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PORTRAYAL OF ENGLISH LITERATURE AND ENGLISH LANGUAGE TEACHING

Editors

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PREFACE

Research scholars and faculty members contribute their qualitative, quantitative research article to enrich their knowledge in this book titled “Portrayal of English Literature and English Language Teaching”. This book fully focuses on English literature and it covers the present curriculum of English language teaching and it's highly used for teaching and research purpose. At this juncture, it is our duty to record our appreciation of those who helped us to edit this book. First and foremost, we record our sincere gratitude to Dr.S.Prakash, Principal, Thiagarajar College of Preceptors, Madurai and Dr.M.P.Ganesan, Assistant Professor of English, Sourastra College, Madurai for their valuable guidance and encouragement. We wish to express our regards and gratitude to our friends S.Anbalagan, S.Rajakumar, K.Thangavel, C.Muthukrishnan, and K.Manikandan of Thiagarajar College of Preceptors for their moral support and suggestions. Our sincere thanks to Shanlax Publication for publishing this special issue in Shanlax International Journal of English.

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QUEST FOR SELF-IDENTITY: A STUDY OF ANITA DESAI'S NOVELS

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Abstract

Anita Desai is unquestionably one of the nearly all dominant contemporary Indian women novelists, who gain completed a creditable involvement to Indian inscription in English. The novels of Anita Desai are an exploration of individuals, their passions and emotions. Desai excels in inscription psychological novels. In her women centered novels, she has depicted the intensity of psychological conflicts experimented by women. Anita Desai's fifth novel, Fire on the Mountain (1977) which won her both the Royal Society Award and The Sahitya Akademi Award in 1978 is a studying loneliness. This paper spotilized the self identity of Anita Desai.

Keywords: *legendary, prophesying, devastation, apparition*

Anita Desai is unquestionably one of the nearly all dominant contemporary Indian women novelists, who gain completed a creditable involvement to Indian inscription in English. The novels of Anita Desai are an exploration of individuals, their passions and emotions. Desai excels in inscription psychological novels. In her women centered novels, she has depicted the intensity of psychological conflicts experimented by women. Anita Desai's fifth novel, *Fire on the Mountain* (1977) which won her both the Royal Society Award and The Sahitya Akademi Award in 1978 is a studying loneliness. She won the Guardian award, U.K. in 1983, and for her novel in *Custody* won the Booker Prize the world legendary grant for literature of high-pitched attribute and genere.

Anita Desai is added attracted in the 'interior selves' than in collective and supporting realities. Her protagonists are folks for 'whom aloneness alone' is 'the sole natural conditions, aloneness solitary the treasure merit treasuring'. In the terms of M.K. Naik, "they are mostly women who though they have reached different stages in lie (from school girl to grandmother), are all fragile introverts 'trapped in their own skins'". The novels of Desai reveal her unique world view but at the same time they also reveal the existing tendencies in modern fiction. Her novels are technical innovations and combine features of both novel and lyrical poetry. They shift our attention from mere characters and events to the formal or basic design of the novel.

Anita creates her heroines on a perfect balance and breathes kick into them. She produces a reach of women characters who are largely obsessed with a singular cause that affects their lives Maya in *Cry the Peacock* is paranoid about the Albino's sense of her horoscope and prophesying an ahead of schedule collapse of one of the partners, Monisha in *Voices in the city* is intensely favorable of slight arts but is oppressed by her censuring in laws.

Nanda Kaul in *Fire on the Mountain* suffers the sexual exploits of her husband, withdraws into the mountains, a hardened individual, lonely and without all, a cynic by altogether accounts, suffers lifetime inattention at the hands of her vice chancellor husband. When the novel opens, Nanda Kaul is out-of-the-way illustration in the hills. The largest part of her

experience notices no file inside the span of the novel. The aged Nanda Kaul lives in a on its last legs summer cottage in the foothills of the Himalayas in her little accommodate called Carignano after the death of her husband, an academia vice chancellor.

Nanda Kaul feels that being alone is the single elemental requirement of individual life. On every occasion she books at the tall hang around plants that prevail out from amongst the under wood, she is reminded of her possess alienation. Not just conscious of come again she is for the future for, nonetheless, she is coming up the inevitable goal to every single one human being existence. Her existence with her vice-chancellor partner is adequate to examine her underlying demands. Nanda is not the queen of her husband's quarters clearly a loathed woman, care for of his children, and a community representation of his respectability. Under these circumstances, the excellent for Nanda is limited- to wage war it or bring forth it mutely. Quietly, she engages herself in the discharge of her family duties.

The interaction between Raka, her grand-daughter and Nanda are contrasted approaches of long for isolation that brings out in artistic expressions their existential dilemma in which the menace of seclusion container pollute in cooperation offspring as now then as elderly – irrespective of their journey from innocence to experience. Anita Desai has skillfully delineated the early hostility, casual manner and empathy of Nanda Kaul and Raka. To her utter surprise, the earlier discovers that Raka is relatively different other kids “Raka required simply one thing- to be absent single-handedly and pursue her possess surreptitious sparkle among the rocks and pines of Kasauli”. The requisite of in cooperation is the same- to be missing alone. But in cooperation carry out be as long as to it through separate routes,

*If Nanda Kaul was a ascetic out of Vengeance
for a extended go of tax and obligation,
her impressive granddaughter was a loner by nature,
by instinct.*

The opening two sections of the novel portray the isolated continuation of Raka and Nanda Kaul. The third ingredient of the novel introduces Ila Das, Nanda kaul's childhood friend. Ila Das has tried to assert her characteristics in her particular way. She has not at all asked for relief or begged. A female of principles, she has the wisdom and poise to go out with that she, in spitefulness of her poverty, is greatly improved off than the feeble make somewhere your home around her. Her piece of work as a welfare official of the leadership gives her “... this little bit of security, this tiny bit of status”.

From the instigation to the brusque and violent reading, the novel makes an observing ready. Raka's situation the Mountain of forefront suggests her rejection of the the population and symbolizes the exclusion of being weakness through fire. The novel depicts a planet which is not prepared out of harm's way to women.

Anita Desai's elementary novel *Cry, the Peacock* depicts the story of a female hero named Maya, a young sensitive girl obsessed by a child prophecy of death whose extreme sensitivity is rendered in terms of immeasurable loneliness. She identifies herself with the imprisoned monkeys which she finds a train loaded with monkeys.

There I was amongst them, not one of those who sat quietly, in an infinity of sadness and resignation, but one of those who clung, clung to the bars till they cut into my flesh, and rattled them, crying over and over again, "Let me out, I want to live Gautama, I want to live"

The image of the caged monkeys on the railway platform stirs and excites her agony. She too is caged within her nostalgic remembrances. It signifies her loss of privacy, her isolated life, a life of domestic imprisonment.

Gautama wanted to keep Maya happy. But his every attempt as a false step, Maya wanted to console him, wished to love him. Hopes to provide him companionship and comfort, but his attempts never are counted as genuine. Maya has an inner self the feeling of being torn into shreds being subjected to devastation. Gautama of course takes Maya for the outing. He tries to make her feel happy. In taking, gesturing he was trying to show his adoration and worship of everything suave, beautiful and natural in the surroundings.

A young child wearing peacock feather was standing at the door steps. The feeling of love, affection, the conception yearning and the benevolence of God supreme, the sympathy, the love, the intention and desire to help Maya seemed to personified in their apparition. The peacock feather worn child was no one else except Lord Sri Krishna who won even today win the minds of millions, console them and offer the sweet love affection and selfless service. There is a belief that the couples who are blessed with made for each other type of marital harmony, receive his blessings. The loyal sincere wives believe that they marry lord Sri Krishna when they are get married.

Girls are not only less preferred but also they are more burdened with responsibilities, women are expected to take of their siblings. A woman is never allowed to be a child, right from her childhood she is supposed to act as a mother to her younger brothers and sisters. Girls are forced to nurse everybody in the family. But now one can see the era of subjugation is gone and women have started asserting themselves. They are or longer the traditional Sitas or Savitris.

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SMARTPHONE: A PERVASIVE PERSONAL PEDAGOGICAL AGENT

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Abstract

Technology has completely changed the way of living and learning. It has almost become difficult to live without it. It has brought revolution in every field including teaching and learning process. Educators often focus on the use of technology to impart better teaching and to improve the skills of the learners. They try to infuse the skills with the help of technological devices, especially smartphone, a high-end mobile phone that offers more advanced computing ability and connectivity than a contemporary feature phone, and WhatsApp, a messenger app for smartphones that uses the internet to send messages, images, audio, and video, which have become part and parcel in one's life. The aim of the present paper is to focus on the use of mobile, especially smartphone, to teach the English language skills. It briefly discusses the latest trend Mobile Assisted Language Learning (MALL) that became more popular in the recent past. It further provides some of the mobile applications which are highly helpful in improving one's own English language skills.

The core of the paper is to show how WhatsApp, a social networking application, can be a boon for the modern teacher to enrich the four basic skills of his/her learners through various activities.

Keywords: *Smartphone, WhatsApp, MALL, English language skills, activities*

Smartphone: A Pervasive Personal Pedagogical Agent

Information and Communications Technology has a great impact on the methodology of teaching English language over the past decade. Educators have focused increasingly on the use of technology to impart better teaching and to improve the skills of the learners. Teachers are exploring novel ways to disseminate and to engage students in the learning process. In the beginning the teachers sought the assistance of audio-visual aids to create interest among the learners. With the advent of computer, particularly Internet, they took the aid of World Wide Web to develop the skills and creativity among the learners. Yedla remarks thus:

The main aim of the technology is advancing and enhancing the classroom teaching especially to enhance group teaching to self-learning. The experience of independent learning may encourage the students to continue the learning process on their own in English language communication skills for their future purpose.¹

Now, mobile devices, especially smartphones, are replacing laptops. The teachers no more depend on a computer at home or in the computer lab. One of the main reason for this is that, of all the technological devices, smartphone is the closest to every learner and a supplement with internet connectivity. Today, either the teacher or the learner doesn't come out without a smartphone in their hands. It has almost become a part and parcel of their life. The learners may not know how to work on a computer, but they know well how to operate a mobile. This is another reason why a smartphone is attracting the teachers to use it as a pedagogical agent to inculcate skills among the learners. In fact, most language teachers agree on the advantages of using of smartphones in teaching either inside or outside the classroom for learning. They feel that a smartphone is the most powerful communication medium even richer than Internet as it can be accessed without any technical limitations. It is due to this, the heads of the educational

bodies are encouraging the teachers and the learners to carry mobiles to the institutions with a view to better learning. Hence, the trend Mobile Assisted Language Learning (MALL), “a teaching and learning methodology that uses mobile phones or other handheld devices with some form of wireless connectivity, such as phones, PDAs and tablets.”² It can be considered an ideal solution to language learners barriers in terms of time and place. Its applications can facilitate learners in interacting with others collaboratively anytime and anywhere. Thus, the development of MALL as a new approach for education has implications for the way students and teachers in educational institutions interact.

Mobile Assisted Language Learning is the most recent learning strategy that is used in the classroom. It is defined as “learning across multiple contexts, through social and contact interactions, using personal electronic devices.”³ A form of e-learning distance education, m-learners can use mobile device educational technology in many locations at their time convenience. M-learning technologies include handheld computers, mp3 players, notebooks, mobile phones and tablets. It focuses on the mobility of the learners, interacting with portable technologies. Using mobile tools for creating learning aids and materials becomes an important part of informal learning. It is a significant tool that supports and integrates effectively in enhancing the language skills. It is more useful for doing activities outside the classroom. Such activities enable learning to be more directly connected with the real world experiments. Moreover, learning through mobile phones outside the classroom has the advantage of better exploiting the learner's free time; even the students on the move can improve their learning skills. Sharples, Arnedillo-Sanchez, *et al* state that MALL assists in “linking people in real world and virtual worlds, creating learning communities between people on the move, providing expertise on demand, and supporting a lifetime of learning.”⁴

Mobile technique for language learning is effective and easy as the mobile device is quite a popular gadget. Language learning through games generate interest and makes the process simple. Mobile learning techniques involve the principle of ‘anytime anywhere’, which makes it available to the user as and when required. Mobile phones effectively utilize time and the user is not bound by time constraints. A mobile language class supports a variety of learning styles in a timely and interactive fashion. It is a paradigm shift from e-learning to m-learning. So, the influence of technology on current academics is such that in near future the whole context of learning will come under single umbrella of m-learning, especially with the help of smartphones.

Smartphone permits learners to access to the desired learning materials. Wi-Fi technology in mobile devices allows learners to access supplementary learning materials from the Internet. Teachers can use smartphone to communicate and send learning materials to their learners anytime. But the main challenge is to provide to students the skills and knowledge to be informed and engaged online learners. Important in that process is presenting persuasive illustrations of learning connected to students’ lives (present and future) and to bring those experiences into the classroom. The most effective way to do that may be through the smartphone they likely all own. The opportunity is “to leverage those digital devices and

online experiences to enable and encourage in our students' life-long learning, learner autonomy, and critical digital literacy."5 Smartphone is more convenient as it is accessible from virtually anywhere. It is more funny and easy way learning the language. As everybody maintains a mobile, one may install the dictionaries and look up the meaning of a word immediately when they want to know the meaning. Apart from finding the meaning, one may also learn how to pronounce a particular word by listening to the audio available in that application. If one owns a smart phone, there are some useful mobile applications for language learning. To improve vocabulary one may download Manhattan Review Vocabulary Builder, do the exercises available in that app and improve his vocabulary. One may also find idioms on various categories and learn those idioms. 'Toontastic' and 'Puppet Pals' are some apps that enable younger learners to create stories using animated characters and recorded speech. Besides the above said, there are umpteen apps which can be download and improve one's own language. One such app that is immensely help in improving once English grammar is 'English Grammar Test.' The app provides thirty test for the Intermediate and the Upper Intermediate students. One of the best feature of this app is that after answering a bit in each exercise, it will provide the rule in simple terminology. The following Fig 1 and Fig 2 are some

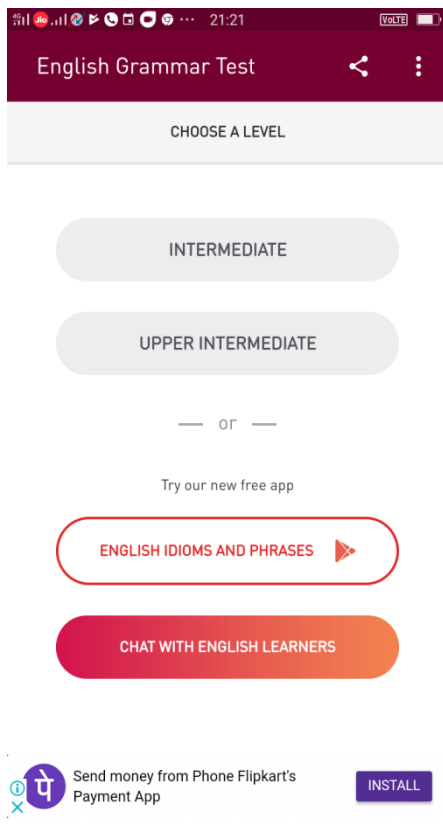


Figure 1: English Grammar Test

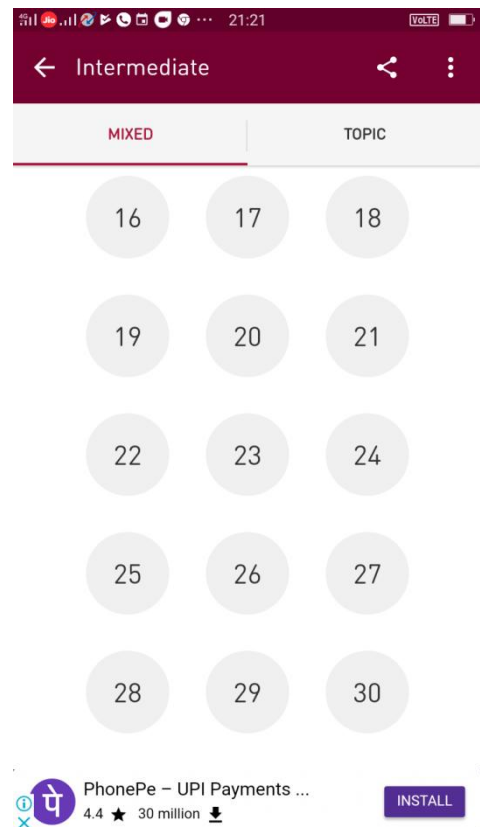


Figure 2: English Grammar Test

WhatsApp, the most popular and widely spread application supported by Android, Windows, and iOS, is a boon for the teachers to teach English language skills. The application

has almost become a regular messaging service in the private lives. As such, the users can feel comfortable working with it. AkhmadRiyanto aptly says thus:

WhatsApp Messenger is a proprietary, cross-platform instant messaging application for smartphones. ... It allows its users to use their internet connection to send messages to each other. It is like a chat program for mobile phones.⁶

At present, there are very few teachers who realized the importance of using WhatsApp in teaching language. They know that there are many advantages if they use it in education including teaching English. They know that through WhatsApp one can send not only text but also files as attachments. They create groups to share educational and learning resources, carry out a broad based discussion on many aspects. In the screenshot (Fig 3) given, one finds a group *English Fraternity* created by a teacher to pass on something and to share views. One of the teacher posted the anthromorphic collective nouns.

It is a well-known fact that the classrooms in the government educational institutions are not well-equipped with ICT tools like projectors, computers, etc. Due to this the teachers can take the advantage of WhatsApps it finds a place in the smartphones of each and every learner. It is no exaggeration to say that there won't be even a single smartphone without this application.

WhatsApp is a promising tool to make language teaching learning process more interesting, effective and enjoyable. It has proved that if the teacher adopts WhatsApp for teaching purpose then it would surely fill the gaps between teacher and students. It is believed that it would bring observable changes in students' teaching-learning process. The use of WhatsApp should strictly be used for the purpose of learning English language. It should be aimed to encourage students in learning the content of the lesson, grammar units, and communicative abilities. The teaching and learning process should be student-oriented. At first, the teacher has to create WhatsApp group and add all the names of students (Fig 4). Before s/he posts the activities, s/he must specify certain rules. S/he must instruct the students to be polite, not to make fun of anybody, not to worry much about their mistakes, avoid posting unnecessary things, and above all 'question to learn.' Then a series of activities, featuring texts, photos, videos, audio

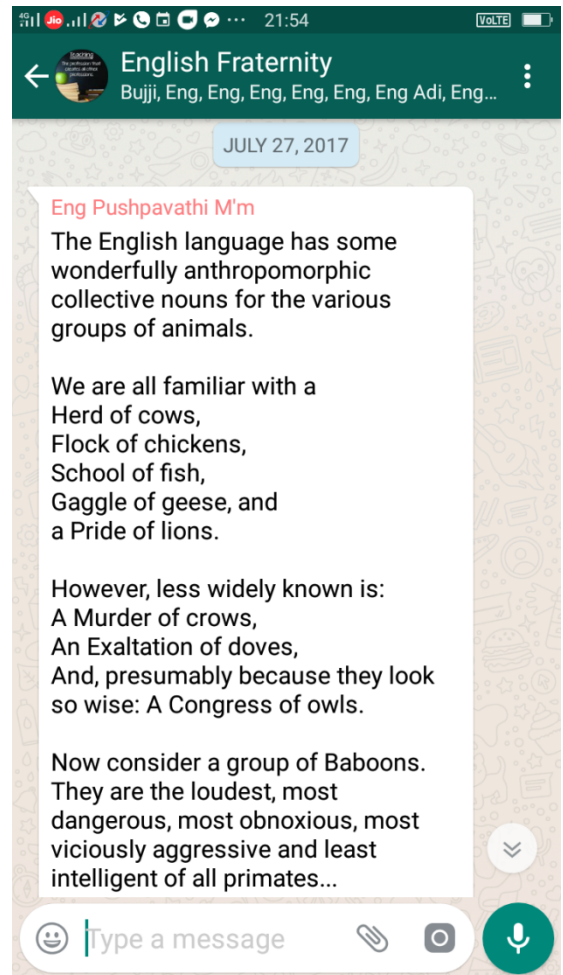


Figure 3: *English Fraternity*

clippings, and emoji, and ask the students to work on them. The students may download them whenever they feel like linking to mobile data or Wi-Fi connectivity, go through the activities, and answer the posted assignments.

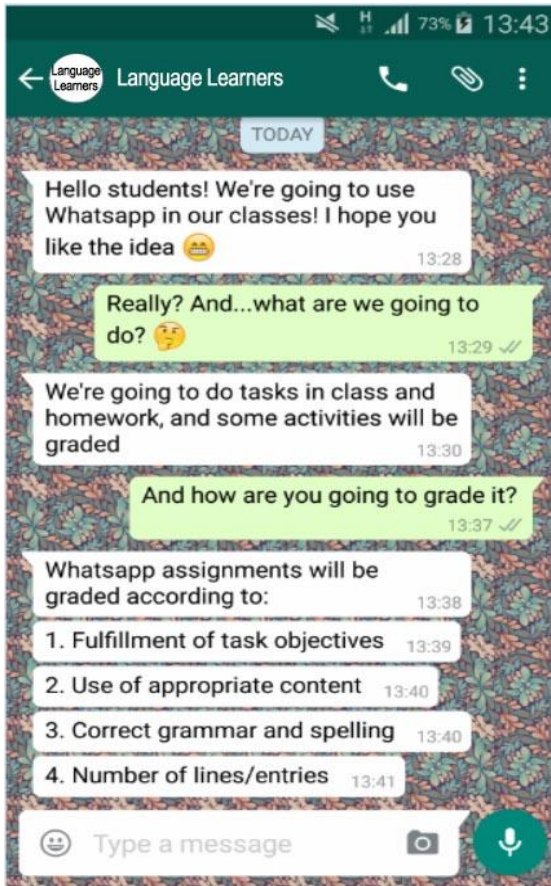


Figure 4: Language Learners

They s/he may ask them to comment or discuss the concept based on the video. S/he may start posing questions from simple to complex. Such listening practice will definitely increasing the listening ability of the students.

WhatsApp application offers features which can be used for teaching Speaking Skill. Students can hold discussion on chatroom on the WhatsApp group. The student can find the topic of discussion themselves or the teacher can also give a suitable topic for learning activities. The teacher can also ask the students to record the voice and send to WhatsApp group. The activities that can be done are a) The students can record their oral reading of any of the lesson that is prescribed in their curriculum or any general story in WhatsApp application. Then they can post it in the group. b) For higher classes, the students can practice some famous quotes or lines from the literary pieces or practice a dialogue from the literary texts and record it. Such exercises will give the students scope to open the mouth and start speaking in English.

























The teacher can send a simple reading text, a short story, etc., in WhatsApp group to improve Reading Skills of students. Then, s/he can ask the students to read it carefully. After

Initially, the she has to post the suitable and simple activities so that the learners can get accustomed to the application. Slowly, s/he may post the larger activities where the learners have the scope to put their concrete ideas and present them in their own language. This approach allows more exploration of WhatsApp in English language learning. It offers the students more opportunities to formulate their own ideas or feeling about the issues as well as to improve their basic skills in the language learning process. To cater various learning styles, the teacher has to devise various kinds of tasks and activities. All those activities should be posted only in English to immerse students in an English-speaking environment.



























