasoning, spectacle and song. The media in which (the poets) make the representation comprise two parts (i.e. diction and song), the manner in which they make the representation, one (i.e. spectacle), and the objects which they represent, three (i.e. plot, character and reasoning); there are no others except these. Not a few of them, one might say, use these elements; for they may have instances of spectacle, character, plot, diction, song and reasoning likewise. (*Poetics* 95)

Aristotle elaborates the six parts of tragedy, plot, character, reasoning, diction, song and spectacle and tells that,

But the most important of these is the structure of the incidents. For (i) tragedy is a

representation not of human beings but of action and life. Happiness and unhappiness lie in action, and the end (of life) is a sort of action, not a quality; people are of a certain sort according to their characters, but happy or the opposite according to their actions. So, the actors do not act in order to represent the characters, but they include the characters for the sake of their actions. Consequently, the incidents, i.e. the plot, are the end of tragedy, and the end is most important of all.

(ii) Again, without action a tragedy cannot exist, but without characters it may.

(iii) Again, if (a poet) puts in sequence speeches full of character, well-composed in diction and reasoning, he will not achieve what was (agreed to be) the function of tragedy; a tragedy that employs these less adequately, but has a plot (i.e. structure of incidents), will achieve it much more.

(iv) In addition, the most important things with which a tragedy enthralls (us) are parts of plotreversals and recognitions.

(v) A further indication is that people who try their hand at composing can be proficient in the diction and characters before they are able to structure the incidents; e.g., too almost all the early poets. (*Poetics* 94)

So, plot is the origin and as it were the soul of tragedy, and the characters are secondary. It is very similar in the case of painting too: if some-one daubed (a surface) with the finest pigments indiscriminately, he would not give the same enjoyment as if he had sketched an image in black and white. Tragedy is a representation of an action, and for the sake of the action above all (a representation) of the people who are acting.

Reasoning comes third, i.e., being able to say what is possible and appropriate… Diction is fourth. By diction I mean communication by means of language, which has the same potential in the case of both verse and (prose) speeches. Of the remaining (parts), song is the most important of the embellishments. Spectacle is something enthralling, but is very artless and least particular to the art of poetic composition. The potential of tragedy exists even without a performance and actors; besides, the designer's art is more essential for the accomplishment of spectacular (effects) than is the poets'. (*Poetics* 96)

Aristotle thinks plot (action) is the soul of tragedy. Plot is primary and characters secondary. He tells it why.

Aristotle lists the three unities thus:
a)   Unity of action
b)   Unity of place
c)   Unity of time

Aristotle thinks literature/ art is more universal than history as art deals with the general, probable and possible, while history with the particular. Tragedy is written on historical characters such as Oedipus, Hamlet, and Akbar. The plots can be complex with recognition, reversal and suffering. Complex plots are good.

Finally, tragedy should produce catharsis. He writes,

So, it is clear from these arguments that a poet must be a composer of plots rather than of verses, insofar as he is a poet according to representation, and represents actions.

The representation is not only of a complete action but also of terrifying and pitiable incidents. These arise to a very great or a considerable extent when they happen contrary to expectation but because of one another. For they will be more amazing in this way than if they happened on their own, i.e., at random, since the most amazing even among random events are those which appear to have happened as it were on purpose. Consequently, plots of this kind are necessarily finer.

The external parts of tragedy are as follows: (i) prologue, (ii) episode, (iii) exit and (iv) choral part.

The first part of the tragedy is problem and the latter part is but solution.

Aristotle's influence was somewhat eclipsed in the nineteenth century when the Romantics and Symbolists turned more to Plato and Longinus. In his book Aristotle's Poetics, Mallikarjun Patil thinks, "In the earlier twentieth century, the impact of Aristotle's attempt to treat poetry systemically as a distinctive sphere can be seen in Russian Formalists such as Boris Eichenbaum, in some of the New Critics, and in the systematic archetypal criticism of figures such as Northrop Frye." (Patil 23)

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18
ANGLO-INDIAN FICTION AS STILL RELEVANT

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The British ruled India from 1800 to 1947. They ruled the entire Indian subcontinent and only the Mauryan emperor Ashok had ruled such a huge territorial area. Akbar ruled area on a third of Ashoka's. The rest of Indian dynasties ruled provincially. The British ruled one third of the globe. India was their great possession after America and South Africa. The British bequeathed upon us their English language and western education. The British helped us by uniting and modernizing India which none including Ashok did previously. English became as Rajaji tells goddess Saraswati's own gift to India. What Sanskrit could not do English accomplished. The Aryan language could not conquer India but a European language did! India became a developing country thanks to the British rule.