The teacher can do the following to develop Listening Skill using WhatsApp application: a) Send an audio recording and ask the students to listen to it. Ask few questions whether they understood the content of the audio, and b) Send an English conversation video clipping and ask the students to watch and listen to the video.

reading, s/he may ask them to write synonyms and antonyms of few words with a view to increasing their vocabulary. S/he may slowly move to asking the introduction of it, or the content of it, or the ending of it. If they fail to answer, the teacher may ask the student to read it again and comprehend it. Such kind of exercises would definitely improve the reading skills of the students besides enrich the vocabulary. They also give them the opportunity to come up with their own insights and help them speak the language in a more imaginative way.

Teacher can create a variety of writing activities in WhatsApp group to help students to develop their Writing Skills. S/he can ask students to write on anything which they have read earlier. Students can also be asked to write any responses raised by the teacher in WhatsApp which can help them to improve their writing skills. The teacher can correct immediately and post the correct sentences, highlighting wrong usage of language. The teacher can post a picture and asks them to describe. Such exercises are highly beneficial for the student.

 → 	Gap fill One student looks through their textbook and chooses a sentence. The student writes the sentence but leaves out one word and using the underscore (_) in its place. They send this to their WhatsApp buddy. That student needs to send back the missing word.
 → 	Incorrect sentences One student looks through their textbook and chooses a sentence. They write the sentence, but make a mistake of grammar, spelling or vocabulary. They send this to their buddy for correction. That student needs to send back the correction.
 → 	Odd-one-out One student writes four words. One of the words should be different from the other three in some way. They send the four words to their buddy. That student needs to identify the odd-one-out and write the reason for their choice.
 →  or  → 	How do you spell...? One student sends a recorded message asking 'How do you spell _____ ?' (with a word of their choice in the gap). The other student replies with audio or text with the correct spelling.
 → 	Distance interview One student records questions that they want to ask their buddy. They send these one at a time. The other student records and sends back the answers.
	Audio diary Students records what they are doing at different times of the day. They can compare and see how similar or different their days are.
	English in my community Students take photo of examples of English they see written around their community.
	30-second presentations Students prepare and record a 30 second presentation on topic of their choice.
	Tour guide Students make a short video of a place they know well. This could be their house, neighborhood, school, etc. They could either give the commentary as they film or one student could be the presenter, while the other does the filming.
 + 	What's in your bag/pocket? Students take out things they have in their bag or pocket and take a photo of all the items. They then write the names of all the objects as a caption for the photo.
 + 	Create a picture dictionary Students take photos of objects around their house/classroom and write what each object is as a caption to each photo.
 + 	I am eating... Over the course of one day students take photos of everything that they eat and write what the foods are as captions for each photo. Students can then compare who has the best/worst diet.
 + 	Describe a process Students chose a process of an activity they know well (example: make a sandwich, download a video, change a tire, etc.). They take a photo of each stage and write a description for each photo as a caption.

Philip Haines, 7 a teacher and teacher-trainer, provide twenty-five engaging and useful classroom activities for language learners using WhatsApp.

 + 	Photo story Students take a series of five or six photos that tell a short story and they write the narration for each photo as a caption.
 + 	Photo diary Over the course of one day each student takes photos/selfies that work as a diary of that day. They write a description of what they are doing as a caption for each photo. Students can compare to see who had the most interesting day.
 → 	Illustrate a feeling One student writes and sends the name of an emotion (example: happy, angry, in love, etc.) to their buddy. The other student has to illustrate the emotion with a selfie.
 → 	Find the emoji One student chooses an emoji and writes and send the name of it to their buddy. The second student needs to find and send back the correct emoji.
 → 	Do as I say One student records and sends instructions for a set of actions to their buddy The other student needs to show comprehension by miming and videoing the actions described in the instructions.
 →  or  → 	Change 3 words One student chooses a short text from the textbook. The student films the text and reads it at the same time, but instead of reading the text exactly as it is written, the student changes three words. The other student needs to watch and listen to what the first student said in order to identify which three words were changed. The second student replies in audio or text with the three words that were changed.
 + 	Learning verbs When learning verbs, students make a short video of each verb and write the verb as a caption for the video.
 → 	Mime it One student writes a verb and sends it to their buddy. The second student has to show comprehension of the verb by recording a short video of the action.
 → 	Sentence dictation One student chooses a sentence from the textbook. They record the sentence and send it to their buddy. The second student needs to write out the sentence and send it back to be checked by the first student.
 → 	Can you pronounce this? One student chooses a word from the textbook and sends it to their buddy, writing 'Can you pronounce _____?' (with the chosen word in the gap). The second student has to record the pronunciation of that word.
 → 	Emoji race In pairs, both students send the name of an emoji to their buddy. Each student needs to find and send the corresponding emoji. This is done as a race.
 → 	Emoji stories One student chooses four emoji and sends these to their buddy. The second student needs to write a very short story (or sentence) that contains all four of the words/concepts that correspond to the emoji.

To conclude, one may say that the smartphones are penetrating all aspects of the lives and their use is incredibly growing. They do not seem likely to be going away anytime in the foreseeable future. They remain more powerful with new features, become user friendly, and favourite among techno-savvy young students. With their advent, a clear shift from teacher-led learning to student-led learning allowed the learners to use it more effectively and interestingly than ever before. Therefore, the English teacher need to utilize the advantages of smartphones and its applications in teaching the English language skills to the students in and outside the classroom. It would also be not an exaggeration to say that WhatsApp is an important and effective tool to teach English language skills.

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RESTORING THE LIVES OF THE MARGINALIZED IN AMITAV GHOSH'S SEA OF POPPIES

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Abstract

The paper focuses on the Amitav Ghosh's concern for the marginalized people of the indigenous society with reference to his novel *Sea of Poppies*. He identifies the dark side of certain societal norms which turns to be the repressive mechanism in the lives of the marginalized. Ghosh believes that the social norms causes serious imbalance in the society which prevents treating a man as a man. He presents how the innocent people from the underprivileged section falls a prey to it. Ghosh not just throws light on the victimization of the oppressed people but also emphasizes on their liberation from the oppressive clutches. By doing so, he expresses his desire in creating an oppressive free society.

Keywords: *Repressive social norms – sati and untouchability, Exploitation, Victimization, Restoration of life.*

Amitav Ghosh is a notable author of Indian Writing in English represents the strong sense of Indian ethos. *The Circle of Reason* (1986), *The Shadow Lines* (1988), *The Calcutta Chromosome: A Novel of Fevers, Delirium and Discovery* (1995), *The Glass Palace* (2002) (2004), *Sea of Poppies* (2008) and *River of Smoke* (2010) and *Flood of Fire* (2015) are his contribution to this literature that won him acclaim. He has also written prose pieces such as *In an Antique Land: History in the Guise of a Traveler's Tale* (1993), *Dancing in Cambodia, At Large in Burma* (1998), *Countdown* (1999), *The Imam and the Indian: Prose Pieces* (2002) and *The Great Climatic Derangement* (2016). A strong knowledge of travel, anthropology and history enriches and adds new dimensions to his writings. Further, he fixes the individuals in a particular point of time and brings its influence over them and their response to it.

Ghosh is not just a retrospective writer who merely strikes the Empire for its anti-humanistic stand which causes misfortunes in the lives of the colonized subjects. But he also bravely exposes the flaws of the indigenous society that complicate the human existence. In *Sea of Poppies*, he observes that along with the colonial aggressions, the complex societal norms like gender discrimination and other class differences divide the Indian society. In the divided society, the underprivileged section is the easy target to the exposition of marginalization and later fall as prey to heinous crimes and untold misery. However, liberation from the social division and oppression is not impossible if one resolves to stand against it.

The Phallo-centric society often worships the women as goddess and glorifies them as vital energy of creativity. At the same time, it restrains their space and forces them to lead an unnoticed life. Although the society sympathizes with their misfortunes, it ignores to attend to their plights and silences their voices. But in *Sea of Poppies*, Amitav Ghosh focuses on the travails of women whose life is devastated because of opium culture and the complexities of

the patriarchy. By doing so, he recovers the unheard voice of the subaltern with the yearning to solve their problems.

The patriarchal society considers woman a dependant and so mandates marriage as a secured institution for her. It is believed that marriage brings her happiness, respect and shields her from any harm. However, the same institution becomes tragical in the life of a woman when she is abused in the hands of her in-laws. In *Sea of Poppies*, Ghosh depicts Deeti Singh as a victim of sexual exploitation. A happily married Deeti finds that her husband is an opium addict and an impotent. In a shocking state, she discovers that she is given opium and raped by her brother-in-law as per her mother-in-law's plan. She realizes that the in-laws have cheated her and exploited her sexually. Through Deeti's life, Ghosh presents the way in which the violence is imposed on the body of a woman with the help of a drug: "Was it possible then that her stupor had also been arranged, by someone who knew of her husband's condition and had made a plan to conceal his impotence, in order to preserve the family's honour?" (SP 36). These lines reveal the amount of trauma she experiences due to the devious act of her in-laws. They consider her only as a body and not a human being with soul. While observing the objectification of woman, Richa opines, "Woman's body is the site of violence and each sight of such violence is a reinforcement of patriarchy" (72). But it is unfair to compromise the dignity of a woman to protect the honour of the family.

A woman is not supposed to question the injustice done to her. It is an unwritten rule of patriarchy that she has to remain silent to the torments of the family. Ghosh does not accept the oppressing norms of the patriarchy and wishes to revive the feminine strength. In the novel, Amitav Ghosh depicts Deeti as a disquiet woman who wants to probe the truth in order to stop the violence against her. While being responsible to the family commitments, she silently investigates her mother-in-law as she fears that she can be exploited again. Ghosh presents Deeti's realization of the cruelty done to her, "that whatever had happened on her wedding night would be repeated; that she would be drugged and held down, to be raped again by the unknown accomplice" (SP 37). Through Deeti's stand, Ghosh projects a powerless person's attempts to recover herself from an oppressive circumstance. Despite being in a mentally disturbed state, Deeti decides to protect herself from further sexual abuse.

It is a welcome gesture for a powerless person to liberate him/her from the clutches of oppression and exploitation. Amitav Ghosh inclines to provide freedom of choice for the powerless to decide on his/her life. In the novel, Ghosh characterizes Deeti as a woman of substance who decides things on her own. At last she drugs her mother-in-law and discovers that her brother-in-law is the person who rapes her and gives her a child. However, her discovery of truth does not save her because her husband succumbs to drug addiction. Further, her brother-in-law also harasses and threatens her. Unlike other women, Deeti does not accept domestic abuse as her fate but tries to find a way out. She refuses to accept the offer of her brother-in-law to become his mistress after her husband's death. She decides to practise sati to protect herself and preserve her self-respect. She makes a choice of her own available to her

within the restraints of patriarchy. It only means that she again falls into the pit of devious patriarchal norms.

In India, sati is an age old practice of Hindus where a widow is burnt alive in the funeral pyre of her husband. The idea behind the practice is that the woman does not want to live after the death of her husband – the supreme being and the essence of her life. She does not have to live in the absence of the essence of her life. Further, the society does not want her to enthrall any other men and go astray in her life. Families also accept sati as the destiny of a woman as they consider her to be a burden to bear with. However, the patriarchal society conceals the demonic intention and glorifies such a woman as a goddess. Gayatri Chakravorty Spivak objects the ritual saying, "... ritual is not being redefined as superstition but as crime. The gravity of *sati* was that it was ideologically cathected as 'reward', just as the gravity of imperialism was that it was ideologically cathected as 'social mission'" (97). The society approaches a woman as a sexual subaltern, an object and denies her free will or freedom of choice to live.

The then Indian society approaches woman as a sexual entity and determines her deadly fate. Amitav Ghosh concedes that it is inhuman to kill a woman for a barbaric societal practice. While getting ready for sati, Deeti swallows opium so that she can be numb to the pain. Ghosh exposes the defenseless state of Deeti,

... in a resplendent white sari—except that she was slumped over, barely upright: She would not have been able to stand on her own feet, much less walk, had she not been supported by her brother-in-law ... and several others. Half dragged and half carried, she was brought to the pyre and made to sit cross-legged on it, besides her husband's corpse. (*SP* 177)

Ghosh projects the ill fate of a woman whose life is crumbled in the name of sati. As Richa suggests, "Vulnerability of women is often reinforced through the various discourses. Be it the representation of a woman's body in the patriarchal idealism of its tenderness or her representation as a depending being that is miserable without a male support" (66). The society fails to look at life with rehabilitation for a widow but pushes her to die along with her husband, an opium addict. Ghosh does not want a subaltern to die for no fault of her because embracing death is an inappropriate means to liberate oneself.

The power structure of the society is designed to govern the people and protect them from imbalance. But in the case of the marginalized, the power structure becomes a destroying factor. Amitav Ghosh condemns the social conduct or norm that is harmful and oppressing in nature. He saves the ill-fated subalterns from destruction and gives them life with his much cherished humanistic principles. In *Sea of Poppies*, Ghosh redeems the marginalized from oppression. Although the society drags the subaltern like Deeti to embrace death, Ghosh saves her with the help of Kalua, the untouchable.

An untouchable in an Indian society is not supposed to mingle with the upper caste people. He is expected to do menial jobs and ostracize himself from the rest of the people. Ghosh affirms that ill-treating a fellow human being owing to his/her powerless or underprivileged status is barbaric, anti-human and a crime. In the novel, like Deeti, Kalua too is discriminated

and sexually exploited in the name of untouchability. Although he is physically strong and popular for his wrestling skills, the landlords of the privileged sect demean him sexually to their own amusement. They make Kalua copulate with the horse but he falls unconsciously to be saved by Deeti. Through Deeti, Ghosh emphasizes weakness owing to social status, "So it could happen to a man too? Even a powerful giant of a man could be humiliated and destroyed, in a way that for exceeded is body's capacity for pain?" (SP 57). Owing to an underdog status, the privileged sect exploits the powerless irrespective of the gender status. Deeti is able to connect with a socially discriminated untouchable. Dr. Neeta captures Deeti's state of mind as follows,

For her such an inhuman treatment of a man was entirely strange. She too belonged to the weaker section and very well knew how hegemonic powers subdue the fate of those who are powerless. She was weak for the gender and Kalua was weak for his caste. Therefore sympathy naturally came to her heart, in spite of knowing the fact that even his touch had been prohibited in the society. (97)

Ghosh sows the seeds of compassion and mutual understanding in the minds of the oppressed. Deeti revives Kalua by cleaning him and giving him first aid which impresses Kalua. In spite of being an ostracized person, he nourishes a liking for Deeti and looks for a chance to show his gratitude. Ghosh upholds the idea that love, kindness and gratitude are superior human feeling to that of the man made social barriers.

Ghosh breaks the man made barrier in order to experience humane tendency in oneself. In the novel, he not only liberates a woman from Sati but also sets an untouchable man free to find a life of his own. Touching a high caste woman and lifting her from a pyre is something unknown in the then Indian society. But Ghosh breaks the rigid societal norms to save a person who is uncared and ignored completely. While the upper caste community is indifferent to save the life of a woman, the untouchable dares to save her. In the novel, Ghosh projects Kalua as a redeemer who gives Deeti her life back: "Kalua placed the platform against the fire, scrambled to the top and snatched Deeti from the flames All of this was the work of a minute or two and by the time Chandan Singh and his cohort gave chase, the river had carried Kalua and Deeti away from the flaming pyre" (SP 177-78). Ghosh reinforces the truth that human life is precious than the societal norms. Dr. Neeta opines, "These efforts of an untouchable have been expressed by the novelist in a sympathetic manner and prove that human life is higher than the bondages of caste. All the man made barriers of the caste shatter when natural bond of human love strengthen" (99). The oppressed make a choice to liberate themselves from the cruel societal norms and decide to lead a decent life.

Ghosh recreates certain events in his fiction and with the help of his characters he either violates or transcends the suppressive social norms in order to preserve humanity. In the novel, he reinforces the idea that both Sati and untouchability are social evils which prevent man from experiencing human freedom. In the novel, Deeti and Kalua escape from the repressive traditional society and exercise their free will to lead a life of their own. They board the colonial ship as coolies and set their journey to a far off land. Although they experience colonial

aggression in the ship, they decide not to give up their spirit. They are not disheartened by the miseries but instead they dare to resist the suppressing elements in their life. It is easy to infer that to Ghosh recovering the marginal from the dark aspect of life and providing life is the right form of liberation.

Thus Ghosh identifies the social norms which are in reality social evils oppress the voiceless marginalized. Through the sufferings of the underprivileged section, he presents the social inequity in the indigenous society. However, Ghosh does not leave the oppressed as silent victims but makes them find their way out of the oppressive atmosphere. Further, he places them to an atmosphere where they can lead a decent life for themselves.

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EMERGENCE OF NEW WOMAN IN NAYANTARA SAGHAL'S A TIME TO BE HAPPY

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Women novelists in English have gone beyond the innovation and have succeeded in depicting the personal and domestic relationships and particularly man woman relationships (ie) between husband and wife. Nayantra Saghal, who is a notable novelist, has distinguished herself as an Indo-African writer of reputation. She presents the problems of and sufferings of married women with a keen perception and sensitivity. It shows her chief concern with the trapped, doomed and oppressed women under their husbands. This paper has attempted to present the women's struggle for freedom and self identity and the emergence of new woman in Saghal's novels.

One can come across the portrayal of various female characters in different dimensions in a real life like conflicting situations, dichotomies, marital tensions and domestic traumas. Saghal's main thrust is on the oppressed women's quest for female identity. The readers can feel the keen observation of Saghal through her depiction of women's sufferings and the reason behind it is that she herself has also been subjected to all these problems in her personal life.

Saghal as a woman novelist concerns much about the exploitation of women during the modern time by men and the society. She asserts that

..... is a new look at woman---- not as a property of father, husband or son, as dependent on their beauty, but as valuable human material to be brought to full flower and full participation in life and events (Sahgal 24)

Her works project light on the social force of the society that works on the minds pf the marr couples.

Sahgal's deep concern with the oppressed state of women in the patriarchal society makes her depict as the victims of a conventional society which restricts them to stand on their own and there start the problem of identity crisis. Her novels from A Time to Be Happy to Mistaken Identity are the examples of the deep concern.

A Time to Be Happy is a novel in which Sahgal advocates and favours the need for women's individual freedom and her journey towards the reach of her own self hood. Maya is the protagonist and the struggles to free herself from the marital bondage and takes refuge in an extra marital relationship because her marriage with Harish Shivpal who is an antithetical personality at her teen age doesn't seem to give her the emotional fulfilment which is a very important ideal of a marital life. Maya and Harish are the opposite poles that attract to each other when it is nearby and stays apart otherwise. Her marriage was doomed from the beginning itself because of their diverse nature and different brought ups.

This.....was misfortune from the day forward. Harish's very presence was flamboyant, while her's was subdued. She had the cool purity of the eucalyptus as compared with the extravagant gulmohar. She was the mirror smooth lake to his rushing waterfall (A Time to be Happy 24).

Maya and Harish were born and brought up in an entirely different family background which is the sole reason for the gap between them. Maya, being brought up in a happy joint family atmosphere doesn't like the manners of meticulous Harish who is caught up in the mess of career building and advancement. Maya has got fed up with her sterile marriage and has decided to join the Village Upliftment program to defy the wish of her family. Though she is in the midst of desperation and painful reality due to her detachment from the marital life, she has the potential to work effectively with a calm efficiency in the rehabilitation centre and Sahgal appreciates Maya's attitude and label her as the "New Woman" who can come out of the male defined norms and ancient conventions.

Maya tries to find satisfaction and fulfillment by helping the needy rural people and tries to make herself useful to others in a good and useful way though she has failed in her marriage life. Maya has recognised his innate potential and capabilities and attempts to give wings to her energy and talents so that it will be helpful in the upliftment of the needy people. The recognition and appreciation given to Maya has made her emerge as a New Woman and has proved the way for the Indian women's self awareness.

Comparing Maya's situation with herself, Sahgal in her article This Time of Fulfilment describes the turning point in her marital life with Gautam Sahgal. She says,

For the first time I came across the shocking assumption of inequality. Aman's ego and ambition, I learned, must be served first. In case of conflict, the man's Will and desires must prevail. I was uneasy and restless adjusting to the demands of personality and an environment whose goals and texture was different from anything I had known and comfortable with (Jain 7)

The novel portrays the male dominance. Woman always has to live her life according to the wish of her father, husband and son. There is a role of a man in one way or the other at every stage of her life and serve as an obstacle to her free movement around. A woman is expected to abide by the words and orders of her husband without any question being raised.

Though Maya is fated and forced to live in such a scenario, she has the courage and perseverance to come out of it and attempts to enlighten the victimized women like her in the patriarchal society to be aware of attaining the selfhood, individuality and identity in the society. Thus the readers can find the novel focussing on the male chauvinism and the impact of westernization in marriage. It is generalised that women always tolerate and comprise with the situations created by their chauvinistic husbands and follow them blindly and mutely because of their submissive as well as self sacrificing nature.

The readers can also find the emergence of New Women in Sahgal's other novels also. Sonali Ranade in "Rich Like Us", who is courageous, rebellious, honest and kind IAS officer tackles the problems created by chauvinistic men in the society is the New Woman. Ranee in

"Mistaken Identity", Saroj in "Storm in Chandigarh", Rashmi in "This Time of Morning" are also the New Women who have emerged out of the artificial cocoons created but their husbands and within which they are kept as passive dolls. Though these women are humiliated and exploited by the dominating men they have realised that there is still a part of her own remaining undamaged and unhurt and that can make their life free from the compulsions and the oppressive dictates of male chauvinism.

Sahgal as the product of the cultural and social milieu discusses and analyzes the tension between the traditional culture and the predicament of the contemporary Indian women. Sahgal as a writer is of the notion that the personal life of a writer has a greater influence in his or her writings and it adds colour to the works. Sahgal believes: "Experience of anything enlarges a person's perspective and understanding. Emotional upheavals may not necessarily make a better writer, but they may certainly be reflected in writer's work." (Jain 5)

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ENHANCING THE WRITING SKILLS OF STUDENTS FOR CAREER SUCCESS**R.D.Gomathi**

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Abstract

In this competitive globe, writing skill is vital for the learners who desire to develop proficiency. English is to be learned by the engineering graduates at different dimensions as they have to strengthen themselves on report writing, e- mail writing, note taking, summarizing etc., for their career growth. It is mandatory for the teachers to move from a product-based approach to a process-focused approach in writing. This paper suggests that making use of pre writing and post writing tasks effectively in the classroom will enable the learners to avoid difficulties and complications in writing.

Keywords: *writing skills, product and process approach, career needs, pre writing tasks, post writing tasks*

Introduction

English is playing a chief role all around the world for people in communicating with each other, and the main purpose of teaching the English language has taken a transition from the comprehensive knowledge of structure to the capability to utilize the language for communication. The ability to write well is a significant skill among the four basic language skills as each and everything is to be conveyed through writing. In every workplace, workers are always writing notes, emails, memos, letters, and reports. All of these require good writing skills so that people are able to communicate their ideas effectively. Good writing skills will help you in communicating information with clarity and can fetch a larger audience compared with face-to-face communication. This paper emphasis the importance of writing skills, a transition from product-based approach to process-based approach and also suggests some practices to enhance the students to write in a manner that is well understood and with his/her thoughts clearly organized.

Literature Review

It seems that most of us have some difficulty in getting our thoughts down on paper since writing is a complex task; also the difficulty increases if English is not the first language of the writer (Widdowson, 1983).