Prof M.K. Naik in his book *A History of Indian English Literature* (1985) tells us that Indian English literature was once called "Anglo-Indian literature. It was also called 'Indo-Anglian literature', Indian Writing in English and Indo-English lit." (Naik, 2). He writes further:

> Secondly, the failure to make clear-cut distinctions has also often led to a confusion between categories such as 'Anglo-Indian literature', literature in the Indian languages translated into English and original composition in English by Indians. Thus, in his *A Sketch of Anglo-Indian Literature* (1908), E.F. Oaten considers the poetry of Henry Derozio as part of 'Anglo-Indian literature'. The same critic, in his essay on Anglo-Indian literature in *The Cambridge History of English Literature* (Vol. XIV, Ch. 10) includes Toru Dutt, Sarojini Naidu, Rabindranath Tagore and 'Aravindo *[sic]* Ghose' among 'Anglo-Indian' writers along with F.W. Bain and FA. Steel. Similarly, Bhupal Singh's *Survey of Anglo-Indian Fiction* (1934) deals with both British and Indian writers on Indian subjects. V.K. Gokak, in his book, *English in India: Its Present and Future* (1964), interprets the term 'Indo-Anglian Literature' as comprising 'the work of Indian writers in English' and 'Indo-English literature' as consisting of 'translations by Indians from Indian literature into English'(Gokak 161). In his massive survey, *Indian Writing in English* (1962), K.R. Srinivasa Iyengar includes English translations of Tagore's novels and plays done by others in his history of Indian creative writing in English, while H.M. Williams excludes these from his *Indo-Anglian Literature 1800-1970:* A *Survey* (1976). John B. Alphonso Karkala *(Indo-English Literature in the Nineteenth Century)* (1970) uses the term 'Indo-English literature' to mean 'literature produced by Indians in English.' (Naik2)

The present research article speaks of Anglo-Indian fiction, with reference to Bhupal Singh's *A Survey of Anglo-Indian Fiction* (1930). Mr Bhupal Singh, a great Indologist speaks of related books, art and collectibles too. Oxford University Press brought the book out in 1934. Later this fine work was taken up by Michigan University for publication. In the introduction to the book, Bhupal Singh writes,

> The phrase 'Anglo-Indian fiction' may be used in a broad or narrow sense. Broadly speaking it includes any novel dealing with India which is written in English. Strictly speaking it means fiction mainly describing the life of Englishmen in India. In a still narrower sense, it may be taken to mean novels dealing with the life of Eurasians, who now prefer to be called Anglo-Indians. A very large number of novels surveyed in this book are Anglo-Indian in the sense that they

describe the life of Englishmen and Englishwomen in India. But the survey does not exclude Indian novels written by men of nationalities other than the English. It also includes novels describing the life of Eurasians and of Indians. Anglo-Indian fiction covers a period of about a century and a half. It may be divided into three periods. (Singh 1)

The first period begins with the Governor-Generalship of Warren Hastings and ends with the Indian Mutiny; the second period ends with the death of Queen Victoria and the publication of Kipling's *Kim* in 1901; the third period begins with the Partition of Bengal in 1905 and may be said to be still in progress. The present survey, however, does not extend beyond the year 1930, which saw the publication of Edward Thompson's book *Farewell to India.*[1] Meadows Taylor and W. D. Arnold are the chief novelists of the first period; Sir Henry Cunningham and Kipling of the second; Edmund Clandler, E. M Forster, and Edward Thompson of the third. The novels of the first period are mainly romances of Indian history, or are descriptive sketches of English society in India; those of the second period are portraits of the official life of Anglo-India, mainly satirical; those of the third period show a vaster range in the choice of subjects and are a true reflex of the varied life and problems of India in transition.

The first period shows the great influence of Scott on Anglo-Indian fiction and a little of Thackeray; the second period prepares the way for and sees the rise of Kipling; the third period continues the traditions of Kipling and shows some reaction against them.

The Introduction itself resembles Edward Said's Introduction to his monumental work *Orientalism* (1978).

Its general features are,
1. Anglo-Indian fiction definition
2. Characteristic features
3. Early Anglo-Indian novels
4. Qui Hai the 19th century
5. Competition Wallahs
6. Later Anglo-Indians

This Anglo-Indian fiction covers such themes as Britishers' arrival in sea voyage, Indian mofussil towns, their rule, clubs, shooting parties, scandals and gossips, and happy marriages. The pervasive mood is yet negative. Bhupal Singh writes,

> Some novels describe the beauty of Indian mountain scenery; the loneliness, silence, and spaciousness of our jungles; the splendour of our blue skies and starry nights; the sights and sounds of the bazaars; the scenes of sweating, shouting, brown humanity on a railway platform; and the picturesqueness, variety, and squalor of Indian life in towns and in villages.

> The mood in which these novels are written is generally one of disgust, sorrow, or 'melancholy'. The sense of their being 'exiles' in a foreign land seldom deserts the English in India. (Singh 3)

A common theme of these novels is the unhappiness, misunderstandings, and complexities of married life in India.

Artistically Anglo-Indian fiction is a record of the ephemeral. Excepting Kipling, there are not more than a dozen novels which may find a place in the history of English literature.   Most of the modern Anglo-Indian novels are written by women. Most of them show little sense of style, are poor in characterization and plot construction, and occasionally suffer from a propagandist tendency.

The earliest Anglo-Indians are known as 'nabobs' in English literature.

The early Anglo-Indians were called as nabobs, and they even married Indian women. This nabob represented the wealth, extravagance, luxury and vulgarity. They treated India as El Dorada. Lord Teignmouth and Sydney C. Grier's works speak in this vein:

We learn from Lord Teignmouth's (then Mr. Shore) biography that he had to tear himself from his wife twice because he could not expose her to the horrors of the deep and to the dangers of a savage country like India, that there were not two houses in Calcutta with Venetian blinds or glass windows, and that his salary as a writer in 1769 was eight rupees a month. The *Oriental Memoirs* of Forbes furnish the best picture of the cheerless life of a young English adventurer on his arrival in Bombay. (Singh 5)

Sydney C. Grier (Miss Hilda Gregg) has described the lives of her countrymen in India in the seventeenth and eighteenth centuries, or, as she herself puts it, during the earlier stages of what it is correct to call the expansion of England in *In Furthest Ind* (1894).