According to Brown (2004), the most important genres of writing are as follows: academic, job-related and personal writing. Papers and general subject reports, essays, compositions, academically focused journals, short-answer test responses are among the academic writing genre. The job-related genre includes messages (e.g., phone messages), reports (e.g., job evaluations, project reports), advertisements, manuals, but letters, emails, greeting cards,

invitations, messages, notes, calendar entries, shopping lists, reminders and the likes are related to personal genre of writing.

The College Board's 2004 study revealed that a majority of U.S. employers said that a third of workers fail to meet the writing requirements of their positions. "Writing skills are fundamental in business a survey respondent in that report said. "It's increasingly important to be able to convey content in a tight logical direct manner particularly in a fast-paced technological environment."

There are many focused activities in product-based writing in order to raise students' awareness in second language writing from the lower level of language proficiency to advance level such as the use of model paragraphs, sentence-combining, and rhetorical pattern exercises (Raimes, 1983; Silva, 1990).

Product-focused Approach

This is a traditional approach, in which students are encouraged to mimic a model text, which is usually presented and analysed at an early stage. A product approach is "a traditional approach in which students are encouraged to mimic a model text, usually is presented and analyzed at an early stage" (Gabrielatos, 2002, p.5).

A model for product approach is given below:

Stage 1: Model texts are given to the students, and the important features of the genre are to be noted. For example, if they are asked to read a formal letter, their attention may be on the significance of paragraphing and the formal language to be used in making requests. If they are asked to read a story, the main focus may be drawn on the importance of techniques to be used in making the story, an interesting one, and also students must focus on how and where the writer adapts the techniques.

Stage 2: This stage consists of practice that is controlled on the important features of the text. For example, if students are reading a formal letter, they are supposed to practise the format or the common template, 'I would be grateful if you would...' structure in attempting a formal request.

Stage 3: Organization of ideas plays an important role here. Those who follow this approach have a strong belief that the organisation of ideas is very essential than the ideas generated by themselves.

Stage 4: This stage is the end result in the process of learning. Students have their own choice of choosing the writing tasks. The students make use of the skills in which they have been taught to bring it on the paper as the end product; to exhibit what they can employ as the competent users of the target language.

With the widespread dissatisfaction of conventional approaches, the process focused approach takes an important place on teachers' part. Today, most of the professions require good writing skills than ever before. Good writing skills are a key asset at every stage of your career. The recent research stresses more on the need for ESL writing instruction to move to a process approach. They believe that it would teach students not only how to edit but also to

develop strategies to generate ideas, compose multiple drafts, deal with feedback, and revise their written work on all levels (Chenowith, 1987).

Making appropriate use of English language is one of the purposes of second language acquisition. It is the perfect indicator of career success in acquiring the second language. The Majority of teachers follow questioning and directing the students in the particular context of learning situation which fully leaves little room for the students to take the initiatives even though they have their own perceptions on learning process.

Process-focused Approach

This approach assumes that a writer needs to be writing for authentic purposes in an extended process that includes prewriting, writing, revising, and editing--though these are done in a recursive manner rather than in discrete steps.

Process-based writing is viewed as the way writers actually work on their writing tasks from the beginning stage to the end of the written product. O'Brien (2004) defines the concept of this approach as an activity in which teachers encourage learners to see writing not as grammar exercises, but as the discovery of meaning and ideas.

Pre-Writing

Pre writing activities allow the students to prepare for the final writing task and activate, review or build sub-skills that automatically lead the students for completing the main writing task. Perhaps they focus mainly on the necessary features such as audience, content, vocabulary etc. These activities are generally dealt with the words and the phrases.

During-Writing

During- writing activities engage the students in recursive writing, self-editing and revisions. Since the students are guided through writing and re-writing, the teacher should guide them on syntax level and also the other areas of writing.

Post-Writing

Post-writing activities help the students to reflect and revise on their own writing based on the feedback from an audience, such as peers or the teachers.

Suggestions

- Teachers can encourage the students to do a lot of writing work and they can sometimes respond to the content of the text without the intention of correcting it.
- Students could be encouraged on brainstorming part where they really need extra time to think and produce points on the writing topic.
- Teachers can allow their students to have variety of pre-writing and planning strategies of writing. Some students will write well on the outline or the tree diagram, some of them will generate points from several questions they think or have on the particular topic. Yet some others will visualise the scenario and generate ideas to write.

- Students could be encouraged to ask questions on their writing since they attempt everything on papers.
- Peer feedback helps the students to fine tune their written work to minimal perfection.

Conclusion

The employees with excellent writing skills are typically viewed as a hot commodity. The top Companies around the world are spending huge amount of money for training their employees to develop their writing skills. Imagine a situation where you as an employee download a material from the internet or trying to interpret a message from a co-worker but the email or the report which you sent is full of typos and grammatical errors. It would not only wasting a lot of time, but also failing to communicate the message effectively. This means that the sender is ignorant that he or she does not bother to proofread his/her work. So it is clear that writing skills are essential for any employee who wants to succeed in their career.

By putting together, shared planning, brainstorming, revision, peer feedback, rearranging and deleting text, re-reading and producing multiple drafts have been recommended as related activities in the cycle of process writing. By its nature, process-focused writing is time-consuming and teachers' resistance increases when they are facing many students.

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A REALISTIC APPROACH TO THE STUDY OF AESTHETIC SENSATION IN JOHN KEATS POETRY

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Abstract

John Keats was one of the famous romantic poet in England. He was one of the young achiever in my favorite's literary hero's history. Keats's cardinal principle.

"A thing of beauty is joy forever" [Endymion]

And Keatsin primacy of Beauty.

"Beauty is truth, truth beauty that's all.

Ye know on earth and all ye need to know [ode on a Grecian urn].

These fascinated pretty lines emerged curiosity to do in depth research of the philosophy with pleasure behind his depiction of beauty and truth and joy in his poetry. The word "beauty" assets the severel feelings, intelligence and sensuousness through the concept of the aestheticism. Keats pre-occupation with beauty provides the deeply sensitiveness, in which beauty manifest its self for adoration of beauty. Keats poetry is marked by rich romantic sensuousness it's fetches the thirstiness to admiration towards his aesthetic works. Thus, john Keats contributes the realistic approach of writing in the way of human sensation.

Keywords: *Aestheticism, Hyperion, Embalmed, felicity*

Realistic Approach of Keats Poetry

The representation in art or literature of objects, actions are social conditions as they actually are, without idealization or presentation in abstract form and an inclination toward literal truth and pragmatism. John Keats poetry possesses the realistic quality of living beings. All human have to feel and since about something in realistic way the feeling is not fake, that kind of feelings is realistic one. Keats poetry considered as a feel of sensuousness, it arouses aesthetic taste in our mind. Sensuous richness and tough feelings is full filled with his lines. Literature is a replica of life. Life should be creating the passion to a person likewise literature must develop the eagerness, fondness and intelligence among the readers. In this way Keats works are gather "aestheticism", such key note deserve to prove "aesthetic value" in his works.

Aestheticism is an intellectual and art movement supporting the emphasis of aesthetic values more than social political themes for literature fine arts, music and other arts. This meant that art from this particular movement focused more a being beautiful rather than having a deeper meaning. "Art for art sake". This quote is famous in 19th century but in early period of romantic poet john Keats followed this ideas in his writing.

Keats used art aesthetic concepts in following themes:

- Adoration of beauty
- Anti-intellectualism
- Human sympathy
- Hellenism
- Medievalism
- Sense of form

Keats was deeply sensitive to beauty. All poets love beauty, they have strong moral and social purpose too. But Keats avoids such concerns. He is obsessed with the ways in which beauty manifests itself for declines.

Keats refused the social conflicts in his writing, So only critic called his poetry is "pure poetry" Keats has been criticized trenchantly for his intellectual stand. Thomas Carlyle found in Keats only a maudlin sensibility and a vague tunefulness. Middleton Murry praise anti - intellectual poetry as "pure poetry".

Keats loyalty to immediate and intellectual experiences, to the passions and affections it proves the aesthetic values. Keats was not interested in witty matters, But He was not indifferent to human affairs. His eager ponderings upon life and insights into may of the darker areas of life.

The odes have a poignant undertone "Hyperion". Shows Keats's growing dissatisfaction with mere sensuousness and his mere concern for the more problems of life. Keats feeling for Greek gods inspired the frank paganism of his "ode to psyche". He says that among the Greek Goddesses, Psyche has been very much neglected, he recreates the blind faith and fervor of the ancient Greeks tendency .If he was in a forest, he felt himself surrounded by dryads. If he was bathing in the sea , he felt that the nereids were his companions human qualities to nature is seen at its best in the "ode to autumn .Autumn is never presented in a "abstract manner .Autumn is personified. It is presented as a harvester, a reaper gleaner and a cider maker. Poems like "the eve of St.Agenes and la belle dame sans merci" have a melodious theme it represents the sensuous admiration for traditional concepts.

Keats Aesthetic Sensuation

Keats is a mystic of the senses and not of thoughts as he sought to apprehend the ultimate truth of the universe through philosophical thoughts. Sensuousness is quality in poetry which affects the senses, hearing, seeing, touching, smelling and tasting. Sensuous poetry does not present ideas and philosophical thoughts. It gives mirth to senses , appeals to our vision by presenting beautiful and colorful word picture to our ears by its metrical music and musical sounds ,to our nose by arousing the sense of smell and so on .Poetry originates from sense impressions and all poets are more or less sensuous .Sense impressions are the starting point of poetic process. The emotional and imaginative reaction to sense impressions generate poetry. The poets give the impressions receive by their eyes only. Keats poetry appeals to our sense of sight, hearing, taste ,smell and touch and sense of hot and cold .He exclaims is one of his letters "O for a life of sensation than of thoughts".

He is a pure poet in sense of seeking not sensual but sensuous pleasure. Keats is a painter of words. In a few words he presents a concrete and solid picture of sensuous beauty.

"O attic shape! fair attitude with of marble men and maidens with forest branches and trodden weed".

These lines Proves sense of sighting. The music of pair in poets leant. In "Ode on Grecian Urn". He says

Heard melodies are sweet, but those unheard
 Are sweeter; therefore, yet soft pipes play on;
 It attributes the lines of sense of hearing. The opening lines of "la belle dame sans merci" describes extreme cold.

"The sedge is withered from the lake.
 And no birds sing". It proves the "sense of touch".

In "Ode to Nightingale" Keats describes different kinds of wine and the idea of their tastes in intoxication for proves sense of taste.

"O for a beaker full of the warm south.
 Full of the true the blushful Hippocrene".

Again in ode to Nightingale the poet can't see the flower in darkness. There is mingled perfume of many flowers.

I can't see what flowers are at my feet .
 Nor what soft incense hangs upon the bough;
 But in embalmed darkness ,Guess each sweet.

These lines are perfect match for sense of smell .Perhaps the best example of Keats the sensuousness is "Ode to Autumn". In this ode the season of autumn is described in sensuous terms in which all senses are called forth.

"Season of mists and mellow fruitfulness
 Close bosom friend of the maturing sun;

Keats is a poet of sensations. This thought is enclosed in sensuousness. In the epithets he uses are rich in sensuous quality delicious face, melodious plot, sun burnt mirth. Embalmed darkness and anguish moist not only are the sense perceptions of Keats are quick and alert but he has the rare gift of communicating these perceptions by concrete and sound imagery. Keats is more poet of sensuousness than a poet of contemplation. Sometimes he passes from sensuousness and sometimes. In his mature works like the Hyperion or the odes. The poet mixes aestheticism with intellectualism. However the nucleus of Keats poetry is sensuousness. It is his senses which revealed him the beauty of things, the beauty of universe from the stars of the sky to the flowers of the wood. Keats pictorial senses are not vague or suggestive but made define with a prosperous of artistic detail. Every line of every poem bestows the replete with sensuous beauty felicity of sensuousness proved in legendry level in the universe by John Keats.

Conclusion

Keats is truly a poet's poet of sensation. Who has influenced profoundly a number of poets. Keats was great lover of beauty. He was gathered by the ideas of beauty in all things. Keats knows his own death is near. So he sometime go in beauty and then come again death. Through the elements of nature Keats describe his feelings in his poetry. His imagination is very engrossing similarly his expressions of truth is irrefutable that beautifies his poetry.

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SPIRITUAL VALUES IN EXTERNAL GANESHA BY GITA MEHTA**Dr.M.P.Ganesan***Assistant Professor of English, Sourashtra College, Madurai***R.Nagajothi***Ph.D. Scholar in English, Department of English, Madurai Kamaraj University, Madurai, Tamil Nadu***Abstract**

One of the Indian women writer Gita Mehta was born in 1943, in NewDelhi, India. Her father, Biju Patnaik, was a political activist in the Indian Independence movement he was arrested for his activism three weeks after the birth of his daughter. At the age of three, Mehta was sent to be raised in a convent in Kashmir, allowing her mother to travel and campaign to release her husband. India regained sovereignty from Great Britain in 1947, Mehta travelled to England for her higher Education, to getting her university degree at Cambridge University. While at Cambridge, she met and she married Ajai Singh "Sonny" Mehta, with whom she gave a birth to male child. She chosen a career in journalism, Mehta has covered a number of significant world events, including the Bangladesh War of 1971 and the first elections in the former Indian princely states. Mehta has also written and directed several television documentaries for the British Broadcasting Corporation (BBC) and the National Broadcasting Company (NBC) .Works of Gita Mehta: Karma Cola: Marketing the Mystic East (1979), Raj (1989), River Sutra (1993), Snakes and Ladders: Glimpses of Modern India (1997), and Eternal Ganesha: from birth to rebirth (2006). Gita Mehta's first book, Karma Cola: Marketing the Mystic East (1979), took a mocking look at the Western belief that spiritual enlightenment could be acquired instantly by hopping on to a jet and finding the easiest available guru. Karma cola was the starting point of Gita Mehta's literary career. The paper highlights the first God of Hindu Lord Ganesh's spiritual ethics and values.

Keywords: Sovereignty, Glimpses, pantheon, macrocosm and granary

Introduction

Indian women writer Gita Mehta was born in 1943, in Delhi, India. Her father, Biju Patnaik, was a political activist in the Indian Independence movement he was arrested for his activism three weeks after the birth of his daughter. At the age of three, Mehta was sent to be raised in a convent in Kashmir, allowing her mother to travel and campaign to release her husband. India regained sovereignty from Great Britain in 1947, Mehta travelled to England for her higher education, to getting her university degree at Cambridge University. While at Cambridge, she met and she married Ajai Singh "Sonny" Mehta, with whom she gave a birth to male child. She chosen a career in journalism, Mehta has covered a number of significant world events, including the Bangladesh War of 1971 and the first elections in the former Indian princely states. Mehta has also written and directed several television documentaries for the British Broadcasting Corporation (BBC) and the National Broadcasting Company (NBC) .Works of Gita Mehta: Karma Cola: Marketing the Mystic East (1979), Raj (1989), River Sutra (1993), Snakes and Ladders: Glimpses of Modern India (1997), and Eternal Ganesha: from birth to rebirth (2006). Gita Mehta's first book, Karma Cola: Marketing the Mystic East (1979), took a mocking look at the Western belief that spiritual enlightenment could be acquired instantly by hopping on to a jet and finding the easiest available guru. Karma cola was the starting point of Gita Mehta's literary career. First God of Hindu Lord Ganesh's spiritual for Indian peoples.

Mehta seeks to expose the notion that all Indians are experts on spiritual matters and to contrast the irony of Western materialism being used to obtain traditionally Eastern religious beliefs. Women authors in India are moving forward with their well-built and certain strides, matching the quickness of the world. We see them bursting out in full bloom spreading their own individual fragrances. They are recognized for their originality, versatility and the indigenous flavor of the soil that they bring to their work. Yes, they are our women writers. Indian Women writing in English is being recognized as major contemporary current in English language and literature. The likes of Salman Rushdie, Amitav Gosh and Anita Desai have won worldwide praise for the quality of their writing and their imaginative use of English.

Gita Mehta was growing up in Orissa, a small ancient image of Lord Ganesha was unearthed in a mound of dirt as the basics of their family home were being laid. No other idol appeared to suggest that a long forgotten temple lay broken up under the ground, the little stone figure was deemed to be a sign of divine blessing, she recalls everything. Everyone agreed the house would be lucky since the Lord of Beginnings had chosen to hide in the earth until the house was ready to be built. In India, the Hindu deity Ganesha is ubiquitous. Ganesha image appears everywhere in village walls, on handbags and commercial packaging on the sides of trucks and rickshaws, the most sacred precincts of ancient temples. Ganesha's charming physical form – he is an elephant-headed, he has large bellied body of a man and multiple arms, he is girdled by a serpent and, he rides a mouse enchant the faithful and transcend cultural boundaries, we look anywhere from his charming figure, Ganesha's many names are another hint of the beloved regard in which he is held, he is the decanter of success, the Remover of obstacle, Ganesha represents hope, optimism, good will, and some healthy profligacy, His nobility reminds us that spiritual awareness is not at odds with the good life. The most popular god in the Hindu pantheon, Ganesha is also the most accessible he may be invoked by anyone to plead on their behalf, without a chief priest or other conciliator.

Gita Mehta says, most democratic of deities is a symbol of tolerance in an agitated World. Perhaps the most popular god in the Hindu pantheon, Ganesha the elephant-headed he is known by many names: the Pitcher of Prosperity, he is the remover of Obstacles, the Grantor of Boons, the Guarantor of Success, and the Lord of Beginnings. It is hard not to recognize Ganesha, with his head of an elephant, protuberant belly, and many arms girdled by a serpent and riding a mouse. In *Eternal Ganesha*, the author, Gita Mehta, provides chapters for each of Ganesha's characteristics -- examining the origins of the god as well as the symbolism behind the combination of contradictory animals such as elephant and mouse, Gita Mehta writes about the moral imperative -- that opposites can and must live in peaceful co-existence. God (elephant) does not kill living creatures to survive; it is a symbol of ahimsa or non-violence. A human body encircled by a snake connects the elephant to a mouse, the union of the small with the great; the microcosm with the macrocosm...Ganesha incarnates Hindu philosophy's fundamental law, the unity in diversity that it is humanity's primary duty to maintain.

Mehta writes that his crate is symbolic of the plough, his belly of a satisfied granary and farmers have worshipped him as the Lord of Farming and as the Lord of Water; his festival is celebrated in the season of rains in the hope of generous harvests. He is the one who safeguard homes, and rare is a Hindu home without an image of Ganesha. Eternal Ganesha completely enchants in the book chapter entitled 'Ganesha's Miracle.' Discussed here is the phenomenon that occurred on September 21, 1995, It all began at dawn in a temple on the outskirts of Delhi, India, peoples offered milk to a statue of Ganesh just disappeared in thin air. Word spread so quickly throughout India that soon that thousands were offering milk to the gods and watching in admiration as it disappeared. Life in India was brought to a virtual standstill as people rushed to temples....were drinking milk. Within seventy-two hours the international press began reporting an even more amazing development. The miracle had jumped national boundaries.

Now Hindu idols around the world were overwhelming milk by the gallon. Many it seems that felt a new god been born to save the world from evil. She points out that Ganesha is also the special god of India's vast population. Many of the students believe if they slice a closed text book with a Ganesha decoration the book will fall open at the very topic on which they will be examined, and before entering an examination hall careful students might recite the Ganesha prayer. a simple triangle made of mud with a streak of vermilion on its apex. Ganeshas have been fashioned out of anything from green bananas, marigolds, and in some cases matchsticks or discarded rubber tires. This god is the first god for Indians very much a people's god. In this, the first popular book on the subject, top most selling author Gita Mehta offers a probing and entertaining text that explores the rich religious and cultural meanings of this favorite figure. abundantly illustrated, the book will appeal not only for Hindus, but to all who are touched by the talismanic power of Ganesha's image and the generous spirit of his attribute. Ganesha is an illustrate coffee table book. The book provides an updated and comprehensive story of Ganesha, along with the cultural and political underpinnings of the Remover of Obstacle's for Indian society. In the book Gita Mehta notes: the great mathematicians also acknowledge him as the power of numbers. He is the first cause. Mostly the Philosophers also acknowledge him as the power of thought. Lord Ganesha is the powerful god all over the world in her work.

Conclusion

The paper highlights the spiritual of God Lord Ganesha. Gita Mehta's one of the excellent book was the external Ganesha. In my point of view the lord Ganesh is the first God in all over the world to lead our life in successful.

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LANGUAGE AND CULTURE THROUGH LITERATURE IN CHETAN BHAGAT'S ONE NIGHT @ THE CALL CENTER

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Abstract

The Orient has an ascendant role and control over the occident in terms of political, material, philosophical, intellectual etc. The Western considers the Eastern as a place of barbaric, irrational and wants to establish their territorial and political sovereignty. They start their intervention in Asiatic Cultures from a position of intellectual, Christianity and Scientific advantage. It also equips its strategy with Indian laws and by learning Sanskrit. After the post colonial era the complex control over the language and culture is still prevails in our Indian society. Chetan Bhagat, one of the recent writers in the English writings, depicts the position of English in the Indian language as a better education, better culture and higher intellect. The western culture is still reflects in the metropolitan life style. This paper is an attempt to explore issues on language and culture in Chetan Bhagat's One Night @ The Call Center. The paper would also study how Bhagat records different cultures that prevail on the Indian society. This record must be a valuable lesson for the oncoming generations to study the language and culture. Finally the paper is noted for its various themes to be used in the Indian teaching – learning Scenario.

Keywords: *Language, culture, youth culture, Hinglish, chat culture.*

In the post – colonial era English serves not only as a global language but also as an official language in many states in India. Chetan Bhagat's novels bring out the important role played by English Language in establishing one's position and status in today's time. English is a key to open the gate to arts. It is because every branch of knowledge is available in English. In order words, learning English will help one to enrich his knowledge. Again, through the medium of English, one can have access to various cultures. It needs to be accepted that the language of the western does not belong to them anymore and is rather, a 'lingua franca' and the most viable medium of communication in the global context.

As Bhagat, a new generation author clearly understands the position of English language in today's Indian society and in the fields of education and the job market. In the contemporary times, English is the most often used language in various contexts and situations and has become the most viable option of communicating in a country with multiple languages and innumerable dialects. Shyam narrates the whole story of the novel and Bhagat at the end of the prologue writes: "I chose to tell the story through Shyam's eyes. This is because, after I met him I found him the most similar to me as a person. The rest of the people and what happened that night-well, I will let Shyam tell you." (p9)

Though Shyam, Mehra, works in the connexions call center in Gurgaon, he must be well versed in his spoken English Shyam says himself that "I declined, saying I can't even write my resume or even other simple things in life." (p12) This reveals that the main character doesn't speak or write good English but the book is in English. In another situation Shyam explains that "how my promotion to the position of team leader had been put off for one year because my manager Bakshi had told me I don't have the 'required skill -set' yet." (p12) The required

skill is mentioned by the manager is his broken and imperfect English. Shyam also confirms that "I also want to give you one more warning. My English is not that great-actually, nothing about me is great." (p12) This line reveals that he has no choice but to do the job.

Bhagat also depicts the difficulties of a person who does not speak good English with the peer group. But his manager Bakshi's command on English is really good and says that "I was not a go-getter." (p12) Shyam admits that he doesn't even know what 'go-getter' means. It clearly identifies English as the marker of upper class status in India. Bakshi, the manager has recommended his name to assist in accent training as they are short of teachers. He thinks that it is a hard task to teach Delhi people to speak like Americans in a week. "Bakshi was sucking me into several hours outside my shift to teach new recruits. Apart from the extra work I hate accent training anyway. The American accent is so confusing you might think the Americans and their language are straightforward. Far from it- with them, each letter can be pronounced several different ways." (p37)

This novel depicts the real picture of the call center culture. "It is a story about six people, three guys and three girls who worked at the connexions Call Center." (p9) Shyam Mehra, Military Uncle, Radhika Jha, Esha Singh, Varun Malhotra, Priyanka, these three fascinating guys and three pretty girls worked for western appliances. Their service begins in the nights when everyone wants to sleep. "The book touches the novel of India's call center generation and presents a realistic picture of BPO life which is very tough as the employee have to work daily at night shifts." (Dhawan,36) They are the representations of modern India where the west has influenced each and everything - life style, profession, clothing, eating etc.

Next Bhagat gets the chance to narrate a typical Indian marriage function environment at home. Some of his aunties are busy in beautifying themselves. "One aunt was cursing her daughter for leaving the matching bindis at home." (p13) When Shyam is about to leave, he realizes that he has forgotten his ID and he tries to find his mother instead, "she was in her bedroom, lost in more aunties saris and jewellery sets." (p14) Wearing saris, jewellery and bindis shows the culture of Indian woman from generation to generation.

Radhika looks pretty and "She had high cheekbones and her fair skin went well with her wispy eyebrows and soot-black eyes." (p22) Before marriage she prefers to be in shirts and jeans. But everything is changed after her marriage "she wore a plain mustard sari, as saris were all she could wear in her in-laws house." (p22) This shows that she is born and brought up in such a cultural background to adopt herself in the society. Nowadays students not only in India but also in the rest of the world, they follow a unique youth culture in the colleges, workplace etc. The age of youths is not fulfilled without coke, jeans, phones, pizzas and bikes " 'what happened ?' I swirled the straw in my coke, making little fizzy drops implode." (P39) and "well, look at him - jeans, phones, pizzas and bikes." (P41)

Shyam goes back to past remembering his date at the 32nd milestone disco. They went to disco club and made love in a confined place in the Quails. After that they talk on their marriage and life. This is a true narration of contemporary world where the youths make love before marriage. "According to Priyanka, a door-bitch is the hostess who stands outside the

disco. She screens every girl walking in and if your waist is more than twenty-four inches, or if you were not wearing something right out of an item number, the doors-bitch will raise an eyebrow at you are a fifty- year- old aunty.”(P88) These lines reflect the cosmopolitan life style.

Esha Singh is the face of urban fashionable girls who desire to become model or actress in film industries. As Shyam observes, “Her sleeveless coffee-colored top perfectly contrasted with her skirt. She wore chunky brown earrings that looked edible and her lipstick was a thick cocoa, as if she had just kissed a bowl of chocolate sauce. Her eyes had at least one of these things-mascara, eyeliner, and/or eye shadow.”(p19) She uses costly perfumes and cosmetics. She is the face of modern young girls who go to disco and drink vodka. She says “I ran around like mad last month chasing modeling agencies. Besides I need to wash down last week’s one thousand calls.”(p89)

Shefali is Shyam’s semi-girlfriend. She uses pet- names frequently in chat or messages with Shyam. She calls herself “Curly wurly” and Shyam “eddy teddy”. He opens the new message as “Where r u my eddy teddy? Come soon -curly wurly.”(24) Here the use of r-are, u-you. And Shyam replies “Qualis Stuck in traffic will b there soon.” (24) (The use of b- be). In this book Bhagat points out the chat room culture is still exists. This is a period that youth has not yet developed to chat from phones through internet. SMS has its own way of rules and spellings. The unique style of chatting, smiley to show emotions can be noticed in many passages of this book.

Bhagat identifies the ‘new lingo’ and at the same time concentrating on the many ‘Englishes’ that can be identified in a country like ours. In the post - colonial times, various social factors has resulted in the changes that occurs in the language, giving it a national /local flavor and colour. Bhagat’s book One Night @ The call center brings out various vernacular languages to English which is a common feature of Indianized English. Some of the dialogues in the book are literally translated. However, these sentences are frequently used in spoken English among Indians.

Examples of Literal Translations

- ‘Radhika madam is too much’ (17)
- ‘Shall we go, I said, gulping down my tea (26) - gulping means drinking.
- ‘Give me a kissie’ (32)

Examples of usage of Hindi language

- ‘What’ SAHIB, LATE AGAIN?’ (16)
- ‘No Driver JI’ (21)
- ‘The drives slowed the Qualis near Inderjeet dhabha and parked in near the counter’ (25)
- ‘But that’s not the point. Anyway,’ she said and turned to the waiter, ‘get me a plate of Samosas’ (40)
- ‘Priyanka didecee’ (43)

Bhagat himself is talking from the mouth of Shyam about the type of language he generally uses in his books. His language is quiet simple which can be understood by any common graduate. However, he defends his use of simple language by saying that big words are not required to express big emotions. Bhagat expresses both the culture of metropolitan cities, house wives and young girls. This paper, while exploring Bhagat's use of language, note the author's depiction of transitions that have occurred in the English language over time. The paper also highlights the connections between such languages and the contemporary cultural identity.

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DISSEMINATING DISCORDANCE: A STUDY OF TONY MORRISON'S *BELOVED*

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Abstract

In Beloved, Morrison reworks the slave account, and expounds on an establishment that is characteristically sexual orientation mixing. The act of servitude by and large disposes of to acknowledge the sexual orientation parts which portray the Southern gentry; slaves are required to work at whatever undertaking they are given, either in the fields, or in the home. The female field specialists are relied upon to do an indistinguishable work from the guys, and there are various records of the women talking about how well they could oversee hard work. Being in consistent outcomes isolate from one's mom and being compelled to fill in as hard as a man would appear to be, one may, legitimately presume a developing masculinization in a female slave.

Sethe is the protagonist of the novel. She has insufficient recollections of her mom. Her recollections are so constrained in light of the fact that she has little contact with her mom like other slave youngsters; she was placed under the watchful eye of another slave woman whose undertaking was to raise every one of the women's kids. Sethe's mom is working alongside the male slaves in the field. Morrison demonstrates that she has gone up against the male slave's trait of rebellion.

Sethe, as house slave in a moderately safe condition, saves her from additionally gathering. She endeavours to be a customary female self. Collects' couple who claim Sweet Home' treat their slaves with a small portion of regard. At Sweet Home, Sethe treats like a figment that she has some control over her life, a hallucination which she enhances with a few techniques. She places blooms in Mrs. Collect's kitchen to empower her to trust it her own, not her proprietors; just was she "ready to work in it, feel like some piece of it was hers, since she needed to love the work she did" (*Beloved* 22). When she is required to pick one of the male slaves in the Sweet Home as a mate, she takes one entire year before choosing Halle. She asks Mrs. Accumulate to allow them to formally wed. Mrs. Accumulate grants them to formally direct function, so Sethe join together a "bedding dress" for the accomplishing of their relationship.

The novel *Beloved* characterizes that Sethe's female is her assurance to appropriately and completely mother her youngsters. She discloses to Paul D that how she puts her infant in a wicker bin in the shade and how she has tied a rope around Buglar's. Sethe's second child at long last leaves home, lower leg to keep him out of damage's way while they smoke stop. Her activity is troublesome on the grounds that Halle, the most youthful of Baby Suggs' eight youngsters, is missing with her obligation work and she has no female good examples to show her. Sethe acknowledges that now and again she needs the assistance of others. Whenever Howard, Sethe's most established youngster leaves home, his hand is harmed, she outlines

how Sixo, one of the Sweet Home men, arrives and supports it; Sethe respects his assistance, nothing “see, I never would have thought of that Never” (116). Be that as it may, Sethe attests full obligation regarding getting her kids out of bondage, prideful to Paul D,

I did it. I got every one of us out. Without Halle as well. Up till then it was the main thing I did individually. Chosen. Also, it fell off right, similar to it should. We was here. Every last one of my children and me as well. I birthed them and I got em out and it wasn't no mishap. I did that. I had help, obviously, heaps of that, yet at the same time it was me doing it; me saying, Go on, and now. Me looking out. Me utilizing my own particular head. Yet, it was more than that. It was a sort of narrow-mindedness I never knew anything about. It could rest easy. Great and right. I was huge; Paul D, and profound and wide and when I extended my arms every one of my youngsters could get in the middle. I was that wide. Appear as though I adored em more after I arrived. (162)

It indicates manly pride at her capacity to secure her family. Her accomplishment is edged with sentiments of blame; she feels “self-angle” for going up against this manly obligation so well and alludes back to the adoration she felt for her kids, undermining her aptitude at getting her kids out of subjection and concentrate on the mother-youngster security. Sethe's drain, it symbolizes of her nurturing feeling and she needs to be protective to her youngsters. It speaks to that she is so resolved to have Paul D, a previous slave, appreciates the centrality of her drain “taken” by Schoolteacher's understudies. Paul D is awkward with what he calls Sethe's “too thick” love, and he misses her moment that she informs him concerning the disgracing occasion. In any case, Sethe continues in endeavouring to make him comprehend what is essential to her. Paul D inquires,

“They utilized bovine cover up on you?”

“What's more, they took my drain.”

“They beat you and you were pregnant?”

“Also, they took my drain!” (17)

Sethe is obliterated with the emblematic ramifications of the kid's activity. She encounters nursing. She realizes that no one can “take” her drain; the more that is utilized, the more the body produces, so the best way to stop the drain supply is to keep it from being communicated. Consequently, Sethe's issue is truly that the young men made a joke of her vision of herself as a completely human mother. She allows no trespass on her rendition of herself as her kids' mom, which is something Paul D finds out rapidly. Laura Gray in her notes to *Beloved* says that:

That relationship is related with one's center being or embodiment; on the off chance that she has no nursing milk to call her own, she feels without a self to call her own. Indeed, even before the Schoolteacher's nephews assaulted her, she was desolated as a newborn child, burglarized of her drain quintessence by the white social structure. (78)

The memory of Sethe's stolen drain demonstrates the photo of her weakness and her embarrassment. Her people group dislikes her merciless demonstration of murdering her girl and deserts her. Paul D leaves 124 Bluestone Road since he discloses to Stamp Paid, he fears

“that young woman in her home” (234). Adored Sethe’s little girl is presented as what Irfan states,

She is not any more an imperceptible child phantom however in the substance at the age she would have been had lived. Paul D battles against Beloved’s impedance who is summoned by Sethe’s have to influence it to clear to her, to construct his new existence with Sethe. After Paul D is gone, Sethe encounters that “Cherished is her girl, the chick-the setting of pieces into places outlined and made particularly for them. The presence of Beloved in the substance brings Sethe’s stifled blame for the open. She has returned to guarantee her mom’s consideration and love which she had been denied of. Fume is charmed to compensate for what the youngster has rundown and Denver is embarrassed to see her mom. (51)

This demonstrates return of Beloved as a young woman however leaving water shows being a newborn child, in light of the fact that through breaking of water of mother’s womb a youngster turns out. Sethe turns out to be certain this is her little girl and her blame, which encourages Beloved to love Sethe totally under her control. In the novel *Beloved* Denver says, “Serving a young woman very little more seasoned than herself” (197). Be that as it may, Beloved has likewise returned to render the judgment, Sethe has never made against herself, charging her mom of dismissal, of not cherishing “too thick”, but rather of not sufficiently adoring, of abandoning her.

Paul D begins the way toward settling down with Sethe, they discover one territory of condition is mothering. Denver rejects Paul D’s harshness; he inquires as to whether Denver is only thinking about sentiments Sethe has: “At that point she’s of one personality and you another? On the off chance that you would all be able to whatever’s in her mind a mind that is” (44). Sethe answers rapidly to his affront: “Reason me, however I can’t hear a word against her, I’ll reprimand her. You allow her to sit unbothered” (45). Paul D is disturbed by Sethe’s disposition,

Hazardous, however Paul D, exceptionally dangerous. For a used-to-be-slave woman to love anything that much was hazardous, particularly in the event that it was her youngsters she had settled on to love. The best thing, he knew, was to love only a smidgen; everything, only a tad, so when they crushed its spirit, or pushed it in a croaker sack, well, perhaps you’d have a little love left finished for the following one. (45)

On the off chance that Sethe declares on having such a vicious love, she leaves little vitality over for her and for him. Sethe’s response to that insistence is to pull once more from Paul D and to prompt that leave things as they may be. Be that as it may, Paul D is unwilling to live in such a not well characterized relationship. Paul D needs Sethe to have the capacity to disperse her enthusiastic vitality to herself not to dependably give and provide for the one outstanding kid. He remains with Sethe a brief timeframe; he as of now acknowledges the degree of her harmed mind that she needs time and help in recouping the broken pieces of her life. At the point when just she has recuperated herself, he knows, she goes into an equivalent and completely fulfilling association with others:

Sethe, in case I'm here with you, with Denver, you can go anyplace you need, Jump, in the event that you need to, 'cause I'll get you, young woman, I'll get you' fore you fall. Go as far inside as you have to, I'll hold your lower legs. Ensure you get pull out. I'm not saying this since I require a place to remain. That is the exact opposite thing I require. I let you know, I'm a mobile man... In any case, when I arrived and sat out there on the patio, sitting tight for you, well, I knew it wasn't the place I was making a beeline for; it was you. We can make an existence, young woman. An existence. (46)

In spite of the fact that Sethe gives their coexistence a shot, her mom adore keeps on being a noteworthy bone of dispute between them. The pressure extends when Sethe's little girl Beloved joins the family and Paul D feels that he is pushed much further far from Sethe's consideration. The capacity to mother is the part of female conduct. Sethe goes up against a manly character. As evidence, Baby Suggs' directive that Sethe surrenders her forceful position when attempting to manage her various issues "lay em down, Sethe, Sethe. Sword and Shield. Down. Down. Them two down. Around the riverside. Sword and shield. Try not to ponder war no more" (69). Child Suggs is remarking on Sethe's manly quality of battling, however Sethe considers herself to be female that is the reason she stated on the bedding dress - to better assume the part of woman - and that is the reason, when Paul D returns, she handicaps her capacity to hold her family unit together without the advantage of a man:

"No man? You here independent from anyone else?"

"Me and Denver", she said.

"That is OK by you?"

"That is OK by me."

She saw his suspicion and went on. "I cook at an eatery around the local area. Furthermore, I sew a little on the guileful" (10).

Despite the fact that she proclaims she is "good" to live without man, she endeavors to draw Paul D's consideration by her adapting aptitudes, cooking and sewing which are plainly markers of the female quality. Sethe's association with Paul D proposes that her want to satisfy the female quality. Many slave women need to imitate the male centric (Calf-of-Motherhood) way of life. Despite the fact that Sethe does her work ceaselessly, she starts to imagine herself as Paul D's better half and life accomplice. She sees her new life as being "more grounded" with the assistance of Paul D. So as to praise this new discover want in herself, Sethe races to cook a fine supper as an "offering" (100), to the relationship and cooking as an approach to indicate love is customarily connected with the female. Sethe's female needs to give up all to her youngsters when she grasps that Beloved is the rebirth of her dead child. She allows herself to be completely demolished by Beloved's requests. She starves herself while Beloved emerges greater and greater. She will give up Paul D to be with her two girls and trusts entire heartedly that "the best thing she was, was her youngsters" (251). In this novel, Sethe does on occasion mix the sex lines, in spite of the fact that she appears to be reluctant to come back to cliché "female" conduct when she gives the open door. Paul D and Baby Suggs reliably raise doubt about gendered parts. At the point when Halle figures out how to purchase Baby Suggs'

flexibility, he puts the guide in her grasp, a guide she didn't know she was absent. As Garner takes her into opportunity, she feels irregular feeling coming over her: Something's the issue. What's the issue? What's the issue? She asked herself. She didn't realize what she looked like and was not inquisitive. Be that as it may, all of a sudden she saw her hands and thought with lucidity as straightforward as it was astonishing, "These hands have a place with me. These hands" (141). Presently she felt a knowing in her chest and found something unique now: "womanlike instinct." The storyteller illuminates that Paul D has an uncommon majesty with women:

Not even trying, he had become the kind of man who could walk into a house and make the women cry. Because with him, in his presence, they could. There was something blessed in his manner. ... Therefore, although he did not understand why this was so, he was not surprised when Denver dripped tears into the stove fire. Nor, fifteen minutes later, after telling him about her stolen milk, her mother wept as well. (17)

Through Paul D, Morrison portrays one of the adapting abilities open to the recently - liberated men of servitude. Paul D and Sethe have the shot for good future with each other. As Beaulieu propose, "Once Paul D has acknowledged his state of discontinuity, an intelligent result of an existence of oppression... he can free Sethe from her own particular subjugation, promising her future" (78). Paul D acknowledges that he can't spook or power Sethe to go about as he wishes, however he can love her and give consolation. Despite the fact that the novel finishes with an ostensibly hegemonic hetero coupling; Morrison's sexual orientation obscuring in Sethe, Baby Suggs, and Paul D focuses to other method for survey and consequently characterizing oneself as opposed to tolerating those definitions constrained by the prevailing society.

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DIASPORAS LIVING AT PORTRAYS OF CYRIL DABYDEEN'S SHORT STORIES "THE CHRISTMAS"

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Abstract

In Canadian short stories, one can find, besides an impressive range of techniques and styles, a large spectrum of themes. They portray not only the universal and personal themes like love and festival celebration, relationships, psychology but also cultural and national ones such as history, race, migration, identity and exile, all expressed by the many different voices in diverse ways. Canadian short stories often portray unforgettable, even eccentric characters, Canadian writer Cyril Dabydeen, whose lives are told with directness and passion, celebrations. Above all they bring wit, humour and self-critical laughter, which, in my opinion, is one of the strongest points of Canadian writing. Based on my own reading of collections of Canadian short stories full of travel experience, I especially appreciate another aspect, and that is, that most collections are not merely gatherings of short stories but that they are carefully arranged into such constructions which let the reader progressively follow the characters and the changes which shape them. This is particularly noticeable, for example, in V. S. Naipaul's Miguel Street and Cyril Dabydeen's Black Jesus and Other Stories. This paper highlights the Celebration of the Christmas festival and its enjoyments.

Keywords: Phenomenological, misdemeanours, squabbles, strumming,

Introduction

The Canadian-based short story writer and poet Cyril Dabydeen also crosses the boundaries of race and enforces a more cosmopolitan approach. His collections of short stories include *Jogging in Havana* (1992), *Black Jesus and Other Stories* (1996) and *My Brahmin Days and Other Stories* (2000) themes present in Caribbean short stories. Caribbean short fiction brings to our attention various aspects of life in the Caribbean as well as life of the Caribbean immigrants in exile. In many ways, Caribbean short stories deal with such universal themes such as love, family, relationships, childhood, travel experience, ambitions and dreams or education but they are told with a unique Indian perspective. Besides their undeniable literary appeal, other aspects such as race and class, religion, beliefs and customs, adding a special "exotic" flavour, make them attractive to readers outside the Caribbean. I will concentrate on four different themes which occur in four collections of short stories. These are family life, exile, religion, and education. Cyril Dabydeen suggests "an interpretation beyond a conventional definition of nationhood, with the construct of the 'landscape of the imagination', arguing that Canada could be conceived as the imagined place-not viewed solely in phenomenological terms of physical space or geographic boundary" (1999, 234). He also argues, "Canadian literature has always been international" (1999, 234).

In Canadian short stories, one can find, besides an impressive range of techniques and styles, a large spectrum of themes. They portray not only the universal and personal themes like love and festival celebration, relationships, psychology but also cultural and national ones such as history, race, migration, identity and exile, all expressed by the many different voices in diverse ways. Canadian short stories often portray unforgettable, even eccentric characters,

Canadian writer Cyril Dabydeen, whose lives are told with directness and passion, celebrations. Above all they bring wit, humour and self-critical laughter, which, in my opinion, is one of the strongest points of Canadian writing. Based on my own reading of collections of Canadian short stories full of travel experience, I especially appreciate another aspect, and that is, that most collections are not merely gatherings of short stories but that they are carefully arranged into such constructions which let the reader progressively follow the characters and the changes which shape them. This is particularly noticeable, for example, in V. S. Naipaul's *Miguel Street* and Cyril Dabydeen's *Black Jesus and Other Stories*.

It is shared with the community which keeps a lenient eye on the misdeeds and misdemeanours of its members, and where childrens seems to lead relatively carefree lives. Both in Dionne Brand's and Cyril Dabydeen's stories, the conflicting demands of the family cause friction and imbalance of the family. It produces somewhat gloomy picture of family life where childrens are always subjected to constraints and demands. Furthermore, Dabydeen's story portrays the family life as emotionally sterile, devoid of any real affection or deep personal attachments. As I tried to explore the various aspects of family life, it is noticeable that the female figure keeps dominating. It is particularly noticeable in Clarke's depiction of family life where female characters are given a lot of space. As Clarke put it, there is in the background of masculine achievement, a woman figure who pulls the strings. (*Frontiers*, 96).

Snow and cold are typical of Canadian climate and people immigrating from tropical regions must acclimatize for the environment to successfully survive in Canada. Canadians of Caribbean origin belong to one of the largest non-European ethnic groups in Canada. A group of 556 Jamaicans are arrived in Canada in 1796 after an unsuccessful British attempt to enslave them in Jamaica, but early contact between Canada and West Indians were very few.

The Caribbean is an economically and culturally diverse group of in all countries and territories including Antigua and Barbuda, the, Belize, Bahamas, Barbados, Dominica, Grenada, Guyana, Haiti, Jamaica, Montserrat, Saint Lucia, St. Kitts and Nevis, St. Vincent and the Grenadines, Suriname, and Trinidad and Tobago. According to the 2006 census, 578,695 Canadians reported that they originated from the Caribbean, and the overwhelming majority of these people have immigrated to Canada since the 1970s. The political battles of the Caribbean people in Canada have been waged over improving working conditions, pervasive racism in employment, education and accommodation, the right to immigrate, and the right to participate in the political life of their mother country and of Canada. In Caribbean-Canadians have fought through racial discrimination that barred black workers from obtaining jobs on the railway, and one of their first successes was establishing the Order of Sleeping Car Porters; today this labour organization is affiliated with the International Brotherhood of Sleeping Car Porters (AFC-CIO). Since the early 20th century Caribbean-Canadians have fought on behalf of women's issues and the Women's Club.

To find the interests of blacks and to fight racism at various levels, a number of organizations were established, uniting blacks of Canadian-Caribbean origin they attributed to

their ethnicity, skin colour, race, religion, language or accent during the first 5 years after arriving in Canada.

Dabydeen's short story *My Brahmin Days* in the collection is "Christmas" which revolves around how religion facilitates or inhibits the diasporans' process of assimilation making one's identity ever changing. Christmas is being celebrated when the story begins. The setting is Lake Superior in North western Ontario where the narrator wants to experience a new climate, snow all throughout the year. Grandfather Dada, an African, is being looked out for.