Although it lacks the intimate knowledge of a contemporary document, yet as a general picture of the time her account may be taken as correct. She tells us that the Company's servants went about in *palankeens,* dressed in white to avoid the heat of the sun; that 'meats' were served on plates of china 'that cracks when any poison touches it'; that behind each Englishman at the dinner table 'stood an Indian servant with a great fan of peacock feathers', and that royal ceremony was observed in bringing in and removing the dishes. (Singh 5)

Even Englishwomen succumbed to the eastern environment. They smoked hookahs, drank claret and beer, and left their children to the care of Indian servants. Expensive dinners and horse-racing involved young 'writers' in debts.

Later the Anglo-Indians were known as *Qui Hais* up to the Mutiny times. The novels of Edward Taylor, and W.D. Arnold, known as Romances, describe this kind of life. After the Mutiny and the institution of the Bengal Civil Service, the *Qui Hais* began to die out. In several books we find echoes of rivalry between *Qui Hais* or Anglo-Indians of the 'old school' and what the latter contemptuously styled 'Competition Wallahs'.

In this book the author explains the difficulties of English soldiers and civilians, with inadequate salaries and no private means, when they contemplated marriage in India. We learn that the railway did not exist beyond Cawnpore and the sahibs had to travel in *doolis* each carried by four *kabars.* Their luggage was Brought in *banghis* escorted by native policemen.

Bhupala Singh writes,

In the last-twenty years of the nineteenth century the few *Quis Hais,* left behind in the onward march of British administration, finally disappeared, having been replaced by Competition Wallahs.

Kipling's Anglo-India is the India of Englishmen of the new regime. With the beginning of the twentieth century the Competition Wallahs begin to be referred to as 'heaven-born' by members of other services. Present-day Anglo-India is the India of the ICS.

The later Anglo-Indian novelists include G.H. Bell, G. Lowes Dickinson, Mrs. Barbara Wingfield, Mrs. Maud Diver, B.M. Croker, Alexander Wilson, Ed Thompson, Rudyard Kipling, Duff-Fyfe, Meadows Taylor and E.M. Forster, Kipling's *Kim*, Forster's *A Passage to India* and Scott's *Staying On* became best-sellers and classics.

Some women writers like Mrs. Maud Diver, Mrs. Alice Renin, and Mrs., J. H. Bell have attempted to show that the life of Englishwomen in India is not so frivolous as it appears on the surface, and that they also have played their part silently but heroically in making the British Empire what it was.

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19

THE PORTRAIT OF WOMEN IN THE NINETEENTH CENTURY PLAY: A STUDY OF HENRIK INBSEN'S *A DOLL'S HOUSE*

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Abstract:
This paper explores the role of women and their rights in Henrik Ibsen's Doll's house play (1879). The paper will show how women are subordinate n her patriarchal society and how the system of marriage marginalized and oppressed women. It is stressing on the individuality of Nora and fights against all conventions which restrict the characters' personal identity and their freedom. In particular, Henrik Ibsen expands this outlook on women's position whose identity and freedom are usurped by the patriarchal society that is embodied in the character of Torvald. The status of women in the 19th century wasn't very good in society. Her decisions were usurped by her father, brother, husband, and later by her son. Women were considered as affectional and weak. They were not permitted to do anything and have just responded to take care of the children. Widows don't give any right to live and were forced to sit at their husband's funerals.

Introduction:

Literature reflects and expresses life, and the social condition in society to represent the community and the era (Wellek and Warren, 1977:110). Literature sources are the phenomena that occur in society such as family life (Wiyatmi, 2012:42). Portraying the elements of society that occur toward men and women are quite delightful because it shows the system of life both socially and culturally. One of the life issues that become the source of the literary works is the status of women in society.

European and American women in the 19th century lived in an age described by gender inequality. In the early century, women enjoyed few of the legal, social, or political rights that are now taken for granted in western countries: they could not elect, could not sue or be sued, could not witness in court, had extremely restricted control over personal property after marriage, were rarely granted legal sponsorship of their children in cases of divorce. Women were expected to remain dependent on their fathers and husbands. The main problem on which the drama A Doll's House is written is the problem of women. In particular, its theme is women's status in society and their dealings with men, the lack of true love and respect for a wife by a husband, and the lack of justice and dignity in the treatment of women in society itself.

A Doll's House is a flowering field for feminist criticism. Feminist critics have seen Ibsen as a social realist, a, revolutionary writer, and a supporter of the restrained and oppressed women of 19th-century Norway and Europe. Actually, the play concerns a woman's right to individual liberty. Nora, like most women of our modern community, has all the inherent talents for evolving into a successful member of the community, as much as her husband or any man. Indeed, her critical mind, sense of equality, willingness to change, absence of dissemblance and narrow-mindedness in relation to what is called tradition, and other positive qualities would help her to make more advancement and participate in the development of her personality, her family and her community: if she is to get the opportunities and regard of her husband.