The narrator recollects how their house at the islands was highly unsafe and insecure: "Our houses were built on silts, though at any moment we expected to face the onslaught of the sea" (27) and chooses to live in the Lakehead in Canada too, for "Time collapsing, landscapes moving around" (28) meaning he does not want to find any difference between the past and the present. He remembers how at the islands they anticipated Christmas apart from other festivals namely phagwad, holi and deepavali; how Auntie recommended putting up a Christmas tree of their own what "definitely wasn't from the guava or jamun, but which was 'foreign-looking'" (28) referring to the relationship between places and festivals. The narrator's wish to migrate started from then onwards, for he wanted to celebrate Christmas at a suitable place where elements like "Winds... howling... snow drifting... reindeer", which are part and parcel of Christmas make the perfect background. Grandfather too induced his desire of leaving telling that "people in Canada, America, England: people very different from us" (29). The narrator imagines, "Yes, one day I too would go there. And would I become different then?" (29). Fluidity in identity is what is the aspiration of the narrator.

Another main reason why Christmas is very close to the narrator's heart is that it is the time "when the village and town seemed one... when all the squabbles and rivalries between the races disappeared as the White-lady lifted a hand, remonstrating with us; the costumed men around her, all willing attendants" (30). Other fanciful items related to Christmas are also alluring: Church balls, foods, paltry gifts, Santa Claus, Carols and "maybe my mother would be coming home" (31). The last item on the list is the most expected for which Christmas is most welcome by the narrator. (The White-lady is a reference to Mother Mary.) She demands penance for all the past wrongs and that was the only moment the narrator wanted to escape to "go away to another place" (31). Now, after several years the narrator enjoys recollecting the Christmas they all celebrated with his kith and kin. He feels displaced now at the Lake Superior celebrating Christmas though missing those islanders very much: "Church bells ringing, Carols everywhere in a far country, as I sang with others I hardly knew. And somewhere I heard Grandmother's laughter because of Dada's wayward strumming, with voices around us, all that I'd want to hear again, in places everywhere" (35). This is surely an instance of being placeless and placed one at the same time.

Dabydeen focuses on the racial differences which was prevalent in the Caribbean Canadian islands being nullified in Canada where economic affluence of individuals and enjoyable of the festival.

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ENHANCEMENT OF ENGLISH LANGUAGE IN INDIA

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Abstract

Language plays an vital role of any nation. People communicate with each other only through languages. Languages are using for various purposes. We need language for an official purpose for commerce and trade, for education, for entertainment and various other needs. No member of a social group can function as a number of the group without using languages effectively. It is global language ,it's a link language mostly through out the world English is occuppies first position. The only language which the educated people of different states can speak and interact in English. The paper highlights needs of English in India.

Keywords: repository, Lingua Franca, sustenance

Introduction

Language plays an important role of any nation. People communicate with each other only through languages. Languages are using for various purposes. We need language for an official purpose for commerce and trade, for education, for entertainment and various other needs. No member of a social group can function as a number of the group without using languages effectively. Language is a vital importance to men. Language is a means of communication and it has a system, without which we cannot, give expressions to our feeling. It is said that even thinking is not possible without a language.

English is the world's most widely spoken language. It is the common means of communication between people of different nationalities. Ten out of the one person in the world is native speaker of English. As English is the standard language of international communication, knowledge of English will make a person a citizen of the world. In short English is the most potent repository of the world culture. It has conquered all fields of human activity. Being a language of diplomacy, elegance, culture art and refinement, English is a language of the world. "By accidents of history and rapid spread of industrial, development, science, technology, international trade, explosion in the speed and ease of travel and by all the factors which have broken down frontiers and forced nations into closer dependence, English has become a world language. It is the means of international communication". (F.G.French, Teaching English as an International Language. 1971.P.1)

There are several different senses in which English may be called an "International Language". A of time establish as universal part from its use as a mother tongue in the English Speaking Countries, English may, for instance, in the course of time establish itself as universal lingua-franca and be learnt by other linguistic groups wholly or mainly for the purposes in many parts of the world. If this particular function of the language develops as it may, not by any formal international agreement but almost, as it were by accident, the dissemination of suitable teaching methods, and perhaps of simplified forms of the languages will become

important. Indeed, research into teaching English as a foreign language is already an important commitment of a least one British University

No one can deny that English language has communicated world's important events soon after they have taken place. English language knows no distance and it flies on wings of time. Language is the gateway of modern world and whole world keeps alive to all that happens here and there. It is difficult to imagine reporting every happening around the world in one language, since English is a major window on the modern world, without which the information would have been closed forever. The English language is a window on the rapid progress of technology and scientific knowledge that is constantly taking place in the world. This period of rapid social change has been of various attempts to find and propagate and language, which would do as much for trade, and culture today as Greek did in the ancient world and Latin in the Roman Empire and later in medieval Europe.

There is no country in the world where a speaker of English cannot be understood. It is the first language in many countries like U.K., U.S.A., Canada and Australia nearly 250 million people inhabit these countries.

The Role of English in India

In many part of the world where it is not spoken as a mother tongue it has been, and sometimes still is used as the official, government language and as the medium of secondary and higher education, sometimes of primary education also. In India, Pakistan, Ceylon and Burma, Philippines where new national and regional languages have been adopted, the use of English is still wide spread for governmental and professional purposes and in higher education.

The role of English in India is to be viewed in the context of the part it played before India's independence. English is a foreign language in our country though it has been one of the major languages if not the major language of India for nearly one hundred and fifty years. Macaulay's 'minutes'(1835) recommended English as the language most useful to Indians and suggested its introduction as a medium of instruction in schools. Macaulay thought that Western knowledge could be most satisfactorily taught English. Educated Indians like Raja Ram Mohan Roy showed great interest in English and propagated it. He believed that English education would be an important step towards the modernization of Indian languages with the establishment of universities in 1857, demand for higher education in English education in English gave the status of the master key to the study of all arts and sciences. Since university education became a prime requisite for government jobs and since university education itself required knowledge of English, the new secondary schools as well, were compelled to adopt English as the medium of instruction.

In the administrative sphere also English has been used as the main language. Though a good number of regional languages have a great literary tradition, none of these languages could act as a "lingua franca". For several hundred years, English has continued to be a common language in this country. Even before independence the English administrators made

certain decisions regarding the use of English and that of the Indian Languages. English is being used as a lingua franca between people, who speak different vernaculars but share common political, social or economic interest of those who have common institutions. "English is used as a Lingua Franca between speakers of widely diverse languages as India." (Allen Harold. Teaching English as a second language, 1965. P. 4). English is a link language in India. It is the only language, which is understood by most of the educated people all over the country.

Summation

Before the independence, English was treated as Queen or King of languages of office, court, government and administration. It was a Lingua Franca of the educated section. The medium of instruction was also English in schools because the teachers were mostly foreigners. The press was only for English before Nineteen hundred, English was the best medium of education among the other entire medium before most of the source materials was available only in English.

After the independence, the most difficult problem that the country had to face was to solve the controversy for and against the retention of English in India. The place of English language in schools and colleges was under a great threat due to the regionalism in India. Later, English was given a suitable place in the three-language formula. The first type consists of those who want to use it as a vehicle for communication. The second type belongs to those who use English as a medium through which they can derive sustenance from the literature of the west. The third type, a small minority but perhaps much more important than the other groups that use English language as a medium of creative exploration or expression of their experience of life. Increasing use of English for creative expression and the adaptation of it for the day-to-day use may be called Indian English.

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REVISITING THE STORY OF *SLEEPING BEAUTY*: A STUDY OF CHARACTER DEVELOPMENT OF MALEFICENT IN ELIZABETH RUDNICK'S *MALEFICENT*

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Abstract

The present paper analyzes the character-transformation and personality development of the chief character, Maleficent, in Elizabeth Rudnick's novel *Maleficent* (2014), which is inspired by Walt Disney's animated movie *Sleeping Beauty*. The study further utilizes Elizabeth B. Hurlock's framework of personality development, as presented in his book *Personality Development* (1974), which discusses the conditions or factors that influence Maleficent's personality. This approach analyzes the character's behaviours, thoughts, actions and motifs.

Fairy tales show dilemmas and offer a range of solutions, labelling socially acceptable and unacceptable behaviour, demarcating good and evil and binds the teller and the audience into a common understanding of community. Elizabeth, in the novel, tries to describe how a villainous fairy can be transformed into a benevolent one via love. *Maleficent* novel is a remake of *Sleeping Beauty* (text), which rotates upside-down one's fairy world as it dispenses utterly with every major sexist element of the original. *Maleficent* changes her personality from being evil to being altruistic, which sets an example that all the evil in the world can be changed with the power of love.

Keywords: Maleficent, Transformation, Personality Development, Love.

Introduction

The research paper focuses on how fairy tales indicate the spirit of time and how far these tales help in the shaping the society. Fairy tales deal with magical creatures and events, including crossed cultures across continents, and have specific social, political and economic educational ends in mind. The study focuses on the character alteration in Elizabeth Rudnick's *Maleficent* from *Sleeping Beauty* movie. The study analyzes the past and traces the personality development and transformation of Maleficent who gradually evolves into a godly being from an evil one.

Fairy tales is a genre in literature dealing with fantasy characters such as fairies, giants, goblins, unicorns etc. The oral ritual of the fairy tales came long before the printed page, and so they were passed along from generation to generation via oral narration. Throughout history, fairy tales have been women's stories, passed down verbally by mothers and grandmothers. When fairy tales began to appear as a literary form, many of the stories were edited and transformed, removing the darker and more horrible basics of the stories.

Since time immemorial, women's social position has been restricted to domestic chores only. So, fairy tales are evolved and morphed to reflect the current society and values. In other words, it can be apprehended that in fairy tales, the female roles are polarized. The heroine is always ideal. She is gorgeous, kind, cooperative and compassionate and also powerless, native, lacks any sort of intelligence, whereas, on the other side, the one that illustrates signs of intelligence or aspire to achieve something is generally presented as wicked, ugly or deformed.

Personality development is a comparatively lasting pattern of feelings, opinions and behaviours that differentiate persons from one another. Elizabeth B. Hurlock (1974) asserts that

personality is what a person is, how a person thinks and feels and what is included in someone's total psychological make (p.6). Allport (1961) defines that "personality is the dynamic organization within the individual of these psychophysical systems that determine his characteristic behaviour and thought" (p.7.). Feist (2009) also shows that personality is a pattern of relatively permanent traits and unique characteristics that gives both consistency and individuality to a person's behaviour (p.4).

Maleficent tells about the story of Maleficent, who is a brood and powerful fairy. She lives in the Moors, a wood with a harmed kingdom. She meets up and falls in affection with Stefan who is a human. The king does not like Maleficent as Maleficent tries to attack him. So, the king develops a rivalry and declares that the one who succeeds to slaughter Maleficent will be considered his successor and will also be allowed to marry his daughter, Princess Leila. Stefan tries to slaughter Maleficent by cutting her wings as the proof of Maleficent's death. In turn, Maleficent curses Stefan's daughter named Princess Aurora. As time passes by, Maleficent begins to feel affection for Princess Aurora like her own daughter. She attempts to break her peculiar curse but she fails. The circumstance makes her realize that she has drawn a self-same erroneous strength of will by cursing Princess Aurora.

After studying Maleficent's character, the research analyzes her personality development, which can be read in two sections- her transformation from a humble fairy into an evil one, and then her gradual evolution from a flawed fairy into an angelic one. It has been discussed that human's personality is always having the potential to trade. The personality itself is able to alter through the experiences. Hurlock (1974) states that there are some situations or factors that manipulate the personality change- such as physical changes, environmental changes, changes in significant people, changes in social pressure, changes in roles, strong motivation, and self-concept. These situations work a great deal to alter a person's personality.

Maleficent's personality grows and develops through number of actions that she experiences in the Moors according to the story. After facing disloyalty, she makes a decision to give a curse to Stefan's daughter. But, in chapter thirteen, as Maleficent's character starts to build up, she becomes inquisitive about the Princess, Aurora. She starts transforming into a kind-hearted fairy, and all her evilness begins to shed off, which is clearly visible in the given line: "While Maleficent hated to admit it, Diaval wasn't the only one who was curious about the baby. As the days turned into weeks and then into months, the curiosity ate at Maleficent" (117).

It can be seen that only after cursing the child, she becomes curious of what happens to her, and this restlessness eventually breaks off her wickedness, thus developing an affectionate bond with the Princess. A part of her desires to forget about the child, but she fails all the time. Her loving nature is furthermore exposed when she calls Aurora with another name, "Curious little beast," Maleficent muttered as she watched Aurora (138-139). Leaning over the princess, Maleficent felt a small tug at the corners of her lips. "Good night, beastie," she said gently before turning to go (153).....And as she had done every nights, she pulled the covers up gently

and whispered, "Good night, beastie." (163). Although she calls her a "beast", she says it without having any regrets.

According to Hurlock (1974), changes in major inhabitants can provide large impact to personal personality development. In this narrative, the one who gives vast changes to Maleficent personality's is Aurora. Chapter sixteen shows that even Aurora eventually begins to show her compassion towards Maleficent, which is evident in the line, "I know who you are," she said, causing Maleficent to raise an eyebrow. "You're my faerie godmother." "Faerie godmother," she replied slowly. "You've been watching over me my whole life. I've always knows you were close by." (150). The below given passage further indicates that even Aurora shows her care and love by allowing Maleficent to be her godmother who has always protected her since her childhood.

"...true love: that of a mother and daughter. That was what Aurora had become to her-a daughter. She loved her unconditionally, without question. She would love her on the bad days and on the great days. When Aurora was near and when she was love her for the woman she would become and the girl she was now. That, Maleficent realized as she looked at Aurora's huge smile, was the truest of love" (226-227).

The passage also illustrates that change of Maleficent's heart becomes clearer as she understands the factual love of a mother and daughter. She also understands that loyal adore is not about pair love. As Maleficent's wickedness begins to vanish, she becomes extra caring towards others, including Aurora. Her transformation takes place as a result of Aurora's treatment of her as her fairy godmother. She desires to be conscious of her surroundings and environment.

In the beginning of the story, the writer described Maleficent as a fairy who never thought of what harm she did to others. Her imperfect temper and badness towards herself and the environment made a lot of people suffer. But after her transformation, she became aware of and felt regretful for her mistakes. The feeling of regret is clearly visible in the given lines: "Filled with regret, Maleficent spent the next day sitting listlessly by the wall. The thought of seeing Aurora's innocent face that evening was heart-wrenching. She felt this new, intense need to protect the girl from the ugliness of the world, but ironically, she was part of it" (167).

The passage above indicates that Maleficent feels regretful for all that she has done. Aurora reminds her how valuable family ties and contacts are. Hurlock (1974) states there are several situations which influence individual's notion of 'self'. The situations around Maleficent leads her towards self-introspection. In the story, after Aurora pricks her finger on the spindle of a rotating sweep and falls into a deep sleep, Maleficent says,

"...I will not ask you for forgiveness. What I have done is unforgivable. I was so lost in hatred and revenge. I never dreamed that I could love you so much. You stole what was left of my heart. And now I've lost you forever...But I swear, no harm will come to you as I live... and not a day shall pass that I won't miss your smile..." (225)

The aforementioned passage clearly demarcates Maleficent's character transformation and her change of heart. Maleficent's consciousness leads her to feel apologetic for what she has

done to herself and to Aurora. According to the Hurlock's theory (1974), positive character transformation leads to personality development and individual growth. Maleficent's alteration leads her to such an extent that she decides to face Stefan one more time and make him realize what blunder he made her do because of his disloyalty, which is visible in the lines, "Swooping down, she slammed Stefan with one of her powerful wings. The king was thrown back, stumbling as he tried to keep his footing. Flying forward, Maleficent held him up against the tower wall. She leaned forward, her face mere inches from Stefan's (247)." The lines indicate that Maleficent determines to fight against Stefan and his army, even though she had the risk of losing her life, because she feels that it was her responsibility to defend Aurora and the Moors from him.

Conclusion

After the complete analysis of the novel, it can be concluded that though Maleficent, the central character, is portrayed as a sad, bad humoured, evil and a cruel fairy in the beginning, her evilness sheds off when she eventually forms a mother-daughter relationship with Aurora. She even finds a prince, Philip, whom Aurora met in the jungle, and brings him to offer a true-love kiss to Aurora. Magically, the princess wakes up and the curse breaks off, which makes Maleficent realize the actual power of love, thus transforming her completely into a godly fairy. Thus, Elizabeth succeeds in proving how a villainous fairy can be transformed into a benevolent one via care and affection, setting an example that all the evil in the world can be changed with the power of love.

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CULTURAL ASPECT IN R.K.NARAYAN'S *THE GUIDE***M.Sathyaraj**

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Abstract

R.K.Narayan (1906-2001) is undoubtedly the master of portraying the socio-comic aspects of the ordinary Indian's family and of human, which form the foundation of his novels. The greatest plus point of his language and style lives in its simplicity. His subtle use of ironic humor explores the oddities of human nature and juxtaposing it with a dose of undamaging humor. His fiction revolves around the imaginary sleepy South Indian town of Malgudi but expresses position which has universal appeal. His famous novels are *The Bachelor of Arts* and *The Painter of Signs* (1933), *Swami and Friends* (1935), *The English Teacher* (1945), *Waiting for Mahatma* (1955), *The Guide* (1958), *The Sweet Vendor* (1967). His writing has stretched across seven decades and occupies a remarkable position in the history of Indian English Fiction. Narayan has gained mastery of the art of portraying characters and nuances of the English language. *The Guide* not only depicts Indian society, its customs, traditions, culture, superstitions and religious faith, but also represents a conflict between the traditional and modern ethics which are symbolized by Raju's mother and his maternal uncle on the one hand and by Raju and Rosie on the other.

Keywords: Indian Tradition, Culture and Impact of Westernization.....

The Indian English fiction has had a meteoritic growth in writing in all genres of literature has gained momentum, particularly the Indian novel, like R.K.Narayan, Mulk Raj Anand, and their kind promoted the conventional mode of writing. The crusaders of the contemporary and modern era include Salman Rushdie, Amitav Ghosh, Vikram Seth and many more. They elucidate and substantiate strength of the emerging modern voice of India, which has the vibrancy and energy of a gushing artesian along with an unmatched resolve to experiment and explore new avenues of writing novels. R.K Narayan's masterpiece, *The Guide*, abounds with postcolonial elements. Postcolonial writings are attempts at reviving the ethnic cultures, traditions, beliefs, and languages. The postcolonial literature inculcates pride in one's own ancient culture and traditions.

In the novel, *The Guide*, Raju is the hero of the novel, a tourist guide, and a martyred mystic. The story followed Raju along a curiously braided time sequence. After describing the early life and education of Raju, he trying to help a rich visitor, Marco, the archeologist, in his researches, Raju was concerned in a tangle of new relationships. Rosie, Marco's wife, became Raju's lover because of this intimacy she abandoned by Marco. Rosie realized, with Raju's help, her ambition of becoming a dancer. But Raju's possessive sense finally betrayed him into a criminal action, and he was convicted for forgery. Coming out of the jail, he cut off all the connections with the past life. As he was mistaken as an ascetic he was constrained to lead a sanyasi life. He was caught in the coils of his own self-deception, and he was gratified to undertake a twelve-day fast to end a drought that endangered the district with a famine.

Rosie is a traditional Indian wife but she fascinated by westernization, and she longs for love and care from her husband. She cannot manage with the archeological interests of her husband, Marco. Marco dislikes being troubled by anyone, even his wife, in his studies and

professional activities. Rather he longs for admiration of his achievements from his wife. This difference in wave-length is the cause of quarrel between Rosie and Marco. In the beginning of her marriage life she too behaved as a good wife as per the Indian customs. "At dinner, I picked up a dish and tried to serve. She said, 'Nono. Let me serve you both and I will be the last to eat, like a good housewife'". (77)

When Marco isolated Rosie and she went to Madras, she came to Raju's house for shelter. Seeing her coming to the house alone in the evening, Raju's mother was wondered the difference in attitude, as well as the personality is seen here. Raju's mother is a traditional woman who is left without public exposure. She is prohibited and hence afraid to go out alone like Rosie. The western influence is evident in her attitude, behavior and temperament. She is not all afraid to go out alone. The conflict between the ancient Indian traditions and values on the one side and modern western values on the other side was visible in many novels of R.K.Narayan.

My mother came out of the kitchen formally, smiled a welcome, and said, 'be seated on that mat. What's your name? She asked kindly and was taken aback to bear the name 'Rosie'. She expected a more orthodox name. She looked anguished for a moment, wondering how she was going to accommodate a 'Rosie' in her home.....

My mother was amazed. 'Girls today! How courageous you are! In our day we wouldn't go to the street corner without an escort. And I have been to the market only once in my life, when Raju's father alive.' (140-141)

Narayan is a writer with a full dedication to certain spiritual and religious ideas with which Indians are generally well-known. And he has been capable to enter into the core of Indian life without being in a weak position by problems of regionalism, religion, caste and class with which an Indian writer has to come to grips. R.K. Narayan has used distinctive Indian characters and Indian atmosphere to correspond to Indian culture like the mother character of Raju. The main characters of this novel are Raju, Rosie and Marco... The traits of Indian manners and customs are also reflected in this novel. Hospitality of Indians is a celebrated trait all over the world. Narayan has given a clear picture of India at the time of narration without idealizing the country. The villager's illiteracy has been reflected as the root cause for all their sufferings. There are as gullible and kind hearted as any Indian village habitats.

Marco concentrated more on the materialistic affairs and has given less attention towards his beautiful wife Rosie. Raju helped Marco in his researches at the same time he helped Rosie to realize her ambition of becoming a dancer. He becomes very close to her. In agitation, she told Marco, about her intimacy with Raju so that her husband abandoned her. Raju helped Rosie in making her dreams come true. Rosie became a professional dancer. Raju was so possessive of Rosie and his possessive nature unperfected him from showing the letter that came from a lawyer's firm in Madras asking for Rosie's signature on an application for the release of a box of jewelers. Raju counterfeited her signature and mailed the document for which he was caught and sent to jail for two years. Afterwards he played a role as saint. So many outside people came and met him every day.

...He went up to the recumbent Swami and brought his palms together, muttering "Namaste" the Indian salute ,which he had learned the moment he landed in India. He had briefed on all the local manners. (242)

After coming out of the jail he has been accepted as a saint by the villagers of Mangala. The villagers approached Raju to undertake a fast to please the rain God and this consequence made him, to confess his past life to Velan. Even after listening to the past life of Raju, Velan continued to accept him as Swami; he took Raju's declaration of guilt as a mark of humility and godliness. It is true that R.K. Narayan has proved that typical Indian thoughts and feelings can be expressed in foreign language without trying to imitate the native speakers of English. He gave his characters Indian thoughts and feelings and arranged it in his scenes and backgrounds. Indian culture and tradition is rich and varied and it is not easy to précis through few situations or characters. R. K. Narayan's novels teach what is especially different about Indian modernity. The western influence on Indian life and society is very well depicted in Narayan's novels. The East-West theme is thus unavoidable in his novels.

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PORTRAYAL OF WOMEN AND PATRIARCHY IN GIRISHKARNAD'S *NAGAMANDALA*

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Abstract

GirishKarnad wove his plays from myths and folk tales. Through his plays are not fit in our contemporary modern society. It portrays about human relations and thoughts in the human psyche.

GirishKarnad is a leading playwright of the contemporary Indian stage. His plays have to be studied in a socio-historical perspective of his time. His play *Naga-Mandala* published in 1990 was originally written in Kannada and later translated into English. Its plot questions the authenticity of traditional values and conventions and in their place presents a new interpretation and using which harmonizes with changing social reality. In it GirishKarnad exposes male chauvinism, the exploitation and oppression of women and injustice done to them in patriarchal society. The playwright suggests that social transformation cannot be materialized with the empowerment of women. It is a play on the emancipation and empowerment of the women who have to play a pivotal role for the regeneration of a degenerate and fissile social order.