Research Method

In writing this paper, the researcher employs descriptive qualitative research. Moleong (1983: 3) affirms that qualitative research which results in descriptive data in the form of observed people or behaviors. Then, the steps of conducting this qualitative study are (1) determining the object of the study, (2) determining the source of the data, (3) determining the method of data collection, and (4) determining the technique of data analysis. The object of the study is A Doll's House play which is published in 1879. It is analyzed by using the feminist approach. There are two types of data namely primary data and secondary data that are needed to do this research. The primary data are the main data obtained from all the words, dialogues, phrases, and sentences in the play. The primary data sources of the study are A Doll's House play by Henrik Ibsen. Secondary data are the supporting data taken from literary books, criticism, and some articles related to the play. The secondary data of the study are taken from any information related to the play. In conducting the study, the researcher uses the techniques in collecting the data as follows: reading the play repeatedly, taking notes of important parts in both primary and secondary data, underlying the important word, phrases, and sentences that are related to the study, arranging the data into several parts based on its classification, library research by collecting and selecting both primary data and secondary data, drawing the conclusion of the analysis that has already done in the former chapter and formulating its pedagogical suggestion. The technique of analyzing data is descriptive. The researcher wants to see the struggle of women in facing the patriarchal system and focus on it. There are two analyses, structural and feminist analysis.

After analyzing the play which is based on the data analysis, the researcher discusses the result of the research finding as follows:

Patriarchy is the social system in which positions of dominance and privilege are primarily held by men. In family life, a father is the head of the family. He holds power over women and children. In family life, the husband has big power in the family. Husband controls more basic materials in the family's necessities. The wife's status is weak because her life is under the control of her husband. In A Doll's House, Ibsen exemplifies a patriarchal system when Nora was a child. She became her father doll's child who played with him in his house

> When I was at home with father, he told me his opinion about everything, and so I had the same opinions, and if I differed from him, I concealed the fact, because he would not have liked it. He called me his doll's child, and he played with me just as I used to play with my dolls." (ADH: 66).

The patriarchal system is also embodied by Torvald who regards Nora as his doll's wife during their marriage. Nora feels that their home is just like playroom of her.

> And you have always been so kind to me. But our home has been nothing but a playroom. I have been your doll's wife, just as at home I was father's doll child, and here the children have been my doll I thought it great fun when you played, with me just as they thought it great fun when I played with them that is what our marriage has been, Torvald. (ADH: 67)

Feminism is a range of socio-political movements and ideologies that aim to define and establish the political, economic, personal, and social equality of the sexes. A feminist perspective has formed to figure out that women's status is equal to men's. Women have the right to get an equal placement as men in many aspects. Nora represented an equal status as a woman and man both of them are human beings without any differences. "*I don't believe that any longer. I believe that before all else I am a reasonable human being, just as you are or at all events, that I must try and become one*." (ADH: 68)

In the drama, women's position is also presented by Mrs. Linde. She has a figure of having worked hard for her family "*I had to turn my hand to anything I could find, first a small shop, then a small school, and so on. The last three year have seemed like one long working day with no rest*" (ADH: 11)

Women's status is not determined biologically, they can access the same position as men in terms of citizenship. Both of them have a right to grow themselves. Women's status is raised when they can challenge power, so their social status may make them hopeful about the possibility of realizing sexual equality in the world. Women's status and Ideological definition of women's roles often begins from the institutionalization of the division of power and work, and concrete aspect of life. Because the more separated productive activity is from domestic activity. Ibsen indicates that women's role is limited in the domestic area. Nora has always become an object in her community. She only has sacred duties, as a wife and mother "*Before all else, you are a wife and a mother.*" (ADH: 68)

In this play, the women's role is also exemplified by Nora who helps Mrs. Linde to get Work in her husband's office

> Nora: He must, Christine. Just leave it to me. I will broach
> The subject very clearly. I will think of something that will
> Please him very much. It will make me so happy to be of some
> Use to you.
> Linde: How kind you are, Nora, to be so Anxious to help me!
> (ADH: 11-12)

In A Doll's House, Nora fights for her own right which is not given by her patriarchal society but must be fought by her own. Nora has saved her husband's life from a serious illness. "*I will show you that I too have something to be proud and glad of. It was I who saved Torvald's life.*" (ADH: 12)

She considers that a wife could do everything to save her family's life. *"Linde : No, a wife cannot borrow without her husband's consent. Nora : Oh, if it is a wife who has any head dor business, a wife who has the wit to be a little bit clever."* (ADH: 13)

Nora also does not think that she has no right to save her husband's life.

> I really don't know. The thing perplexes me altogether.
> I only know that you and I look at it quite another thing
> from what I supposed, but I find it impossible to convince
> Myself that the law is right. According to it woman has no right
> to spare her old dying father, or to save her husband's life.
> I can't believe that." (ADH: 69)

Finally, Nora liberates herself from her husband's obligations.

> Listen Torvald, I have heard that when a wife deserts
> her husband's house, as I am doing now, he is legally freed
> From all obligations towards her. In any case I set you free from
> all your obligations. You are not to feel yourself bound in the
> Slightest way, any more than I shall. There must be perfect
> freedom on both sides." (ADH: 71)

In A Doll's House, the character of Nora Helmer is subordinate in her community. She only becomes a wife and a mother *"My dear! Small household cares and that sort of thing! You are a child, Nora." (ADH: 12)*

But Nora was so proud when she participates to save her husband's life and her family. *"I will show you that I too have something to be proud and glad of. It was I who saved Torvald's life." (ADH:* 12)

In this play, women's participation is also presented by another major character, Mrs. Linde. She struggles to get a job and tries to enter public life. She finds a job and lives in a public area as a man. *"I had to turn my hand to anything I could find, first a small shop, then a small school, and so on. The last three year have seemed like one long working day with no rest." (ADH: 11)*

The liberation of women have been taken out from granting contribution to the family and husband changes entering public life such as political participation and taking a part in the legal profession

and other social life which are usually dominated by patriarchy (Murphy, 1995).

Conclusion:

After analyzing Ibsen's A Doll's House based on feminist point of view centralizes on women's issues in the play, Nora's struggle for freedom, and the considerable meaning beyond her success in getting independence in her life, it can be concluded as follows.

Firstly, a patriarchal system that is adopted by the community in Ibsen's A Doll's House provokes women's issues. In the play, there are two types of women's issues. Those are the strong patriarchal power and the weak portraits of women. Related to the strong patriarchal power, there are three limitations to women's freedom. They are the limitation to women's independence to decide to do anything, the limitation to women's liberation to express feelings over men's domination, and the limitation to women's liberation to decide an important thing. Concerned with the weak portraits of women, the main female character is considered incapable of doing household work and of deciding significant things in social life. As a result, they are not allowed to explore and develop their ability.

Nora as the main female character of the doll house play shows her ability to get her freedom. Her struggles discover her yearnings to struggle against domination and injustice toward women. Her struggles are against the strong patriarchal power. Here, by her attempts to prove her ability the meaning those women can do anything as men do and they are not second-sex people, who only fill the second-sex place in their society. She decides to solve her husband's problem by lending some money, earning money by working to repay the loan, showing her rigidity by speaking up against her husband's oppression, and getting the debt by forging her father's signature to get the surety of the bond.

Secondly, her struggles are against the weak portraits of women. She earns money to pay for the debt, giving her attention and affection to her children. Finally decides to leave her family as a result of her deep frustration because of her husband's negative response.

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THOMAS HARDY'S JUDE THE OBSCURE IS AN AUTOBIOGRAPHICAL AND TRAGEDY NOVEL

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Abstract:

Hardy is not an out and out pessimist though he sometimes gives an impression of becoming so. A writer does not become a pessimist for simple reason that he is not an optimist. Infact hardy is too great and original as a writer to be tied down by any formula. He maintains again and again that he is not a philosopher. To Hardy "a novel is impression, not an argument. A tale teller writes down how the things of the world strike him, novels are inter plays are autobiographical and fate and destinies, tragedy characters. His character is not the architect of their fortune and will, nor can they influences their own actions. For them everything is determined. But then they have their tragic faults too just as the tragic characters of Shakespeare. Henchard is impulsive, Jude is ambitious. Tess is an innocent. Estacia wants to be loved to madness, Jude flaw is an internal evil symbolized by instincts and emotions sex and desire. An attitude of indifference and irresponsibility is often the cause of tragedy.

Key words: Woman life, Oppression by man and nature, Jude is an ambitious, autobiographical, fate and destinies, tragedy.

All great novelist exhibits a tendency to write about themselves or project themselves into one of the characters of their books. While they describe some of their creations they definitely remember their own personal experiences and so describe their character in the manner they saw the different people in the course of their daily experiences. Hardy and Jude have many things in common between them. Hardy learned the classical languages by means of self-study. he was an architect by profession. The similarity to stone –mason is apparent. in 1872Hardy was struck off the list of architectural association for non-payment of subscriptions more or less in the manner Jude was dismissed from that body. Like Jude, and Hardy worked for the renovation of some churches.

At about the time of writing Jude the Obscure first published 1871, republication 1895, Hardy and his wife had serious differences. Hardy cynicism about the churches shocked her and she resented his unorthodox views about the institution of marriage. Some of their views of Jude may be considered as echo's of hardy views Jude says "strange difference of sex that time and circumstances", which enlarge the views of most men narrow the views of women almost invariably.

Hardy's mother sister had a daughter named Tryphena. Like Sue she was a student teacher in a village school. she was an attractive dark haired girl. The description of Sue in the novel may be suitable to her also. She looked right into his face with liquid untranslatable eyes that combined or seemed to him to combine keenness with tenderness and mystery with both. She was not large figure. She was light and slight of the type dubbed elegant. There was nothing statuesque in her. All was nervous motion. She was mobile, living, yet a painter might not have called her handsome or beautiful. There are other passage also where Sue is described and the description may equally suit Tryphena. In 1868 this girl was dismissed from her school because she was pregnant illegitimately. Some say that she had Hardy child in her womb. This child must have inspired the creation of Father time in the novel.

In the treatise of literary criticism and works on literary pieces the word 'tragedy' is used in a very restricted sense. Aristotle is the pioneer on Poetics, and his conceptions of tragedy has following salient features. The work should be a serious drama. The protagonist or the hero or heroine must member of aristocracy or of very exalted rank. There should be conflict in the protagonist character a superior force and fate and destinies. The end with sad and tragedy destinies hero or heroine, audience and in novel reader must feeling of pity and fear death end with terror, spectacle of pity and fear, also associated with drama or novel we were read now is also to denote calamity, misfortune, great set back or any disastrous event take place.