There is an artistic blend of myths, rituals and folktales to depict the condition of woman in patriarchal social cultural construct. The disparity between male and female becomes more critical in a traditional patriarchal society.

The word patriarchy literally means, 'the rule of the father or the patriarch, and originally it was used to describe a specific type of male dominated family- the large household of the patriarch which included women, junior men, children slaves and domestic servants all under the rule of this dominant male.

In patriarchy, a woman's life is defined through male constructed ideas and concepts. This power by male is institutionalized and men's superiority is asserted as natural which women too have accepted. All the social institutions are designed to reduce woman to the other of man and deprive her of her freedom to live her own authentic life. This results in the denial of reciprocal relationship and harmony between the two sexes. Karnad's play is an incisive critique of this unequal relationship bringing out the predicament of a woman in patriarchal social structure.

Rani, the protagonist of *Nagamandala* is a typical Indian girl who believes in all the values invented in patriarchal social set up. She fits in the image of an ideal daughter and ideal wife.

Naga mandala begins with the man (playwright) cursed to die unless during the course of a month he is able to stay awake one whole night. This is the last night of the month the man in desperation enters a ruin temple to escape from death by keeping himself awake but he

interrupted by a group of flames-“naked lamp flames.....floating in the air”(2). One flame talks about the old woman who tells Rani’s story.

Rani is married to cruel and indifferent Appanna, who locks her in his house and visits her only at midday for lunch with following visitor

APPANNA. Well, then, I’ll be back tomorrow at noon. Keep my lunch ready, I shall eat and go.

She finds herself in an unpredictable situation in which she has to accept the pain of loneliness.

Naga Mandala exposes the nature of marriage which is no less than a cage for a woman. Marriage is a respectable social institution through which both man and woman get love, respect and mutual understanding. In patriarchy society, the definition of marriage different from man to woman, and limits space of a woman whereas the space of a man is always unlimited.

Rani is trapped by marriage but her husband is free to behave and enjoys extramarital affairs for so many days. Rani behaved like a typical girl by accepting the suffering but one day Rani courageously talk to Appanna but he silences her using his patriarchal authority:

APPANNA: what is there to be scared of? Just keep to yourself. No one will bother you. Right! (Pause)

RANI: Please, you could

APPANNA: Look, I donot like idle chatter. Do as you are told. You understand? (7)

In male dominated society, a woman is never allowed to express her feelings and emotions.

A ray of hope comes in Rani’s life in the shape of kurudawa,a friend of appanna’s mother. She gives Rani a magical root to be added in the curry. Rani feels scared on seeing its blod like colour:

RANI: oh! My god! What horrible mess in this? Blood perhaps poisons.....suppose something happens to my husband? What will my fate be? (16).

Though she has been ill-treated by her husband ,she doesnot want harm him.so she pass the curry into an ant hill.Naga who partakes the curry,falls in love with Rani and visitis her every night assuming Appanna’sform.And when Naga talks to her in an affectionate manner she brusts in to tears:

NAGA: Did it hurt.....the beating this morning?

RANI: No

NAGA: Locked up in the house all day.....you must be missing you parents.....suddenly she burst out into a fit of weeping(19-20)

Rani’s situation is similar to the situation of many Indian woman who see their husbands in two different roles. The playwright employs the doppelganger theme or the double self-symbols in Naga Mandala through the double self-symbols in Naga Mandala upholds the traditional significance of the institutions of the marriage but exposes the evils of female exploitation in a male dominated society.

Karnad stress love as an essential element in the growth of human beings. Naga's love make Rani realizes her real self. Her speech shows that she is as more an immature girl. She breaks the patriarchal authority which gives the right of speaking only to man:

RANI: I was a stupid! Ignorant girl when you brought me here. But now I am a woman, a wife, and I am going to be a mother. (33).

Naga Mandala exposes patriarchal moral words which demands chastity only in woman Appanna calls a meeting of village elders and demands punishments for her, but Rani's triumph in the snake ordeal and her subsequent elevation to the status of a goddess suggests women empowerment and indicts unjust male domination. Finally Appanna accepts her and seeks her pardon and lives happily with her and the baby.

Karnad, Naga Mandala, while interrogating patriarchal social setup, advocates equality and harmony between the two sexes. Naga Mandala is a simple but magical tale, celebrates sensuality from a woman's point of view. According to Jayre M. Blanchard's review in St. Paul Pioneer Press: "The triumphant treatment of woman in Naga Mandala is enough to make you forget all this guilt and sin...." (span44)

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PROJECTING THE LIFE AND DEATH IN THE SELECT POEMS OF WALLACE STEVENS

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Abstract

*Wallace Stevens' premise in his first anthology *Harmonium* is creating conflict between two opposite things. Life and death are philosophically explored in his poems. His views on these two opposite poles find contradiction with each other as he is not constant in his stand regarding the nature of life and death. Some of his poems create the impression that death is wild and life is perfect. A few poems of *Harmonium* expose the reversal in his behavioral concept of them. Further, he is of the conviction that death is instrumental in beatifying the earth. He laughs at men's unnecessary vanity, which becomes nothing in front of the immortal death. According to him physical beauty is temporary for it would become prey to trivial worms. The present study is an attempt of explicating Wallace Stevens' notion on life and death with the special reference to his selected poems.*

Keywords: *anthology, approximation, catastrophic, destructive*

Introduction

The twentieth century English poetry is known for its profound thoughts and complexity in the exhibition of content. The writers and critics, until the end of Victorian era, concentrated more on the content. The twentieth century writers, irrespective of all genres, whereas have given importance to the literary techniques rather than the content. The twentieth century has witnessed a lot number of destructive wars. Hence, the literary writers, particularly in the west, took up the negative sides of the wars during the twentieth century. A writer's behavioral concept of life and death begin to function when he is to deal with the subject of war. Wallace Stevens is one of those poets, who feel sorry for the catastrophic impact of wars. His popularity lies in his first anthology entitled *Harmonium*, which was published in 1923. It is said that the poems of this anthology were written during the First World War. The present study is an attempt of explicating Wallace Stevens' behavioural habit of creating conflicts between life and death with the special reference to his select poems of *Harmonium*.

Wallace Stevens' concept of death is different from other poets of his period. A lot number of poets in English literature have seen death as the perfect end of human life. This is evident even in the works of William Shakespeare, John Milton, and Emily Dickinson. According to these poets, death is instrumental in achieving perfection in other words salvation. On contrary, Stevens is of the conviction that death is wild and spoils human existence on the earth. Though he accepts death as emperor of the world, he laments for the immortality of human beings. His habitual concepts of assuming death as wild and life as perfect is evident in his poem "Domination of Black." Stevens is known among the literary circle for his frequent usage of colour symbols. 'Black,' being the symbol of death, exposes the domination of death, for which Stevens seems to regret. His fear of death insinuates his desire to live. He is afraid of the fallen leaves and the dark colour of hemlocks as they symbolize death. The peacock's cry is

also seen as the symbol of death since the poet finds similitude between its cry and the night sky and dead leaves:

Out of the window
 I saw how the planets gathered
 Like the leaves themselves
 Turning in the wind.
 I saw how the night came,
 Came striding like the color of the heavy hemlocks
 I felt afraid.
 And I remembered the cry of Peacocks. (CP 8)

Wallace Stevens finds contradiction among his own poems. His concept of wildness in death is not the same in his another poem "Anatomy of Monotony," which showcases him as a naturalist and writer with a lot number of complexities. He reckons death as superior to nature, which includes man also. Hence, he presents a few similarities between human life and nature. Sukenick observes it:

As we have an aging autumn in our life, so she has the autumn of her Planetary life, an old age larger than that earthly one which chills our spirits; and beyond our skies, have of the promise of heaven after death, earth lives and dies in term of the still bearer, bleaker expense of the cosmos. (78)

"Anatomy of Monotony" indicates Stevens' desire of the harmonious mixture of life and death. He tends to reveal the notion that life's importance and worth cannot be perceived unless there is no death. Hence, life gets its beauty through death, without which life would be monotonous. As a naturalist, he compares human existence and death with seasonal changes. Autumn, according to him, is cruel and wild, but the season of spring has to find union with autumn. Similarly, life's perfection is viable when it is fused with death.

The body walks forth naked in the sun
 And out of the tenderness or grief, the sun
 Gives comfort, so that other bodies come,
 Twinning our Phantasy and our device,
 And apt in versatile motion, touch and sound
 To make the body covetous in desire
 Of the still finer, more implacable chords. (CP 107)

In his "Of Heaven Considered as a Tomb" Stevens mocks at human beings as 'dark comedians.' His preoccupation is to show how men are intimidated by death irrespective of their positions. Perhaps, the impact of the First World War comes into being. The superiority of death once again comes into light in this poem: "Make hue among the dark comedians, /Hallo them in the topmost distance/For answer from their icy Elysee" (CP 56). The stars of the sky are the lanterns of the dead people. They cannot find shelter in heaven as Stevens is of the opinion that the God is dead. So that the people after their lives on the earth become the wanderers. On seeing them with their lanterns (stars) people on the earth fear. Thus, "Of Heaven Considered as a Tomb" projects Stevens as a mystic as he accepts the concept of life

after death. He seems to deny the spiritualistic notion that men reach either heaven or hell after their earthly life as he amplifies that the dead people are wandering in the sky.

Harmonium contains more than eighty poems. They are not uniform in their size and themes. "Thirteen ways of looking at a Blackbird" is one of the lengthy poems of Stevens and critics struggle a lot to find the central meaning of the poem. However, his preoccupation in this poem is the concept of death, which is associated with the black bird. His critics Riddel, Rosenthal and Peter Mcnamara witness the blackbird's association with the meaning of death. The blackbird is too dark as the poet places snow on the other sides of the poem. Snow, in spite of its white colour, symbolizes death. The contrast of the two opposite colours betokens the diffusive nature impartial attitude of death from which no one can escape: A man and a woman are one/A man and a woman and a blackbird are one (CP 93). "The Death of a Soldier" places Wallace Stevens one among the war poets, who tend to expose the meaninglessness in war. This poem is unique among the other poems of Wallace Stevens, a meta-poet, as the language and content are very simple and easily understandable. It was written in 1918, the last year of the First World War. He exposes how death is invited by human beings in the name of a contract like framework:

Life contracts and death is expected
 As in a season of autumn,
 The soldier falls
 He does not become a three days personage
 Imposing his separation,
 Calling for Pomp. (CP 97)

Wallace Stevens' romantic elements come into being when he deals with the binary opposites like imagination and reality, order and disorder, and life and death. "The Death of a soldier" has also got the romantic elements. He compares human life with season. Further, his aspiration for becoming one with nature is evident in many of his poems. The poet never bothers about death which approaches old people. He regrets the death of the soldier because he is young enough to decorate the earth. This is the reason why he states death as the decorator of the earth. In his poem "Sunday Morning" he considers death as "... the mother of beauty, mystical/ within whose during bosom we devise/our earthly mother waiting, Sleeplessly" (CP 69). Stevens' concept of the ideal role of death in human life comes into light when, "The Death of a Soldier" is read with reference to "Sunday Morning." He seems to be obsessed with the immature death of youths. On the other hand, he expects death to destroy the ripe fruits of the tree, so that the new ones can beautify it. This is the reason why he says that the earth is more beautiful than the Heaven, which is filled with old ones.

Wallace Stevens' feeling sorry for the death of the youths and existence of the old generation seems to be the approximation of John Keats' notion on life and death. In his "Ode to a Nightingale" Keats finds fault with the role of death and laments for harsh reality:

Here, where men sit and hear each other groan;
 Where Palsy shakes a few, sad, last grey hair,
 Where youth grows pale, and spectre thin and dies;
 Where but to think is to be full of sorrow. (Keats)

John Keats and Wallace Stevens are not happy with the reality that youths die and old ones survive. Stevens, in his "The Worms at Heaven's Gate" presents the conflict between human vanity and death. In this poem he raises an interesting question, "What is the end of this so-called human body?" On the other hand, he himself answers the question that human body will become one with the soil and will be the food for the ugly worms of the grave. According to the poet, the worms are the real gates to Heaven. They tend to speak that they are carrying the body of a dead woman to the Heaven bit-by-bit within their bellies. Thus they become agents or chariot to bring her soul to the heaven.

Out of the tomb, we bring Badroulbadour,
Within our bellies, we her chariot.
Here is an eye. And here are, one by one,
The lashes of that eye and its white lid.
Here is the cheek on which that lid declined,
And, finger after finger, here, the hand,
The genius of that cheek. Here are the lips,
The bundle of the body and the feet. (CP 49)

The above lines expose the nothingness after one's death. Human body, which is attractive and beautiful, becomes rotten flesh and bones. This poem brings out Stevens' notion that human pride and beauty are not permanent on the earth as death is there to overpower them.

Stevens' views on life and death are complex. His poems find contradiction with each other. According to him, death is both wild and perfect. It is wild when it threatens young one's life. It is seen as perfect when it sweeps away the ripe fruits (old people) of the earth. Further, he reckons that death is common to all the natural things. Man, being part and parcel of nature, has to face death as nature has got the season of autumn. Human beauty and vanity become nothing in front of the immortal death.

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COLONIAL PORTRAITURE: POWER AND ITS VISUALIZATION AN INTRODUCTION TO COLONIAL PHOTOGRAPHY

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The history of photography in the non-Western world before the Second World War is often classified as 'colonial photography.' The phrase refers to historical photographs that were produced mainly by Western photographers (with an exception of a modest number of native photographers), who worked in accordance to the colonial path, mainly across Asia and Africa. Photographic practice in the colonies has sometimes been located within the broader historical frame of 'nineteenth century photography.' (Thomson)

Shortly after the invention of the *daguerreotype*, the photographic studio came into existence in many parts of the world including India. From 1840 the camera was concerned with picturesque architecture, landscape, etc. After the first War of Independence in 1857 colonial photographic interest shifted to ethnographic studies of indigenous groups with the aim to identify and mark allies and enemies, surveillance, documentation etc.

By 1870's large commercial photographers still held much of the business for themselves and continues the colonial picturesque aesthetic tradition. The encounter between photographer and local Indian had greater commercial potential as multiple paper copies could be made mechanically and marketed. The stakes of the subject/sitter became increasingly less significant as the marketplace's need for a public imagery of western colony increased; this often obscured the actualities of a political transformation taking place in the colonies. Photographers often objectified their subjects and inscribed Eurocentric stories across their prints. A good example can be seen looking at the *The Colonial Office Visual Instruction Committee (COVIC) Archives, or The People of India Project*. Between 1903 and 1914, the Colonial Office Visual Instruction Committee (COVIC) published a series of lectures, paired with photographic slides that intended to instruct British audiences about the British colonies. These lecture series, penned at the height of British colonial expansion, preserve a colonialist master narrative that denigrates the colonial populations and presents British domestic citizens as protagonists in the celebrated expansion of the Empire. This process of selective archiving couldn't get the subjects to be completely silenced.

But as the technology trickled down photography soon became a tool to be experimented by the Indians too. Small photographic studios had increased significantly in number to entertain a substantial middle class clientele. The smaller operations also began to experiment with unconventional photographic processes that recombined formal Victorian portrait composition styles with illusory techniques like collage, composite prints and over-painting. Practiced increasingly in the late 19th century, these techniques injected layers of complexity into portrait compositions by flattening planes, introducing unnaturally vibrant colours and

manipulating perspectives. Olubukola A. Gbadegesin comments on these phenomena “*These manually altered, reconstituted portraits dislodged their subjects from the frames of the colonial archive portrait and relocated them to liminal, retouched photographic spaces that better conveyed unique individuated, sovereign subjects.*” These popular, local recalibrations of the portrait photograph created an entry point into a locally rooted visuality that evolved, yet stood apart from colonial aesthetics. The idea of taking photographs was not limited to the elite. Even common men and women were steep consumers of the trend. “While portraiture and figuration both seek representations of personhood, they do so through patially different approaches.” says *allegory and illusion*. Primarily it was to reveal the likeness of the sitter and a figuration which will project the mental state social state, power and other interests. Thats how background and periphery becomes important.

Critiques of the ideologies and practices of colonial governments’ cultural institutions have achieved some success in reframing long-standing forms of authority and proprietorship and in encouraging more democratic recognition of rights and expertise held by subject communities (Pratt, 1991; Clifford, 2002 and 2004; Cohn, 1996; Clapperton, 2010). The way in which images replicate a real moment and a real scene has enabled researchers to revisit colonial photographs in order to produce subtler evaluations of the circumstances that led to their creation (Banks, 2003; Hight and Sampson, 2002; Morton and Edwards, 2009).

Following a long period of silence, academic interest in photography in nineteenth century India was rekindled in the 1970’s with the publication of Ray Desmond’s pioneering article “Photography in India during the Nineteenth Century,” published in the India Office Library and Records Annual Report for the Year 1974.

If we are to fast forward to 1990’s we see an increased academic interest in the relationship between colonialism and photography, and what has come to be known as post-colonialism and the imperial gaze. *James Ryan’s Picturing Empire: Photography and the Visualization of the British Empire* summarizes the approach favoured by contemporary scholars, addressing the role that photographic visuality plays in colonialism and empire building, and the corresponding power dynamics they establish. Christopher Pinney’s *Camera Indica: The Social Life of Indian Photographs*, traces the development of photography in India from its roots as an instrument of measurement and control during British rule to its current use in the post-colonial visual culture that exists there today. It is significant because it examines the practice of photography in India from the point of view of both the colonizer and the colonized.

In the 1990s and 2000s a number of exhibitions highlighted nineteenth century photography in India, and large illustrated catalogues with accompanying essays supplemented these exhibitions. These exhibitions and their catalogues both raised interest in Indian photography and reflected contemporary approaches to the scholarship on the history of British photography in India. One such exhibition, *The Raj: India and the British 1600-1947*, at the National Portrait Gallery in London in 1990, examine the relationship between imperial politics, visual culture, and the portrayal of India during the period of British control.

The text that accompanies *India Through the Lens: Photography 1840-1911*, an ambitious 2000-2001 exhibition at Washington DC's Arthur M. Sackler Gallery, contains multiple references to primary sources useful for this project.

Divia Patel, a curator in the Indian and South-East Asian Department of the Victoria and Albert Museum in London contributed an article in (2008) "*The Formation of an Imperial Vision: The Indian Amateur's Photographic Album*," to *The Asian Arts Society of Australia Review*. In this article Patel specifically recognizes the importance of the photographs of the changing infrastructure of the young city of Bombay, a city far removed from the current metropolis of Mumbai.

In 2013 Malavika Karlekar brought our *Visual Histories: Photography in Popular Imagination* dealing with themes that are wide ranging and derive from such categories as photographic practices, the contexts, social uses and narratives surrounding the production and reception of photographs. Karlekar particularly examines the uses of photography within the colonial administrative and epistemological frameworks; representations of gender; photographs of the Raj as extensive and performative of the Victorian conceptions of "Britannia"; and the emerging Indian middle class's turn to photography as an expression of its cultural and social capital.

Photographs are relevant as a part of the lost histories of colonized communities. Though they were created by colonial institutions though in rare cases local photographers were involved and used by western colonial administrations to maintain powerful frameworks of governance. In the rural communities like Andaman tribes the lack of documents are often supplemented by colonial photographs.

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RELATIONSHIP AND IDENTITY CRISIS IN ANITA NAIR'S *MISTRESS***C.Chellappan**

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Abstract

Relationship is a virtue in human life. It acts as a force to make lives successful. It strengthens a man morally and let him to identify his potential and makes him an individual. When the track of relationship gets diverted, it shatters one's life and makes individual victims of fate. At the point of dilemma, the one who suffered gets entangled in identity crisis. It becomes irrecoverable to such a man and gets shattered in maintaining relationship with others. Hence, the moral power of man is very important to keep pace in maintaining relationship to avoid identity crisis. The novel "Mistress" is a novel of relationship and identity crisis. It focuses on the malfunction of the relationships and the characters wretched state. Nevertheless, the paper focuses on the study of relationship and identity crisis in the novel.

Keywords: Relationship, Identity Crisis, Mistress.

Relationship is the main virtue that human society has enlivened with. It is the bond that man relied for many years. It gives a positive note to life and nurture oneself to heighten his/her goal to be a successful individual in family/society. Relationship has powerful strata to change one's life from mirth to nostalgia. When it lies on the positive side of life, it nurtures one to keep hope on life and to march fast towards their life's ambition and to remain in peace. When relationship goes down to its foible state, men who experience it get shattered by the consequences of it. There arises identity crisis. Identity is the chief virtue for a human in a society because one identifies themselves with a state or character which they show themselves in the society. As relationship breaks, their hope breaks and led them into a worst state of identity crisis. It makes them to be suffered in all ways and make them into a failure subject. Moreover, it leads to mechanism or self- destruction. These states influence a society in a trivial manner. It sides with the ethno-cultural tradition based ideology. When a man suffers through these three factors they are deprived of relationship and remains in identity crisis which make them fall into victims of fate.

Anita Nair, a versatile writer from south India of Asian continent, registers relationship and identity crisis with verve and vividness which shows the mind set of people through her characters. Her novels are psychological interpretations and are open in climax and being let the end to be taken by the readers. "Mistress" is a play of relationship and identity crisis. It shows a group of artists belong to Kathakali, a traditional folk dance of Kerala; where in the characters of Nair are shown being entrapped with malfunction in relationship and victims of identity crisis. Nair went through a close study of the traditional folk and trained her especially in the Kathakali art to put the aesthetic details of art in her novel. Such in that manner, the characters are dealt with close study on their psyche. As we discussed it already a complex

novel of relationships and identity crises, the theme well suits for psychological investigation and gives the readers a glimpse of characters who had their pitfalls by their own will.

The novel starts with the notion of depicting the diverging relationship between a couple where the woman who wants her liberty in economical and social levels. It deals with the interaction, observations and betrayal across the limits of religion, marriage, legitimacy and cultural conventions. There is also portrayal of pre-marital and post-marital sex which ends with vexing ends. Imagery adds more vividness to the novel. The river Nila shown as having enough water shows the shallowness of life among the main characters. The three main female characters Saadiya, Angela and Radha who belong to different time and space are same in their relationship and in realization of their identity crisis. The characteristics of these characters with their male counterparts are expressed through the navarasas of Kathakali in the novel. The nine phases of human emotion are: Love (Sringaram), Contempt (Haasyam), Sorrow (Karunam), Fury (Raudram), Courageous (Veeram), Fear (Bhayaanakam), Disguise (Beebhalsam), Wonder (Adbhutam) and Peace (Shaantam).

The paper focuses on the pairs Radha-Shyam/Chris, Koman and Maya/Lalitha/Angela and Sethu/Saadiya/Devayani and investigates their relationships and identity crisis through their personalities.

Shyam, one of the chief characters of the novel is the husband of Radha. He has foolish desires from his childhood to possess Radha. Even, he knew the fact that Radha had premarital relationship with a married man; he is too ambitious to marry her. He gets the permission of Koman - Radha's uncle to marry her. Instead, strong opposition from his sister Rani, he marries Radha for fulfilling his ego. Shyam always thinks of his wife and refers "I am blessed man; I think I have a beautiful home and a prosperous business. And I have Radha My Radha" (M.66). "Every day and in every way, I am getting better and better" (M.160) and wants to exercise total control over her. After marriage both of them inherently dislikes each other. Radha dislikes her married life with Shyam because of his behavior. She hates his nature of showing himself a virile man employing domination on her. When Shyam quenches his physical pleasure without her permission he calls his act on her is a rape. Out of this aversion, they didn't have any children in these eight years.

At this juncture, Chris who is an American journalist and a man who is found of music comes between their lives. Radha who is already upset in her life with Shyam befalls in love with Chris whom she thinks that he could give joy and physical pleasure to cultivate peace inside her. She never worries for her sin to betray Shyam. Her frequent visits to meet Chris make Shyam to worry and to be wretched in his thoughts. Later, Radha understands that Chris is also like Shyam in his physical need. Now she feels dejected and laments; "When I think of Chris what I see is the Shadow of Shyam. And I think Shyam what I see is the possibility of escape with Chris. I know for the certain that I can't live with one or the other as the novel ends" (M.398). By such circumstances, Shyam and Radha relationship have been shattered by the behavior of themselves. Shyam unable to control him gets bad reputation from Radha. Radha who has to be a loyal wife crossed the limits and had post marital relationship with

Chris. This makes them devoid of life and they suffer more in the clutches of identity crisis. Chris also suffers in identity crisis in knowing about his parentage really comes to know about his father and later knows that his mother Angela had relationship with Koman and he is the offspring it. Thus, the first set of characters that have been attached with immoral relationship found themselves being drowned into identity crisis.

Koman is the protagonist of the novel. He is the son of Sethu. His father gives him good education and finds that he is too much interested in Kathakali. He learns Kathakali and became a good dancer in Kathakali. Koman's father also wants to see his son to be all successful in economical and intellectual level. So, he purchases a house for him at the bay of river Nila. While Koman teaches Kathakali there, he met Angela. She has been studying two years with him in learning in the art of Kathakali for her dissertation and their relationship get thickened. She finds him too much attractive, playful, mischievous and an affectionate teacher. He seems romantic and generous in nature to her. Thus, their affair starts. They start to live like married couples before marriage. Gradually, Angela wants to go to the west to prove her intellectual quest and to get recognition. Angela says "Think of it Koman. You will be famous all over the world. Your talent deserves a worldwide audience. You do realize, don't you, that you are being wasted here" (M. 375). Koman also pursues her and both lived in London. But problems come to them in series and Koman's male ego gets hurt by every situation. Then, he leaves for India. His life seems estranged to him. Finally, he has found his present state is torn apart by their relationship.

Koman also have illicit relationship with other women such as Maya and Lalitha. Maya is a voluptuous woman. Koman meets her in Delhi. They lived together in Madras were it is her residential place. Their affection goes on to the next level and they proved themselves by heart and body. Koman has found peace and comfort when he is with her.

Then, when he returned back from abroad and rejoining in the dance school as Ashan, he meets Lalitha. Lalitha remains a long time mistress to him. Even Koman urges her to marry him. She refuses for the fear on society and his family. Thus, Koman's relationship with many women entangled his life and in turn gets entangled. All of them have endured with identity crisis in their lives.

Sethu is shown a Hindu orphan boy and trained as a health inspector. He gets his tutelage under Dr. Samuvel. When he goes with the doctor to Arabipattinam, he meets Saadiya. He falls in love on her. She also loves him. When their intimation become very close, Saadiya's parents comes to know about it and has exiled her from the family for her love with a Hindu man. Later, she joins Sethu and started to live and begets a male child and with them forth their prejudices grow related to religions and other matters. As their controversy grow thicker, Saadiya suicided herself.

Later, Sethu marries Devayani and gets heir through her. She as a second wife remains traditional women but she loses all of her privileges in her married life. Devayani's life is also in question with Sethu. Thus, Sethu has his relationship entangled with Saadiya and let herself to suicide and Devayani to be an attached women to live with a burdened heart devoid of

liberty in her life. All of these characters get spoiled in their relationship due to their prejudices and lost their lives in nostalgia.

Thus, the characters of the novel entrapped themselves in the web of relationship that would hamper their inner peace and dwells in identity crisis which makes them unable to adjust themselves in human relationships.

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ROLE OF GESTURES IN LANGUAGE DEVELOPMENT

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Abstract

The main purpose of this text is to get the contribution of gestures in language development. Gestures play a crucial role in language development. It plays a job in communication at a spread of time spans in speaking at the instant, in learning a language over organic process time, and in making language over shorter and longer periods of your time.

Keywords: emotional gestures, symbolic gestures, emphatic gestures

Introduction

Spoken language is developed and supplemented by nonlinguistic sorts of communication. Auditory communication is the light-emitting diode and amid gestures. Gestures are outlined as Iverson and Thal (1998) as "actions made with the intent to speak and are usually expressed exploitation fingers, hands, and arms, however, may also embody facial expression and body motions. So gestures play a crucial role in communication. Gestures seem terribly early in infancy. Some studies recommend that the primary 2 years of life infants learn to provide a good style of manual and full body gestures to speak with others. Systematic interest is in communicative gestures performed by infants within the 1st stages of language acquisition and development. During this amount, gestures were explored primarily as necessary options of a prelinguistic stage. Gestures are numerous sorts. They're emotional gestures, symbolic gestures, emphatic gestures, etc. Some gestures, used for refusal or protest associate degreed different gestures are used for inform photos during a book or holding up an object for others to ascertain. These gestures are termed as emotional gestures. Clapping hands, jumping and down etc. they're enclosed in these sorts of gestures. Some sorts of gestures have a particular which means. Body movements and hand movements conjointly kind of gestures. These are termed as symbolic gestures. The third kind of gestures is employed to fret a specific word or plan. Hand and body movements that punctuate speakers' message are referred as emphatic gestures.

In infancy one among the primary gestures developed is inform. Infants used a spread of hand shapes for inform at 3 months recent might extend associate degree finger with the opposite fingers curled. Some studies show that these early points seem to be solitary familiarizing behaviors. Around eight to eleven months more matured babies identify objects to indicate others. In these circumstances, the babe actively seeks to determine joint attention with their caregiver. The standard sort of informs varies variably across cultures, with some communities inform with their lips (Enfiled, 2001, Sherzer, 1972). Kids learn to follow the linguistic conventions of their communities, and that they learn the way to use the gestures in culturally acceptable ways that.

According to Tomasello, Carpenter & Liszkowski (2007) study infants not solely purpose to speak their interest to others however conjointly purpose to hunt facilitate to request objects out of reach of and to tell or facilitate others succeed their goals manufacturing the primary word infants use vocalization as accompaniments to their communicative skills. From these studies, it's clear that infant's 1st use gestures to draw their caregiver's attention. These vocalizations show the emotion of the babe.

Speech and gestures type and be a part of a system of communication. Gestures are utilized in each kid speech and Baby speaks. Caregivers tend to govern objects or use deictic gestures. Exploitation image books, caregiver shows the article and inform the label them. This plays a crucial role in children's symbolic reference grasping power. Gestures and vocalizations will identify things within the world pave the means for youngsters to amass the absolute mapping between words and their meanings (Werner & Kaplan, 1963). Initially, infants learn names for things. Some studies recommend that infants United Nations agency manufacture the larger variety of recognitory gestures as names for things tend to possess larger vocabularies than kids United Nations agency manufacture fewer such gestures. Recognitory gestures tend to drop out of colloquial use as toddlers grow their vocabularies.

Ina pretends to play the gestures are the idea. During this play, the kid creates the associate degree unreal scenario within which associate degree object or person takes on the roles of another object or person. Studies have shown that infant's ability to have interaction during a faux play at years more matured predicts their language understanding at 3 years; like that their comprehension of adult made recognitory gestures at 2 years predicts their language comprehension a year later. These studies recommend that use of recognitory gestures and word learning have similar psychological feature necessities. These are a capability to know that symbols signify object and action.

At first, infants grasp the combinatorial potential of language by combining gestures with words. For e.g., inform to a bowl containing milk speech drink and showing combination gestures. e.g., hand to mouth drinking gestures. Infant's categorical completely different aspects of an incident, like the specified object (e.g., milk) and also the desired activity (e.g. drink). These is the idea for the predicate-argument structure of language. In this, some word refers to the assets and relationships whereas different words indicate the connection between the assets. Many studies have shown that children's production of gesture and word combination is that the robust predictor of later development. Infants, United Nations agency manufacture completely different elements of meanings in gesture and word combination tend to provide two-word combination ahead of kids United Nations agency categorical solely redundant data in their gesture and word combination (Iverson & Goldin-Meadow, 2005).

The incidence and magnificence of gestural use square measure typically used as the part of distinctive deficits. Studies show that twelve-month-old baby communicates by alternative concerning simply the once per minute, eighteen-month-old concerning twofold per minute and 24 month-old on prime of five times per minute. Specific gestures have jointly tested to be a strong indicator of later language skills in youngsters with typical development. degree

analysis of videotapes of 9 to 12-month-old infants UN agency were later detected with syndrome disclosed that a restricted kind of social interface gestures was what differentiated them from the sometimes developing infants (Colgan, et al., 2006). A restricted diversity of communicative gestures would possibly indicate risk for communicative disorders. Supported the analysis conducted by Crais, E., Douglas, D. (2004), they gave some general tips for gesture biological process ages between 9- 24 months Gestural communication 9-12 months

A child between nine to 12 months is ready to objection by employing a body signal (e.g., back arching) and push objects away with their hand. They're ready to request objects by informing with their hand, reaching, creating physical contact with AN adult to urge attention. Youngsters at this age square measure ready to request actions by aiming to be picked up and acting an action indicating they need one thing to reoccur. Socially, a baby 9-12 months will get attention by banging objects along, use consistent body movement to urge attention (e.g., hand flutter, kicking legs), and grab an adult's hand. Interest in social games emerges at this age. a baby will demonstrate anticipation of social games (such as peek-a-boo, and song/finger plays). Samples of anticipation embrace moving their bodies or holding hands up for the adult to govern. Youngsters additionally initiate social games by covering their face with a blanket indicating they need to play "peek-a-boo." delineative gestures like waving good-bye and imitating hand clapping emerge between 9-12 months. Youngsters demonstrate shared attention by showing and giving objects.

Gesture Communication 12-15 Months

A child between 9 to 12 months is during a position of objection by using a body signal (e.g., back arching) and push objects away with their hand. They're ready to request objects by informing with their hand, reaching, making physical contact with degree adult to urge attention. Kids at this age square measure ready to request actions by going to be picked up associate degree taking part in AN action indicating they need one issue to reoccur. Socially, a baby 9-12 months can fire attention by banging objects on, use consistent body movement to urge attention (e.g., hand flap, kicking legs), associate degree grab AN adult's hand. Interest in social games emerges at this age. a baby can demonstrate anticipation of social games (such as peek-a-boo, and song/finger plays). Samples of anticipation embrace moving their bodies or holding hands up for the adult to manipulate. Kids to boot initiate social games by covering their face with a blanket indicating they need to play "peek-a-boo." representational gestures like waving word of farewell and imitating hand clapping emerge between 9-12 months. Kids demonstrate shared attention by showing and giving objects.

Gesture communication 12-15 months

A child between 12-15 months is in a position to request by viewing the item, then the adult, then the item. They're ready to request actions by giving degree object to degree adult for facilitating (e.g., to have one issue opened or fixed). Social interaction gestures at this age embrace demonstrating the functions of objects like brushing hair with a brush, golf shot on a

hat or stirring with a spoon. At this age, kids begin to hug stuffed animals, clap in excitement/accomplishment, and dance to music. Kids ages 12-15 months purpose to things or events.

Gesture communication 15-18 months

A child between 15-18 months protests by shaking their head for "no." Requesting gestures embrace reaching whereas gap and closing their hands to urge degree object, inform to urge someone to do and do one issue (e.g., open a door, carry them to a special room), associate degreed taking the hand of AN adult and guiding a hand or body to do and do one issue (e.g., take adult hand and place it on their abdomen to urge tickled). Socially, kids begin demonstrating actions like slapping their lips to the purpose they need one issue to eat. Youngsters ages 15-18 months share attention by informing to things upon request (e.g., "show Maine the ball" or "Where's the doggie?"). They request information by informing at footage or objects with the expectation that degree adult will name it for them.

Gesture communication 18-24 months

A child between 18-24 months seeks attention through "showing off" (e.g., projecting tongue, making funny faces, making sounds to urge amusing, and taking part in finger plays like patty cake). representational gestures embrace shrugging shoulders or golf shot hands up to purpose "all done" or "where did it go?" a baby of this age blows kisses, signals with fingers to lips, nod with a "yes," pretends to sleep, and uses typical gestures of delight (e.g. high five). kids 18-24 months will share attention by instructive verbal messages with the gesture (e.g. purpose to degree object they have to be tried to verbally label).

From these studies, it's clear that kids World Health Organization hasn't developed gestural communication on time have to be compelled to be evaluated by a speech-language medico. Whereas some kids develop verbal language whereas not gesture, it is vital to ponder the importance of gestural development for the extra comprehension. These studies powerfully support the scan that there is an interesting continuity between prelinguistic and linguistic development. Researchers showed that originally, gestures have the operation to help the child at intervals the development and expression of which implies. This happens through the utilization of assorted functions: inform, interactive gestures, representational gestures, actions. Once words begin to be rising and integrate gestural production. Gesture use is specifically joined to language development. A parenting movement has emerged in GB and USA that encourages us to indicate their kids' symbolic gestures. Use of gestures sometimes accompanies early speech and it is a prognostic value for future language development.

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RESISTANCE AND RECONSTRUCTION IN BUCHI EMECHETA'S *THE SECOND CLASS CITIZEN*

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The contemporary women writers of the world are preoccupied with exposing the various reasons behind the gender subjugation even after the emergence of scientific growth, which, undoubtedly, has abolished many irrational beliefs of human beings. The women literary writers and critics have formed a lot number feminist schools. These writers have the general opinion that women are not given fair treatment by the social framework of any country. At the beginning stage, the women felt their absence in politics; hence they fought for the equality in politics. Later, they felt the mere political parity is not enough to make sure of women's emancipation. So that they started to be obsessed with their economic dependency on men. Further, they assumed that the economic independence would provide what they had expected. Some of the revolutionary women of the twentieth century avowed that women are marginalized mainly because of the deep-rooted psychology of human beings. Simone De Beauvoir is a very well example of this type of women writers. According to them sensibility of women is purely an external force, which affects the entire social structure as that is obviously biased. The modern women writers have got one more conviction that the biological difference between men and women is the basic reason for all sorts of sufferings of the women right from their society. These writers consider the process of civilization as a curse upon women, because many layers of invisible webs have been created. These webs have been disguised as tradition and culture. No society is exceptional for this matter.

The post-colonial novels of women writers have been delineating the predicaments of women. They have started to suggest their gender to move away from the dangers caused by patriarchy. Their opinions are either cunning or radical. However, they concentrate the political, economic, social, psychological and biological sides to exhibit the real survival of women on the planet called, the earth. Comparing the white women, 'the other' women have been struggling more to make sure of their survival, because they live in a country, where the nature of tradition and culture are stern enough to check the tolerance of the second sex. This is the reason why, the women writers of the Third World Countries have negated the mainstream of the feminist discourse. Further, they tend to formulate a new type of discourse about to their cultural framework. The women writers of these countries are fond of socialist realism and felt realism to explicate the atrocities found in their respective societies. This insinuates the fact that their novels are not meant for entertainment; slightly, they are semi-documentaries, which have

the intention of showing their broken hearts due to the presence of the excessive gender partiality.

The African women writers have been announcing the pervasive racial and gender discrimination, that they experience, to the world. English, being the global language of the contemporary period, is instrumental in disseminating their profound thoughts regarding the act of subjugation of women. Buchi Emecheta is one among the African women writers. Her writings have been exposing the social evils of her society. As a conscious writer of the post-colonial era, she tends to discover the various reasons behind the outcast of the African civilization. She has written many numbers of novels. *The Second Class Citizen*, *The Joy of Motherhood*, *The Slave Girl* and *Bride Price* are admired enough to receive the attention from the world readers. The present study is an attempt of unfurling Buchi Emecheta's conceptual framework of gender issues with the unique reference of her novels *The Second Class Citizen*, which presents an audacious woman character as a counterpart of the harmful patriarchy.

The Second Class Citizen is a novel, which is filled with autobiographical elements. Hence, it is essential to know a few important facts regarding Buchi Emecheta's life to explicate the novel effectively. She was born in Logo on 21st July 1944. Her parents were attached to Igbo culture. As her father was working in railways, she and her family members did not starve like the other people of the society. Right from her childhood days her thrust for economic independence is seemingly present. Her longing for the good education is the manifestation of her desire for good economy. It was not easy to pursue her education as her social environment was not conducive to her getting it. The people of her community were of the opinion that girls should not be given education. However, she prevailed over her parents and joined in a school. There she received a full scholarship to Methodist school. At the age of sixteen, she was married to an extravagant lavish, Sylvester Onwards. Then she went to London in search of good education and economy with her husband. There she gave birth to five children. Her relationship with him was not smooth, but she was affectionate towards her children. She struggled a lot in London, where she wanted to prove her independent economic status to her husband and to the African society. Her struggles are recorded in her autobiographies *In the Ditch* and *The Second Class Citizen*.

The premise of Buchi Emecheta's writings is exposing the irrational African behavioral conceptual framework that women are secondary. The novel *The Second Class Citizen* and highlights the same. The novelist is indignant that her society fails to record a girl's birth while a boy is highly celebrated. This comes to light when she describes the reaction of Adah's parents in *The Second Class Citizen*. They feel the presence of Adah, the protagonist of the novel, insignificant:

She was not even quite sure that she was exactly right, because, you see, she was a girl. She was a girl who arrived when everyone expecting and predicting a boy. So since she was such a disappointment to her parents, to her immediate family, to her tribe, nobody thought of recording her birth, she was so insignificant. (SCC 3)

The Second Class Citizen narrates the story of Adah, a revolutionary girl of the African society. Her story resembles the biographical details of the novelist. Through this Novel, Emecheta seems to suggest her gender to break the abstract concepts of tradition and culture. She is of the conviction that the women of Africa, by doing that, can emancipate their gender. This concept is explicated in *The Second Class Citizen*, which is selected for this present study. The novelist laments the absence of female bonding in her social ambiance. This lack of attachment takes place, she reckons, due to, the women's illiteracy. This can be understood when the motherly attitude of Adah, who is educated, is juxtaposed with the mothers of her *The Joy of Motherhood*. Nnu-ego, the protagonist of *The Joy of Motherhood* is also sensitive enough to protect her children. But she is not conscious of the fact that girl's education can bring them enough freedom and emancipation. Adah, on the other hand, is very much aware of the importance of education to her gender. By creating these two opposite characters, the novelist advocates women's education.

Adah is instrumental to Emecheta is explaining the possible ways, by which a woman can get rid of the existing slavery. Adah's preoccupation is getting a good education. She is ready to bear any sort of the pain to achieve that. Because she knows very well the education she aspires can fulfill the needs of her future. Her predicament for getting a good education is deteriorated whenever she is expected to pay for her studies. Emecheta provides an example to exhibit the audacity of Adah. She hides the money given by her cousin for buying something and she pays it for her education. For this, she receives corporal punishment. But, this does not affect her to some extent as she knows well that this sort of pain must be tolerated in order to achieve her goal. By exploring the high amount of the tolerance in Adah, the novelist tends to send a message to her readers that the African girls are able to bear pain as their social ambiance itself is painful to cope with. Hence, the corporal punishment is an extension of that sort of tolerance: "after a hundred and three strokes... Adah did not mind, she says in fact, very happy. She had earned two shillings" (23). Buchi Emecheta does not want to break the rules and regulations of her society. In fact, the novel *The Slave Girl* tends to create the impression that she loves her cultural framework. The protagonist of a novel cannot tolerate the absence of a cultural object in her. This implies the deep-rooted culture in the women of the African countries. Being one among the African women, Emecheta aspires to be emancipated without creating too much of damage to her society's tradition and culture. Her intention is clear that the women must use the possible opportunities found in the society. She is very conscious about her bridegroom. She is excited knowing that her marriage with the young man would provide her the opportunity for visiting U.K., her dreamland.

Buchi Emecheta tends to persuade her readers that the women of her society are smarter than their opposite sex. To explicate this notion, she compares the intellectual faculty of Adah and Francis, her husband. Adah is able to earn more than her husband in the U.K. Consequently, Francis has developed the inferiority complex. The African society's notion that a woman should not earn by herself, aggravates his lack of mental equilibrium. Instead of being happy about the possible economic development through his wife's income he regrets: "Do you think our marriage will be lost if I allow Adah to go and work for the American? Her pay will be three times my own. My colleagues at work will laugh at me. What do you think I

should do? (26)". Adah, instead of protesting against the man, tries to make use of his weakness. She is preoccupied with the financial development of her career. She is expected to get permissions from her man for each and every move she makes to achieve her ultimate goal. Her awareness about Francis' weakness in sexuality provides her needs. Her decision of going for a job must be approved by him; otherwise, she cannot fulfill her own aspiration for the good economy. Her prevailing upon him is successful as she selects the right time to speak to him:

She made sure she chose the right moment. These moments were usually when Francis was pressed with desire for her. She would encourage him to work himself up... Then Francis went on pleading like a fool... She might as well give into him, now; otherwise, it would result in blows. (95)

Adah is not too passive in her resistance. She tolerates all kinds of pains from her social environment to achieve her expected economic status. Her passive resistance becomes active when she makes sure that she can stand alone with the help of a job. Even though she is not willing to break her relationship with her husband, his atrocities urge her to do the same. Eventually, she does not bother about her man's position without her financial help. She abandons him for he is not a responsible man. But her problems connecting with lack of good economy continues as she has to take care of all her children. At one stage she starves a lot due to an insufficient economy. Eventually, she is able to make sure of a prosperous job to meet her needs. Adah's behavioral concept of culture seems to be complex. Her attitude is not static to hold the cultural values. The early part of the novel provides the impression that she is a typical African woman, having too much of faith in tradition and culture. The latter part, on the other hand, displays her rebel against the African cultural structures. By doing this, novelist seems to send the message to her fellow women that having too much of faith in the concept of culture is not going to be constructive; rather, it is destructive to women's lives. The novelist's socialist feminist stand, which is present in the first part of the novel, moves towards radical feminist stand in the latter part of the novel.

Buchi Emecheta, in *The Second Class Citizen*, has delineated the racial discrimination too. Adah's life in the racist society does provide her the prosperous economy, but her emotional faculty is highly affected there. The novelist feels it a curse upon the protagonist: "It is a curse to be an orphan, a double curse to be a black one. In a white country, an unforgivable calamity to be a woman with five kids without a husband" (16). Even though Adah suffers due to racial discrimination, she is able to survive there. The life she had the lead once in her native country is not fruitful comparing her survival in the U.K. However, *The Second Class Citizen* exposes the novelist's suggestions for getting rid of the dangers caused by culture and tradition of the African society. Further, the move from slavery to emancipation is also visible in the revolutionary novel.

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THE 'BURNOUT' CRISIS FACED BY THE HIGHER SECONDARY ENGLISH TEACHERS OF CALICUT DISTRICT, KERALA

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Introduction

Education has been variously defined and the role of teachers in education has been subjected to analysis and expectation. It could even be said that education began with people who took up the role of teachers in response to an inner urge to create a better future for intelligent citizens. The practice of Socrates in ancient days is considered even now as one of the best models of teaching. Through the centuries great personalities have enlightened the sphere of education and philosophy with their insight erudition and skill. Since Socrates every century and every nation have had teachers and educators of academic distinction. The evolution and progress of education have depended on the scholarship and innovative practices of teachers.