There is tragedy of diverse nature in the story of Jude. On a simple and physical level, the story ends in Jude's premature death cumulative responsible for the tragic happenings. Jude the Obscure is frustration of unfulfilled aims in regard to the nature three main character in the novel. Jude Phillotson and Sue; thus it is a tragedy of unrealized aspiration. It's very difficult to pin point the real cause of the tragedy in the story. Many causes of complex and complication nature are cumulative responsible for the tragic happenings. Jude the Obscure but fate in which chance and coincidence have their parts and society in the form of conventions and rigid code of conduct Jude the main character in story is person who suffers the most in the story. can we say that his particular character is wholly responsible foe over whelming tragedy that befalls him. He is egar to study the author introduces him as boy very enthusiastic in continuing his studies. But hundreds of hurdles to overcome in the process of his attempts to realize his main ambition. Ambition and eagerness alone cannot carry a man very far along his path to glory. The sparrow may have the laudable ambition to soar very far into the firmament like eagle but has it the natural adjustment necessary for such a feat Jude humble origin , his poverty and the social set up act and serious stumbling blocks at the very outset his ambition to become a Christ minister scholar could not materialistic to a large extent because the class system prevailing then in England did not care to provide him with the opportunities and facilities for the realization of his cherished desires.

Jude sensual nature, but the tragedy is not wholly due to society, what is acquired easily cannot be retained long. Goal reached after a great deal of struggle can give us lasting's pleasure and satisfaction. But the struggle is a must. In that struggle the weak man drops out. that is the case of Jude. If only he had struggled tenaciously for some time he might have achieve some success. but alas his innate sensuality was the cause of his downfall. His two weakness is wine and women. Arabella over whelmed him with her unvoiced call. Jude sensuality cannot resist the call. For some time, Jude prefers the pleasures of the flesh offered by the Arabella to his intellectual pursuits. He became utterly oblivious of his own intellectuals aims.

The unhappy Jude fails in his sensuous pursuits as well, because the girl emigrates to Australia. Though this was a failure it had been a blessing in disguise because he thought off resuming his studies. his intellectual ambition seems to revive. But the love for Sue casts a greater spell upon him. Sue marries Phillotson and Jude Becomes doubly frustrated. His passionate yearning for the love of Sue compel him to set fire to his ethical and theological books. His aspiration for a clerical career as a licentiate becomes thwarted in the same manner as his aspiration for academicals proficiency. Jude craving for the warmth and thrill of famine flesh proves his undoing in the satisfactory fulfillment of his intellectuals aims.

Tragedy of Sue. the role of character in the tragic frustration of Sue aspiration is also equally noteworthy. In a way Jude tragedy is also due to Sue character which is the main caused of her frustration of desire to achieve a satisfactory relationship with her. An intelligent girl with adequate feminine charm and beauty. Sue might have been a life of unruffled and unimpeded course of great pleasure, but somehow it took a tragic turn. Her sexual frigidity may have been the cause. Capricious and irrational she denies sexual pleasure to the Christ minister undergraduate who finally dies. She marries Phillotson and denies him sexual pleasure. Thanks to magnanimity of Phillotson she lives with Jude in an unconventional way, but

does not cohabit with him contrary to the expectation of everyone concerned. Thus she causes great mental anguish to all the three men who loved her. It is jealously of Arabella which finally makes her submit physically to Jude and she give birth to their children, thus enjoying the pleasure of life Jude and Sue angers society. They face social ostracism. The life of Jude and Sue angers on society. The death of children causes a mental somersault in the case of Sue. All her inconsistencies, capriciousness and perversity become so virulent that she deserts Jude and goes back to Phillotson and submits to him physically as penance though by that time she had become just a living a living corpse. The disaster which could have brought Jude and Sue closer sunders them apart irretrievably instead. Sue character will not allow happiness.

Jude and Sue could have lived a peaceful life with social conventions and religious taboos with cooperation and blessing of the leaders of the society if only they had observed the conventions regarding matrimony. Sue the truth of this rather very late. she had been adamant before, thanks to her advancement and progressive views. she underestimated the power that orthodox conventions and beliefs could wield but after the tragic death of her children she felt that her children born out of wedlock were all sin begotten. she saw her tragedy as the punishment meted out to her by god himself for sinful life pleasure, with Jude. Thus, we see character and society conning at tragedy.

A sober clear headed teacher, Phillotson is pictured by the novelist as a suffer because of his own magnanimity. Originally conventional in his outlook, Phillotson becomes unconventional magnanimity her permits Sue to go and live with her lover Jude despite the fact that Sue was his own wedded wife. This is faulty step of Phillotson in the eyes of society and he had to pay a heavy price for it. He loses his job and becomes the victim of social ostracism and censure. Unlike Jude, Phillotson cannot be called weak in character and caliber. His sufferings are more due to the callousness of society then to any innate frailty. Indeed, his courage is admirable. Ultimately sue return to him and dedication her body and soul to him. But Phillotson could not have enjoyed mush the living corpse that she had become by then.