Various factors including the teacher, the learner, and the learning environment directly affect the teaching-learning process. Teaching is dependent on the curriculum, the students, and the classroom environment. The teacher's knowledge level, aptitude for teaching and the attitude to the students is vital in determining the quality of the classroom interaction. The educational benefits reaped by the students from the classrooms are dependent on the continuous and progressive availability of academically rich teacher-student interaction. The students' motivation to pursue their studies depends almost entirely on the quality of teaching they receive from the classrooms. The good teachers raise a crowd of good students while many drop-outs are created by half-hearted and mediocre teaching. Proper planning with the clear-cut objectives helps to build up the structure and the quality of classroom interaction.

Paradigms of education may change in keeping with the academic research and the desire for improved education. The change of paradigm is readily reflected in the teaching methods. The behaviorist paradigm which considered education as a deliberate and teacher-centered, rigorous process, ruled education for many decades. Learning was considered a deliberate transfer of data from the mind of the teacher to the mind of the learner. The teacher and the textbook were the mightiest of the paradigm and the student was always at the receiving end, a tabula rasa, a blank slate, an empty vessel. Stimulus, response, and reinforcement were the keywords and teaching revolved these notions often deteriorating into the monotonous drill. Teaching was considered a glorious vocation, an eminent career and always enjoyed the vestige of knowledge.

The constructivist paradigm challenged the notions of stimulus-response-reinforcement and forwarded the intelligent alternative that learning is the active construction of ideas, concepts, and language in the mind. It proposed that learners construct their own understanding and knowledge through learning experiences and practice. The learners are considered the constructors of knowledge. The Socratic mode of questioning is the means to gain awareness knowledge, self-exploration, and real-time assessment. Learning is the outcome of the active involvement of the learner in the learning process. The learner is by far autonomous and the teacher serves as a guide, mentor facilitator and co-learner. The teacher is no longer an academic autocrat, knowledge dispenser or disciplinarian. Constructivist classrooms do not call for active teaching and the academic responsibilities of the classroom are mutually shared by the teacher and the learner.

The leap in information technology has found its reflection in the sphere of education. ICT is now a catchword in academia and classrooms are getting transformed with the use of computers, smart boards, and virtual media. The government is also promoting e-materials and e-learning equipment in the classrooms. PowerPoint has become the order of the day and e-learning is the norm. Conventional teaching has been revamped by technology while at the same time diminishing the role of teachers in the classrooms. The role of the teacher gets diminished to that of being a mere extension of the ICT tools. The students gradually tend to consider the computer-based technology a more reliable source of information in comparison with the teacher who is often not fully at ease with the medium of ICT.

The history of teaching is as long as the history of humanity itself. Cultures and civilizations were established and maintained with the contribution of teachers. All that the world knew at any time in history was handed down to the next generation through teachers. They combined the knowledge of the world and the intuitions of philosophy into their words and molded posterity. All the great philosophers of the world have been great teachers and the great teachers also were well rooted in philosophy. Teaching currently is considered a profession, but to consider it as a mere profession is to delete the depth out of a glorious vocation. Men and women of immense scholarship have glorified the profession through their contributions in real time classrooms and actual life and have ennobled minds that otherwise would have been lost to ignorance. Teaching has been approached differently and variously by people of varied academic worth. The glorious examples set by eminent teachers have fascinated many to take up teaching as a vocation. However, depending on the attitude of those who entered this profession, it has sometimes been toned down to a mere job and a meaningless task. At the lowest rung stand teachers who entered the field for purposes of livelihood and to expect great teaching from them would be hollow hope. Excellence in teaching depends on a number of factors including knowledge, experience, involvement, and dedication, topped by passion. To maintain these positive aspects in mind for an extended period of time is a challenge. Many who enter teaching with enthusiasm fail to keep up the initial gusto as the years go by. The repetitious nature of the work they do lulls their vigor and many suffer problems of burnout.

The Aim of this Study

This study aims to explore the problem of burnout faced by the higher secondary teachers of Calicut district in Kerala. The revised constructivist curriculum and the many years of repetitious constructivist teaching have been observed to cause inertia among the teachers. The researcher is himself a higher secondary English teacher working in Calicut. Direct experience as an English teacher at the Higher Secondary level in the Calicut district of Kerala shall serve as the springboard for the researcher to delve into the problems faced by the English teaching community that he is part of.

Literature Related Review

The review of related literature opens its door to background information on the teaching-learning process and burnout crisis faced by teachers. The study takes the history of English Education in India from independence to the present. Macaulay's Minute, the Radhakrishnan Commission report, and the New Education Policy that highlight the pivotal role of the teacher as a facilitator in the educational sphere shall be looked into. The various methods of English language teaching including the Grammar Translation method, the Audio-Lingual Method, and the Direct Method, Communicative Language Teaching and Principled Eclecticism shall be referred, brighten the study. Educational psychology, the impact of various paradigms and e-learning and technology-enabled teaching will contribute to the depth of this study. As the study is directly concerned with teachers and their professional life and the students who directly experience the efficiency and academic gusto of their teachers the opinions of both these categories shall be scrutinized to arrive at conclusions.

The Methodology of the Study

For the effectiveness of the study, the actual classroom experience of the teachers and students needs to be looked into. To undertake the study, interviews and analytical questionnaires shall be used to cull out salient information regarding the attitudes and performance of teachers. As students are at the receiving end in the classrooms and in the education setting in general, their opinions regarding teachers also need to be considered. Direct interviews with practicing teachers and students' response to deliberately prepared brief questionnaire shall serve to guide the researcher in the pursuit. Statistical analysis of collected data will help to arrive at conclusions.

Analysis - Findings

The analysis of the data will capably provide accurate conclusions about the causes of burnout faced by the higher secondary English teachers. The psychological and academic reasons that pave the way to burnout shall be revealed, with statistical precision. The analysis of the students' responses will reveal the impact of teacher burn out on the student community. The ways in which burn out affects actual classes and teacher-student relationships can be listed out in the analysis. The scientific nature of the analysis shall help the researcher to arrive at his findings and enable him to suggest remedies.

Recommendations

The study shall enable the researcher to look forward to a brighter academic future wherein teachers are not limited by burnout. With the aim of making such a future a reality the researcher shall make cogent recommendations from which the academic world can benefit. The enlightenment received from the great teachers and philosophers of bygone ages shall empower the researcher to suggest remedies for teacher burnout which makes classroom teaching an exercise in boredom. The final chapter shall conclude the thesis with fresh academic hopes.

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SOCIAL REALITY IN TERMS OF COLOUR IN NELLA LARSEN'S QUICKSAND**Soumy Syamchand**

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Abstract

The purpose of this study is to discuss how Nella Larsen transgresses racial boundaries in her novel Quicksand, to argue that her novel flirt with the idea of social reality in terms of colour and how it represent the desire, the expectation, and the preparation of eroticism that contemporary black women's novel attempt to bring to be frank and fuller expressions. Larsen uses the often maligned details to explore issues of gender, race, and sexuality. Female body parts, women's clothing, and skin colour are particularly and fetishized. The novel poised between tensions and conflicts given to a black women by western cultures. The lady is unable to tolerate the reality of racial segregation, Larsen searched for self-definition that would help her solve the cultural conflict of her mixed ancestry. Larsen's attempts to create a personal aesthetic are sometimes undercut by the text's alliance with hegemonic standards of beauty and commodification.

Keywords: race, gender, identity crisis, alienation in name of colour

Introduction

In the 1920s, many black writers established African American identity as one of the most significant issues to be addressed in the post -World War I period. Figures as diverse as W. E. B. Du Bois, A. Philip Randolph, Marcus Garvey, Alain Locke, James Weldon Johnson, and Jesse Fauset sought to define a new black identity that had appeared on the scene. They claimed that this New Negro belonged to a modern generation of black Americans shaped by the great events of the teens and twenties, from the Great Migration North, World War I, industrialism, urbanism, and nationalist liberation movements to the growth of internationalism following the Bolshevik Revolution. To be sure, black writers and activists were often at odds over just who the New Negro was. Garvey, for example, championed what he saw as the African character of the New Negro, while Randolph welcomed the arrival of a left-leaning, working-class New Negro. More often than not, however, definitions of the New Negro asserted that black Americans belonged to a unique race of human beings whose ancestry imparted a distinctive and invaluable racial identity and culture. The New Negro, it was claimed, had thrown off the yoke of racial prejudice that equated blackness with barbarism and was proud of his or her race and heritage. Many writers also believed that the New Negro's racial revaluation would help to produce a friendly revaluation of black Americans by white America. Writers heralded the arrival of the New Negro as the beginning of a new phase of American history in which the production of black culture would assist African Americans in winning respect long overdue in the US and abroad.

Late 19th Century American society was obsessed with racial purity and legally classified Larsen as black. This meant that she was raised without a clear sense of belonging because of

her alienation from her white family members and her feelings of difference from “racially pure” blacks. Not only her background but also her career as a nurse and a librarian before becoming a novelist in the 1920’s contributed to Larsen’s preference for interracial relationship in a rapidly changing urban North. In fact Larsen lived and wrote her fiction in the overcrowded Harlem of the 1920’s. African American and feminist critics and teachers have since restored Larsen’s fiction to prominence, acknowledging her sophisticated insights in to secret lives of biracial women, neither black nor white, unacknowledged by either world.

This is the view suggested by Nella Larsen’s 1928 nove *IQuicksand* is bildungsroman that explores the psychological, moral and social shaping of a sensitive young woman searching for answers and experiences. Larsen harshly criticizes the forces that have shaped the cultures of both black and white society while narrating the story of a woman who, much like herself, sought but never found happiness. *Quicksand* is a meditation on colour gowns of shivering apricot; sunsets of pink and mauve light; the turquoise eyes of fellow travellers; and gradations within oppressed race . . . sooty black, shiny black, taupe, mahogany, bronze, copper, gold, orange, yellow, peach, ivory, pinkly white, pastry white. . .(59). Helga Crane, the protagonist, perceives reality in terms of colour. In the novel the emphasis on colour advances the thematic and problematic of race. The novel tells Crane, who perceives herself as the consequence of passion, an unwanted product of a temporary union between her white mother and a black Jazz musician, the father she never known. Embodied in the character of Helga carane is the tension between black and white construed as opposites in American culture. Hers is an extreme case, separating race from ethnicity, from community. Her only family connections are white; she has never known a single black person whom she could call family. Her hatred for “the race problem” barely masks the agony of facing colour as division rather than as fruitful multiplicity. Though her love of colour, Helga attempts to create a spectrum rather than an opposition, a palette that will unify her life rather than leave it divided. The fascination with clothing and colour that marks her character ia an attempt to construct a female identity, to use her attractiveness as power. Cheryl Wall notesthe relation between Helga’s love of colour and her awareness of her sexuality: “Ever conscious of cloths, she resents the prohibition of that black women do not love red. She does she further seeks the adventure that colour usually symbolizes” (101).

Hazel Carby calls Helga Crane “the first truly sexual black female protagonist in Afro-American fiction” and notes that “the representation of black female sexuality meant risking its definition as primitive and exotic within a racist society”(174).The novel begins, Helga is a 22 year old school teacher at Naixos, a Negro boarding school finding herself both frustrated by the complacent attitudes of the blacks in Naxos towards racism and unfulfilled as a teacher, Helga decides to leave Naxos and her fiancé, follow teacher James Vayle, who is black. Jame’s family does not approve of the match because of Helga’s mixed ancestry. “Negro society,” Helga decided, is “as complicated and as rigid in its ramifications as the highest strata of white society”. This proves true in Helga’s life, for as she travels from the south to Chicago to Harlem

to Denmark. She does not fit in anywhere. When she lives among blacks, she longs to experience the white side of her soul.

The novel ends with the once exotic, beautiful, intelligent Helga lapsing into depression, conquered by the Quicksand of racial identity, social class and sexism that she has spent a lifetime trying to overcome. Reflecting the author's own quest for acceptance, this novel powerfully portrays the suffocating disillusionment and entrapment experienced by racial minorities during the time in which it was written. The Harlem lifestyle stimulates her and she believes she finally is free from the "hostile white folk in Chicago" and "the snobbish black folk in Naxos" (49). To explore the modernity of New Negro racial identity, since it is thematically about racially confused female "mulattas" who struggle with their "biracial" identities in an America sharply divided by the colour line. Nonetheless, both novels clearly represent racial identity as unavoidably shaped by the modern political economy of capitalism. Larsen's characters want to be bourgeois because they are afraid of being associated with the black working class, which has been exploited and defined as inferior. Their class identifications appear racial, however, because the institutions and ideologies of modern capitalism reify race as an indicator of self and social worth. As a result, wealth equals whiteness for Larsen's protagonists, and her novels expose how this reification of race operates by converting social relations of class into ontological concepts that appear natural and universal. Ultimately, her protagonist's fetishization of wealth and whiteness is motivated by the desire to become like money itself—the greatest fetish of all. Indeed, passing for white, Larsen suggests, allows the light-skinned mulatta to circulate like money. But the tragic endings of the novels also suggest that the over determination of racial values by the political economy of capitalism presents a no-win situation. Even the New Negro's revaluation of blackness as a source of pride appears in Larsen's work as a hopeless attempt to defy the reification of blackness as a sign of working-class inferiority. Larsen's novels suggest that the New Negro promoters of race pride, like their white-identified detractors, remain trapped by the capitalist semiotics of race.

Larsen's representation of black female bodies focuses on external beauty to such an extent that her characters become art objects decorating her texts. Her characters exist outside or aside of the text in their ability to provoke a sensuous response in the reader not by what they say or do or feel, but because of the way they are described. Helga Crane has "skin like yellow satin" (2) and "biscuit coloured feet" (11). The reader is invited to imagine and take pleasure in the "pale amber loveliness of her face" (13) and her small hands, the texture and colour of "cream" and "ivory" (86). Notably, Larsen compares Helga to things which are beautiful, precious and rare, even delicious. Although Larsen's writing style is overall quite descriptive and sensuous, her details tend to cluster around three areas of specificity, all of which are traditional: (canonical?) fetishes: female body parts, women's clothing, and skin colour. Larsen's attention to, even obsession with, these fetishized areas cannot in any way be reduced to simple explanations or meanings; the more they are scrutinized, the more suggestive they seem. Larsen's details both align and alienate women from each other; alternately they seem to assert the sameness and the uniqueness of women; they are places of danger, and yet also safety; and

finally, they seem to simultaneously present women as commodified sexual objects and yet want to deny that commodification.

Larsen's value to men oscillates accordingly, as James Vayle becomes increasingly assimilated to Naxos and its mission to serve primarily the white bourgeoisie, his discomfort with her "racially" scandalous origins and "lack of acquiescence" (7) with the Naxos machine grows, making her less than an ideal marriage partner. But he doesn't break off his engagement with her, because he finds her "ancient [sexual] appeal" (8) useful. Similarly, Robert Anderson insults her by incorrectly assuming that a respectable family background imparted to her "dignity and breeding" and "good stock" (21), which makes her a valuable asset to Naxos, but once she proves an unsuitable "marriage" partner for the hypocritical educational institution, he also treats her as a sexual object, in this case at Travenor's party. Not surprisingly, she "savagely slap[s]" (108) Anderson, which not only punishes him for making her feel "belittled and ridiculed" but also repays the symbolic slap she felt when devalued at the employment agency in Chicago (33). And, of course, she resists being objectified as a "decoration," a "curio," a "peacock" (73) as a means of "advancing the social fortunes of the Dahls of Copenhagen" (68) and fulfilling the sexual needs and narcissism of Axel Olsen. Indeed, Helga experiences Axel Olsen's desire to possess her as akin to being reduced to chattel. She tells him, "I'm not for sale. Not to you. Not to any white man. "I don't at all care to be owned" (87). His painting of her underscores how he replicates the racist fantasy about black women as jezebels or, as Helga puts it, "some disgusting sexual creature" (89). Her refusal of his marriage proposal parallels her resignation from the college: both actions seek a way out of the stifling social roles defined for women, particularly black or mulatta women. Yet it may be difficult for some readers to see Helga mainly as a commodified subject trying to dodge her class enemies. After all, she seems so bourgeois. While staying at Anne Gray's middle-class house in Harlem, she thinks to herself:

Some day she planned to marry one of those alluring brown or yellow men who danced attendance on her. Already financially successful, any one of them could give to her the things which she had come now to desire, a home like Anne's, cars of expensive makes such as lined the avenue, clothes and furs from Bendel's and Revillon Fr.res', servants, and leisure. (45)

Given the racialization of class, the lighter pigmentation of these prospective mates is also suggestive of Helga's upward ambitions. In another passage we read that on arriving in Copenhagen, "She took to luxury as the proverbial duck to water" (67) and realizes that ever since childhood "she had wanted, not money, but the things which money could give, leisure, attention, beautiful surroundings. "Things. Things. Things"(61). Indeed, many of her desires are bourgeois and remain so until the final tragic page of the novel.

But it is precisely the contradiction between her alienated, commodified self and her bourgeois desires that makes this novel so interesting. While she takes flight from debilitating relationships in Naxos, Chicago, Harlem, and Copenhagen, Helga does not escape the reified mode of thinking integral to racism. Her conceptualization of her problems and their solutions

replicates the ways the economies of slavery and capitalism produced racial ideologies that took physical qualities—genitalia, hair texture, skin colouring, skull size—as indicators of a human being's economic function and market value.

Crucially, at the root of Helga's ambivalence about her black identity is a social system predicated on multilevel class inequalities. Her recurring sense of entrapment is certainly well founded, since the social quicksand into which she sinks is that of a Jim Crow America whose class, colour, and gender lines extend from South to North. Post-World War I America was a hard and highly dangerous place for millions of black Americans. These conditions and their ideological justifications propel Helga to flee from the black working class and, just as importantly, from being associated with the black working class. By identifying with the bourgeoisie, she tries to break the signifying chain that links her to the black working class, a response typical of the black middle-to-upper classes interested in maintaining respectability in a white world (Frazier 287, 299). This is why she dislikes race talk among her Naxos colleagues, Harlem friends, and Copenhagen relatives and acquaintances. As she thinks in Harlem before embarking for Copenhagen, "Why ... should she be yoked to these despised black folk" (55). And in Copenhagen, seduced by the wealth and attention she receives, Helga vows never to return to America. She is charmed by the working-class district in Copenhagen, which was free from "that untidiness and squalor which she remembered as the accompaniment of poverty in Chicago, New York, and the Southern cities of America" (75); in her frame of reference, it appears bourgeois. And shortly after she receives Anne's letter announcing her marriage to Dr. Anderson, Helga muses on what would have become of her if she had never left Harlem and instead married Anderson herself. She would be "Working everyday of [her] life. Chattering about the race problem" (81). Where she to return to America, her fate would be that of other "Negroes [who] were allowed to be beggars only, of life, of happiness, of security ... where if one had Negro blood, one mustn't expect money, education, or, sometimes, even work whereby one might earn one's bread" (82).

And yet Helga cannot escape the reification of blackness. She is estranged from her colour, which, as Georg Lucacs notes of estranged and commodified human activity and attributes in general, "must go its own way independently of [her] just like any consumer article" (87). Thus the black "consumer article" resurfaces in a Copenhagen vaudeville house with the face of black minstrelsy, stirring shame and a sense of betrayal that her white family and acquaintances had been "invited to look upon something in her which she had hidden away and wanted to forget" (83)—the semiotics of American racism. Perhaps Helga's most desperate attempt to free herself from class/racial crucifixion is her marriage to a Southern reverend, Mr. Pleasant Green, whose name evokes a kind of utopian fantasy and the bourgeois value of marrying for money. The marriage is a way of finally consummating her sexual desires without feeling belittled or somehow beneath her husband.

Described as unrefined and unattractive he is "fattish yellow" (115), "rattish yellow" (118), and has dirty fingernails (121), Green does not initially make her feel inferior in terms of her class background and race. In other words, Helga ensconces herself in his Southern working-

class community as a way to escape the reifying gaze of both racist whites and bourgeois blacks, who made her, feel black and poor. Her attempt to identify with Green and his flock is, in essence, motivated by the same racist attitudes as her identification with the bourgeoisie: her desire not to be perceived by people as the inferior black working-class other.

Helga's marriage to Green does not overcome her internalized racism. Sex with this black working-class man only temporarily gives her an "anaesthetic satisfaction for her senses" (118). Before long, she wants to bourgeois her home and female neighbours. Her fear of being identified with the black working class reasserts itself in her attempt to conceal the poverty, class status, and racialization of black women, especially when she counsels the women not to wear the racially and class-coded sunbonnets or aprons on Sundays because, one can assume, they would look like domestics—too conventionally black (119). She does not transcend the racial ideology that Hughes describes as deeply rooted in the minds of the black middle class: "the word white comes to be unconsciously a symbol of all the virtues. It holds for the children [of the black bourgeoisie] beauty, morality, and money. The whisper of "I want to be white" runs silently through their minds" (*Voices* 306).

Not surprisingly, her contempt for the black working class grows when she fails to uplift her neighbours and she herself becomes increasingly proletarianized. She must perform more and more domestic work in exchange for her sexual satisfaction—another economic transaction—especially when she has children. Helga comes to view the labour "cost" (116) (to use her own metaphor) of having a sex life as an unequal exchange, since she must pay dearly with her body—the double labor of producing children and maintaining a well-kept home. Having reached her final crisis, Helga thinks to herself, "She had ruined her life.... She had, to put it as brutally as anyone could, been a fool. . . . And she had paid for it. More than enough" (133). This sense of paying too much a repetition of her observation on the novel's first page that she "gave willingly and unsparingly of herself with no apparent return" grounds the realization that she has not succeeded in escaping her "fate" as a black woman. She too is exploited.

As the economic boundaries between herself and her black neighbours erode, she redoubles the ideological boundary by blaming them for their subjugation. "She hated their raucous laughter, their stupid acceptance of things, and their unfading trust in 'de Lawd'" (134). She especially criticizes their belief in a compensatory afterlife, in the "sweet promises of mansions in the sky by and by ... Pie in the sky" (136). Instead of extending her recognition of injustice against herself to the other black women of her class, she plans her escape and lapses into an "easy and pleasant" reverie about "freedom and cities, about clothes and books, about the sweet smell of Houbigant and cigarettes in softly lighted rooms filled with inconsequential chatter and laughter and sophisticated tuneless music" (135)—a dream she will attain "by and by." Larsen here makes explicit the nature of Helga's interpellation: freedom is defined as possessing commodities and attending inconsequential social gatherings. This bourgeois fantasy—where "softly lighted rooms" obscure the horrors of exploitation, sexism, and racism, where class contradictions vanish in puffs of cigarette smoke, and where "sophisticated

tuneless [white] music” replaces the weary blues is Helga’s response to history. Significantly, her bourgeois fantasies precisely echo the religious fantasies of the black working-class characters: seeking places free from the ravages of racism and capitalism, both imagine “mansions in the sky by and by.” In Helga’s dream, freedom for the commodified worker is to be the white commodity purchaser with unlimited cash. It is the dream to possess “Things. Things. Things” (61) instead of being counted as a thing, the hope of being an eternal consumer rather than the exploited producer.

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