In our analysis so far we could point out that the innate Father time role in the tragedy. Of persons involved was responsible for their tragedy although social conventions and the tyranny of institutions had also their won contributions novel contributing their own mite to the tragic and sombre gloom that envelopes the character in the story. It is through Fathertime, the boy with an octogeneration face, that fate and coincidence plays havoc in this time. The very abnormality and extraordinarily freakish nature of this morbid child cum adult being indicate how far supernatural power can become inimical, to man in his pursuit of happiness. Fathertime innocently thinks that he himself and the two other children were mere burdens to their parents. Numerous children may embarrassment and hence unhappiness to their parents. With this thought uppermost in his mind the boy kills the other children and hangs himself. Fate thus appears to have worked in such a manner as to stifle and smother all desire in human beings to live. It is Father time action that finally and irrevocably causes the break between Sue and Jude, ultimately putting paid to Jude aspiration for happiness.

It appears that there is a curse running in the Fawley family that wedlock has always been a source of misfortune. Aunt Drusilla warns Jude and Sue against marrying. Her sensible advice should have been followed by the pair but unfortunately they thought that the curse was applicable only to a legal marriage and not to a clandestine relationship against all stricture of society. But the decision not to marry in the conventionally way has disastrous result. If only they had married there would have been no call for Sue terrible repentance and penance.

Conclusion

Thus, we see some autobiographical element in the novel and these facts add to the poignancy of the story. we understand the background of and circumstances that prompted Hardy to write this novel. However, the autobiographical works stand in independent work. The tragedy causes of Jude rises from social causes as well as human failings. Jude the obscure is the story of a lonely individual involved in

personal terrible struggle, but in this case much of Jude fight is with himself; there is constant conflict between his bright eyed idealism and grosser desire. It is the inability on the part of man to reconcile the two, to achieve a balance between the two that leads to frustration and autobiographical and tragedy.

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INDIAN YOUTH & INTERNET IMPACT TRENDS IN INDIA

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Abstract:
This paper examines the impact of technological gadgets such as internet-based technology on shaping youth consumer behaviour. From mobile-optimized shopping experiences complete with virtual showrooms, real-time customer service and feedback, social media integration, and personalized data-driven advertising, fashion retailers are rushing to develop a mobile experience that meets the demands of youth shoppers. India has the third largest Internet user base in the world out of which more than 50 per cent are mobile-only internet users. There are multiple advantages of internet usage, but it comes attached with several inconveniences as well. It is India was the globally second mobile phone market in 2014 with 275 million units which is increasing by 2020.

Key words: *Impact of globalization on youth, technological gadgets, youth consumer behaviour, threats challenging internet usage.*

Introduction:
India was the global No. 2 mobile phone market in 2014 with 275 million unit's mobiles or covered 14% of world market. However, it was global No. 3 smart phone market last year with 81 million units, or 6 per cent of global market.

Role Of Smart Phones:
Smart phones are deciding factors in connecting to the customers. The 2G user base in India is projected to decline in the coming years as more and more customers are expected to migrate from 2G to 3G. The 3G user base in India is rapidly gaining market and is projected to grow at a CAGR of 61.3% from 2013-17. To increase user adoption, several Telecom operators reduced their 3G tariffs by 80-90 per cent in the second half of the year 2013 and prices. As of June 2015, internet users in India stood at over 350 million. 4G user hase is growth rate of 344 per cent and a CAGR of 103 per cent from 2013 to 2018. The rural India is steadily moving towards a more internet friendly and exploratory mind-set. As of 2014, the Active Internet User (AIU) base in rural India was 6.7% of the overall rural population of 905 million and accounted for 61 million users. 4.4% of the total rural population used a mobile device to access the Internet compared to 0.4% in the year 2012. However, the Internet penetration in India at 19 per cent is quite low compared other developed and to developing economies Report on Growth Prospects & Future of Mobile Commerce in India Lambert Academic Publishing 2014).

As a direct result of an ever-increasing amount of virtual browsing, visually impactful prints and richly textured fabrics are coming to the forefront of emerging fashion and for good reason. 3D printing and software tools provide tech-savvy designers the room to run wild with creativity when it comes to colours. patterns, and daring new perspectives. Plus, retailers are also able to use technology to collect data metrics and interact and observe shoppers on social channels as a means of reading public sentiment and identifying emerging trends. This allows them to make strategic adjustments for greater consumer success. (Report On Growth Prospects & Future of Mobile Commerce in India Lambert Academic Publishing 2014). These days children of all ages are becoming increasingly interested in Fashion products,

developed, exploring topics such as design, colour, sustainability and technology. Core modules will also introduce you to the concepts of supply chain and testing as well as consumer behaviour and global trends, and how they shape and are shaped by the fashion industry.

Activities performed by smart phones are shown in table 1.

SL NO	Details	Population % performing the activity
	SMS sending	45%
	Social Media	17%
	Shopping	15%
	Mobile Banking	26%
	Email sending	13%
	Apps download	15%
	Online music	7%
	Instant Messaging	11%
	Browsing	8%
	Video	7%
	Mobile Tv viewing	22%
Source: National Mobile consumer report a global snapshot 2013		

It noted that India was the global No. 2 mobile phone market in 2014 with 275 million units of shipment, or 14 per cent of world market. However, it was global No. 3 smart phone market last year with 81 million units of shipment, or 6 per cent of global market. India's smart phone penetration was merely 30 per cent in 2014. (As seen in chart 1).

Impact on security:

Security is of course an important factor hr when we are taking about transferring sensitive, personal information from one part of the globe to another. Btu with the latest encryption technologies working the security level has advanced to a much superior level. There is no risk of any theft of data today.

The impact of internet on health can also be seen in patient care and healthcare delivery. As there are no geographical boundaries on the web, any physician can analyse a patient, regardless of his location. Patients can get free online consultations, with most of the health care professionals having launched their own websites. Many physical can get together on web and collaborate on diagnoses, thus saving both valuable time and money. Healthcare organizations are able to offer better customer care and remain close with their patients. Impact of internet on health industry has got rid of customer frustration operational from the process.
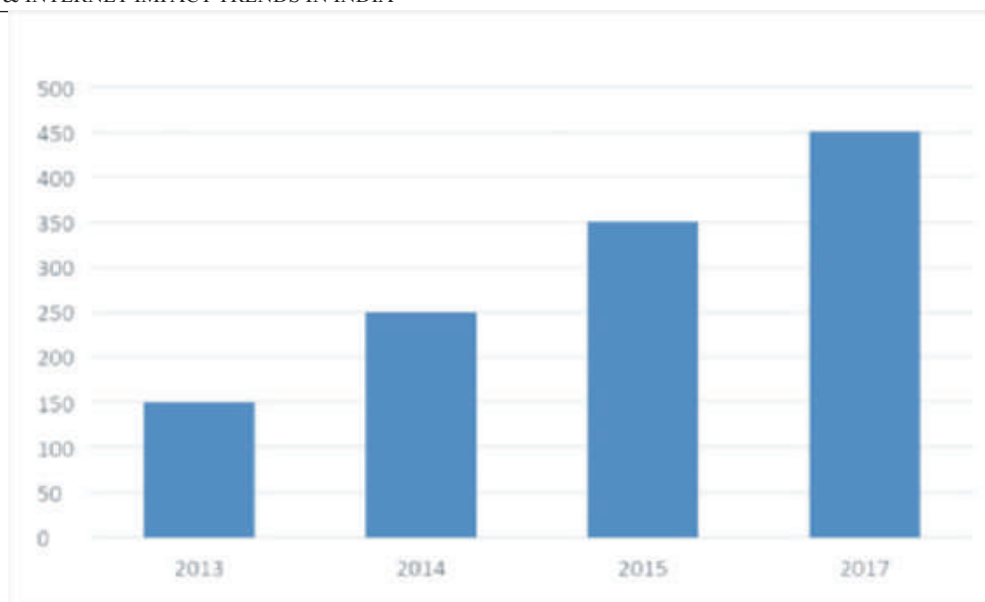
Effective healthcare depends a lot on getting accurate information and fast. It is a matter of life and death for some patients. The best information relating to medicine and health care goes wasted if it is not made use of and applied at the right time. The positive impact of internet on health is highly appreciated. It has made possible a higher level of value and customer services and sharing the necessary information. Healthcare organizations are taking full advantage of internet technologies to share important and latest information relating to medicine, reproach, health care and patients. As the basic principle of the Internet is to allow people to access and share web-based documents and applications quickly and easily, one can only imagine the constructive impact of internet on health industry that relies heavily on the right information.

Impact on education- The deep impact of internet on education has simply changed the world of education. Revolutionizing the way education is imparted, the classrooms have been brought right in the homes of the students. One is prone to thin; how can computers or internet improve the learning process.

The internet is the modern engine of progress and has had a far more persistent effect on education. (Ram Bijapurkar Winning Indian Market Understanding the Transformation of Consumer India 2014). It has given anew fresh approach with online education. Read on to know more on impact of internet on education. Information Superhighway along with personal computers is fast transforming the world. The impact of Internet on education can be felt in homes, schools, colleges, universities, with information available at lightning speed. Today a vast amount of information is available at just a click of the mouse. Students and teachers are using a large number of learning tools, thanks to the internet. (Internet Retailer Survey 2014). If the Internet didn't exist, advanced technology would still have so many valuable educational uses distance learning applications, collaborative learning, and so forth that far larger investments than are being contemplated would be justified. Using internet for education is much more interesting too. one can refer to larger number of topics in a lesser time and the graphics and animations make the study material much more interesting that those traditional books. Teachers too find it easy to give assignments on computer and track the progress of their students. Education is a matter of values and action and is a basic human process. The positive impact of Internet on education has only educational enhanced the process, bringing the classroom, students and the teacher on one platform. Regardless of gender, race, age, geographic location, language or any disability, internet gives an equal chance to all to progress in the field of education.

Challenges: There are threats of security, signalling, power consumption, repetition, bandwidth etc. which can de- orient users. It is estimated that by 2020 there would be 30 billion connections hence reaching out to all these users is a technical problem.

Conclusion:

Thus, internet has made it easy for youth all over world to get the skills they need to progress in society and enhance their lifestyles with internet connectivity in their hands. Students get savvy with computers and internet at much younger age as it motivates the students to acquire better thinking skills, remain well informed and grow as responsible citizens for their country. The drive to integrate technology into our nation's schools goes far beyond the Internet. But heavy techno savvy attitude might disorient them virtual learning.

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